Australian Government

Backing Our Creativity:
research - policy - practice

NATIONAL EDUCATION AND THE ARTS SYMPOSIUM 2005

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Symposium Proceedings

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Refereeing Process
The full papers contained in Part 1 of these Proceedings were accepted after each full paper was subjected to blind peer review assessment prior to publication. Each paper was assessed by two members of the Editorial Committee convened for this symposium. Part 2 of these Proceedings includes papers presented at the symposium that were selected on the basis of peer review of the abstract. These papers were deemed suitable for inclusion as further documentation of the symposium.

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Cover Art
(Photo: George Dann)
The artwork reproduced on the cover of the proceedings was created by delegates at the symposium, under the watchful guidance of talented artist Sara Warner, Director, Loti Smorgon School of Visual Arts. The work is called **FIRE** and **ICE** – a Collective Adventure In The 3rd Order Of Colour, Light and Form. A statement from the artist follows:

The three pieces of art created at the conference are centred on the humanitarian, meditative and creative process of art aesthetics. A large pre-drawn image was divided into small pieces of watercolour paper; each single paper including very simple divisions of space, similar to pieces of a jigsaw puzzle. Participants were asked to complete the design creating marks and colour using soft, heavily pigmented Pastopaints. The simplicity of the individual paper designs allowed each participant the freedom to explore possibilities of touch, through mark-making, and sight, through colour, as an aesthetic and minimally guided response. Without the demand of image making participants were freed from conceptual thinking and focused only on the pleasure of extending the senses. The pleasurable reaction of participants to this activity and the delight of creating as a member of a team was a document to the innate need of the individual to explore the sense of aesthetics on the most fundamental level.

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Foreword

The Backing Our Creativity symposium was convened by the Australia Council for the Arts in Melbourne on 12-14 September, 2005. The 266 delegates were artists, educators, researchers, policy makers and arts managers. The majority came from Australia, however there were also attendees from Singapore, England, Ireland, South Korea and the United States.

The symposium was a preparatory event for Building Creative Capacities for the 21st Century, UNESCO's World Conference on Arts Education in Lisbon 6-9 March 2006. The Australian event aimed to examine the critical role of creativity in education and to consider new ways to bridge the gaps between research, policy and practice in education and the arts around the country.

The international keynote presentation was given by Sir Ken Robinson, the then Education Adviser at the Getty Centre in Los Angeles. A full transcript of his witty address is available at the Australia Council website, as is a full report on the symposium.

At the end of the two days of panels, workshops and practical presentations, the event was eloquently summed up by Brad Haseman, Director of Research in the Creative Industries faculty at QUT. A transcript of Brad's insightful reflective keynote address is included in this document.

These proceedings provide some further documentation of what was an important event for the Australia Council. The Council's commitment to education and the arts now continues through the recent approval of a Creative Communities Strategy, including a National Leadership Initiative in education and the arts.

Gillian Gardiner
Australia Council for the Arts

Card Sharps – Playing our Creativity: Reflective Keynote

Brad Haseman, Queensland University of Technology

As delegates entered the theatre they were offered different playing cards with quotes heard over the two days written on them. Examples of the quotes include 'my school wants instant results', 'exciting times ahead – Rod Kemp', 'teachers are apprehensive of the arts'. There was also a precarious looking house of cards on a table on the stage.

When I began the task of preparing this reflection yesterday morning, I felt quite optimistic for this is the first national gathering of arts educators for many years and there would be much to say. However, by about four o'clock I was feeling overwhelmed because I'd heard so much, there were so many ideas and many important links were being made – there was almost too much to say! For some reason I felt as if I was being showered with playing cards and each one of them was an important trump. Showered with cards of different values, but they weren't all from the same pack - they weren't all from the same game. In one sense there is an over-richness of possibilities at this conference. Too many cards, too many games. So that's where the idea of the cards came from. On the cards you've received as you entered, you'll find are key phrases which you have exchanged with each other over the two days. You'll recognise them, you uttered them. So, there's a great richness in the range of ideas, concepts and practices that have been the pivots around which much of this conference has worked.

And while we're talking cards, one of the things that we're doing is building a house of cards – we've been making the arts education house and here it is! *[Points to the precarious house of cards on the table.]* And I've got to be careful I don't jump around too much because it would be a terrible thing if at the end of the conference our 'house of cards' fell over!

As a way of organising my thoughts on this conference, I'd like to continue this cards metaphor. I would say right from the outset, I find this task both exhilarating but also more than a bit daunting. I mean at one level, how can a single brain make sense of the richness of the presentations and the work over the last two days? There's a conceit in thinking that anyone can do that. Because I've been able to move in and out of sessions and I've been allowed to be rude, I've been able to snapshot the presentations which have been thrilling, without exception. This has been an extraordinary conference. And so here is my response to what you have all brought to the conference – the key issues which have arisen.

I'm going to use this 'cards metaphor' to organise these key issues. The first thing that we have to acknowledge is that we're in Australia and it's Australian arts education that we're talking about. And if we're going to play our cards, to promote this field, what suit would we want to select? Clubs? . . . probably not! What acknowledges the core of the arts education experience and will give us the greatest strength? Of course it has to be hearts, hasn't it? Of course for the domain of the emotions and feeling lie at the centre of the arts. But the arts are also about cognition and Roslyn Arnold and John Hughes talked about the relationship, the dynamic relationship, between thinking and feeling. Some of you will remember Garth Boomer, that wonderful arts educator from South Australia who, many years ago pointed out that 'we think our feels' and 'feel our thinks'. So by claiming hearts, I'm not being exclusive and rejecting the rational or cognitive. Earlier today in a wonderful moment from that extraordinary keynote presentation, Allan Marrett said when he heard that music, he actually was moved to tears. We must never forget we do deal in 'hearts': that's part of what makes the arts so distinctive and earns them a unique place in the curriculum.

What are the 13 cards which make up the suit of hearts to be played by our arts educators? Let's start with the two of hearts. I think the two of hearts actually stands for the strength of arts education in Australia. The arts have been a key learning area for years now. We're at home in the

new basics and in the language of productive pedagogies. We're across the generic capabilities and there is a sense in which the arts play a key role in employability skills. All of this has been said at this conference. It is clear too that there is a respect for all of the existing art forms and for emerging creative practices. The good thing here is we haven't fallen for that three card trick of fighting among ourselves. I haven't heard, in any presentation, squabbles between the art forms. No sense of one form advancing its agenda at the expense of another. What I've heard is the recognition and the importance of all the arts, the importance of all these symbolic languages - the symbolic orders which make up the arts.

This takes us to the next card in our suit – the three of hearts. This card's power lies in the fact that for us the purposes and potentials of arts education are now clear. There's been a lot of work done on this for a long time and the benefits of the arts have been mapped in detailed and convincing ways. We're across this. We know the worth of the arts and we know their value to education and learning. It is also clear though that we need to toughen our research around these matters. Empirically we need to become more muscular and there's a great need for us to become methodologically stronger in the way we make our knowledge claims. As part of that we are clearly going to need new research strategies which actually capture the textures, rhythms and efficacy of what arts educator do. This is a particular priority at this moment of evidence-based, policy formulation. We need to ensure our research provides us with the evidence we need to prosper.

The four of hearts is about the robust intellectual architecture which is now in place around arts education. Much has been done and over a long period. That's not to say new breakthroughs are not going to happen, but we can be confident we're not on shaky ground. We've grown up on a heritage of Emmanuel Kant, Ernest Cassirer, Louis Arnauld Reid, Suzanne Langer, Robert Witkin, Elliot Eisner, Peter Abbs, David Best, Ken Robinson, Howard Gardner, Robert J Sternberg, John O'Toole, Maxine Greene, Warren Lett and Lee Emery. We stand in a great, rigorous, intellectual tradition which provides the completed conceptual architecture for what we do. We can be confident about it and be empowered by it.

The five of hearts is our partnerships card, and this conference has shown how powerful we are at this. In the two days of this conference, we've identified and secured benefit from the following partnerships:

> *Arts education in formal and informal settings with artists, with learners, students, teachers, researchers, co-artists, teacher-artists, artists and teachers from many different artistic disciplines and practices and forms. We've looked at arts in camps, in museums, children's arts spaces, in festivals, in operas, in non-traditional sites, in early childhood, primary, secondary, higher education, in school, out of school, with students at risk, with different ethnic groups, with different class and cultural backgrounds, with a focus on entrepreneurialism. We've discussed arts ed in different systems and different organisational systemic structures to deliver, small events, large events, elite artists, international collaborations, domestic intimacies.*

The range leaves us agog.

The six of hearts from this conference acknowledges the notion that the dimensions of our field have expanded enormously. Remember all those debates back in the '80s about the arts and the four or five art forms which contributed to arts education? Well, the field of the arts has expanded markedly as Anne Bamford reminded us with her research where she gathered well over 100 different descriptions of creative practices which fall within the artistic domain. Perhaps not all of us would want to claim them all as art forms, but they're certainly creative and symbolic practices which are used to make meaning and build identity. One key phrase used at this conference to capture this diversity is 'the creative ecosystem'. I think this idea of us living in an ecology of symbolic forms is an extremely potent one. If we accept that we live in an ecology, and in that

ecology there's opera and there's hair-braiding, then that erodes the high-low art debate. All practices make up the aesthetic field. With this move, our understanding of what the arts are and what they may be has expanded.

The seven of hearts is a huge card. It's our pass card into the knowledge economy. It's the revolution that Ken Robinson talked about. There's no question about the importance of these developments in my mind, Castells talks about this, he maps it very well. It's the 'new economy', the 'network society', for Angela McRobbie, the 'culture society' and the Swedes call it 'the experience economy'. The information and communication technologies, the digital platforms are extraordinarily important today. And there is the power of creativity being the source of competitive advantage. And we bring understandings about artistic creation and production and can link them with this need for the country to pay its bills at the macro level. So I think there's an increasing recognition of the importance of creativity and culture and I think the sort of technological platforms that we're going to see developed, that Ken alluded to, will stun us.

And I think that creates a challenge for us which I've heard in two or three papers. How to build an innovative, creative workforce – how do we do that? It takes us back to graduate capabilities, but there's an edge to this. How do we build an innovative creative workforce and a co-creative market for the experience industry? It's not just audiences anymore. We are finding ourselves in a market which isn't about passive consumption any longer. Look at massive online game play – this isn't passive consumption. This is active participation and engagement in a complex set of aesthetic experiences. That's seven.

Eight for me is actually about the creative environments arts educators build. In schools, in partnerships. We've all heard them – they're among the most dynamic and exciting work places. We should meet that challenge by building the most creative environments where we work. If you're in a position of managing an environment, how do you make it a creative environment? And for all of us who aren't directly responsible, do we manage upward well? Do we work, to pick up Ken's challenge, to subvert those top down hierarchies? Do we seek active ways to break down turfism and siloism? How do we encourage risk taking? If *we* can't build really good creative working environments then a lot of what we're saying is rhetoric.

Our nine of hearts reminds us of the importance of professional development for our arts educators. The conference has detailed wonderful projects with clear insights into how professional development needs to work. The first is the notion that professional development needs to be both enlivening and enriching our passion for the arts and for education. Because finally, we're here because we're teachers, but there's something important too about how we always remain connected with the artform that brought us through that classroom door or studio. And we see these priorities reflected in student comments. Heather Smigiel and Margaret Barrett's paper today reminded us of students talking about the passion of teachers in the arts. We must get better at playing this card too for as Anne Bamford's figures show, most arts educators have less than three months training. We need to address this critical lack of pre-service education in the arts.

The ten of hearts relates to what I've called manners. Earlier today, Neryl Jeanneret made an interesting comment in her presentation. She was clearly frustrated, resources had been cut. "You're expected to do more with less" – that patronising directive from unimaginative bureaucrats (like we in arts education are bloated from too much fat in the system!) After telling of some quite shabby treatment, she said "I'm a little bit cross about it". I can understand both the frustration and the irritation. Sometimes I wonder if we've been playing patience maybe too long. This work of ours has been pursued rigorously since the 1950s. For example it was in the early eighties when the Botsman review of Arts Education at the tertiary level took place – 1985 the report was published. We've had subsequent reports, we've had Gilbenkian reports, we've had . . .

reports, services, inquiries, commissions . . . when will it translate into action? We're polite, nice people who need to get a little bit cross when we're getting endlessly put on hold!

I think it is Derrida who says there are times to 'talk mad'. While I'm not suggesting we all rush out and start 'talking mad', talking 'insane talk', remember Martin Drury 'talking mad' about the abuse of the child citizen? These are things that need to be said. I don't mean talking angry, but I do mean talking with a bold imagination in ways which arrest the attention. For instance, why isn't someone saying to governments "Yes I think 80 per cent of the curriculum for arts education will be fine. Eighty per cent will allow us to teach the arts and meet an exciting range of cross-curricula objectives". Yes let's have the irrational, 'mad' talk to unsettle the culture of complacent impoverishment. We can be too patient. Of course, we must acknowledge that this is slow work *(gestures to house of cards),* the house is being built and yes it is slow work. But does it have to take so long?

In some card games the jack of hearts is a bower and so the jack can change suit; it can do all sorts of clever things. One thing that's come out of this conference for me is the way I hear arts educators talking about the need to change. Especially to do less, to manage expectations realistically and reasonably. While there's an expectation that we will give 'inspired tuition', as Robert Nelson called it, there are still expectations that we should do every damn thing, from painting a mural on the toilet block to the rock eisteddfod. Managing expectations. It was Martin Drury and Simon Spain yesterday who talked about this, about the need for us to not over claim or inflate expectations. Each of us need to learn how to play this card.

We come to the queen. This card pivots around our contemporary culture, where the students are, where the ten or fifteen year old brains are, and their hearts are. We have to deal with our discomfort as they unsettle our artforms – the ones we have trained in, feel secure with and love. I've heard all about this at this conference. About the openness and malleability of form and how that is capturing young people's attention. Interactivity is no longer mildly interesting for our students, they <u>demand</u> interactivity and participation. They seek new sites and new forms of cultural production and multi-platform delivery. These dynamics have been unpacked extensively including sessions this afternoon about image making via the information communication technologies. And of course hybridity and interdisciplinarity. This is the world of contemporary art-making. It is the world that our hip hop, manga, reality TV watching students live in. And it is all quite a way from Brecht, Bach or Balanchine. Or is it? How to manage these contemporary impulses and turn them to our advantage?

This takes us to the king of hearts. Our king is about openness. It is about how we can use our understanding of the openness of many forms of contemporary art and creative practices and bring that openness into closed classrooms. That actually is the radical prescription for education and we are able to play a pivotal role. That's why we need 80% of the curriculum, because our forms and processes actually contain the DNA of the radical formulation which education is desperately seeking. Now this is overplaying it I know, (so I wouldn't say that to anyone other than us here!) but the physics of contemporary art making is taking us towards what's needed to make a potent educational environment for today. One that leaves the industrial age behind and takes us into all of the promise and the threats and the challenges of the century we have just started. It calls on us to advance the things we take for granted within the education system. Enabled learners, presentness, makers and doers, for as Peter Wright and Robin Pascoe have made clear, ours is a genuinely aesthetically driven pedagogy. There is much we can do to teach our education systems about how this is done, for well managed 'openness' has to be present in an education system for the 21st century.

Now the ace of hearts. The ace card I think has got to mark the need for national coordination and leadership. This conference shows it's been long overdue. Long overdue. This has been a

cacophony, an outpouring of work that we've been doing, of ideas we've needed to hear, of support we've needed to have. We need national leadership here and more. If the next arts education conference we have is in five years' time, we're in trouble. Maybe the Australia Council can take this leadership, maybe the Council for the Humanities, Arts and Social Sciences will take this leadership, perhaps peak associations. But we have to bring pressure to bear to make sure that we're not left out there doing all this work, all these projects, which are just contained and dissipated, and their impact diluted. In calling for coordination of national leadership, we have to acknowledge that we have a key role to play in this leadership function. We can be leaders in our own workplaces, with our own parents, with our own communities of interest, but we need national leadership to advance our cause on the policy front, to disseminate our activities, to set an agenda for the future. We must play this most important ace.

So as I see it, they are the cards which have emerged from this conference. I've no doubt missed things, for I didn't get to every session, but I think what the cards show is we are part of a rich and dynamic field, one with tremendous potential. But remembering how long it has been since we last gathered perhaps, in reality, this 'arts education house' is kind of shaky. By playing these cards right, we'll strengthen our house for the future. We mustn't have it blow over with the first puff of wind.

[Blows house of cards, it doesn't fall]

Maybe it's more robust than we all think! Play your cards well. Thank you.

Brad Haseman is Director of Research in the Creative Industries Faculty at the Queensland University of Technology.

Authors' biographies

Eileen Adams is a freelance researcher and a Visiting Academic at Middlesex University in London. She has worked as a teacher and examiner, in curriculum development, in teacher education and in research. Her books cover a range of themes, including art and design education, school grounds, young people's participation in environmental change, inter-professional collaboration in education and public art. She currently leads *Power Drawing*, the education programme of the Campaign for Drawing and is evaluator for Kent Architecture Centre's *Shaping Places* project. She is Chair of the Education Panel of the Design Council for Wales and Chair of Governors of Eveline Lowe Primary School in London.

Professor Roslyn Arnold is Dean and Head of School, Faculty of Education University of Tasmania. She has been actively involved throughout her career in English and Drama education, teacher education, issues relating to students' learning and literacy and in empathic leadership development. She has just completed a book *Empathic Intelligence: Teaching, Learning, Relating*, UNSW Press 2005. Her other publications include *Timely Voices*, *Writing Development: Magic in the Brain* and *Mirror the Wind* (a collection of her poems).

Professor Anne Bamford is Director of the Engine Room at Wimbledon College of Art, University of the Arts,London. Anne has been recognised nationally and internationally for her research in arts education, emerging literacies and visual communication. Through her research, Anne has pursued issues of innovation and creativity in areas including, assessment, social impact and equity and diversity. She has also researched extensively cyber bullying and its effect on adolescent identities. Anne was awarded the Institute for Educational Research, Outstanding Educational Research Award for 2002 and is a recipient of the UTS Excellence in Teaching award. Anne Bamford can be contacted on abamford@wimbledon.ac.uk

Louise Barkl is Program Director of Musica Viva In Schools. In this role she is responsible for the selection and development of all Musica Viva In Schools ensembles and programs, and for supporting the musicians the organisation engages to realise the program's aims. Her research interests include the role of professional musicians in the education programs of major arts organisations and the professional development of these musicians. She has been a primary and secondary music classroom teacher, Director of Music at The McDonald College for the Performing Arts, senior examiner of the NSW Higher School Certificate in Music, and a choral conductor and singer. She has written and edited over 50 music resource kits for teachers. Louise undertook the study, *Professional musicians and the music education programs of arts organisations: case studies of two models,* as part of a Master of Music (Music Education) degree at the Sydney Conservatorium of Music.

Linda Barwick is Director of the Pacific and Regional Archive for Digital Sources in Endangered Cultures (PARADISEC), a cross-institutional digital research archiving project based at the University of Sydney and a partner in the National Recording Project for Traditional Music. One of Australia's most highly regarded musicologists, she has worked on Aboriginal music since 1986, specialising initially in Central Australian music and more recently on Warlpiri and Warumungu songs, Iwaidja jurtbirrk and ldalha songs (Croker Island, Western Arnhem Land) and the public dance-song genres of Wadeye. She has also undertaken fieldwork in Italy and the Philippines.

Jane Bird is a Lecturer of Drama education in Artistic and Creative Education at the University of Melbourne with over fifteen years experience teaching Drama in schools and is currently engaged in doctoral research.

Collette Brennan is currently General Manager of QPAC's Out of the Box Festival of Early Childhood. She also teaches at QUT Creative Industries faculty. Previously she was Executive Officer of Youth Arts Queensland, the peak body for youth arts and cultural development in the state. Collette has also worked as a teacher of drama and youth arts workers in a range of school and community contexts and maintains a commitment to children and young people through providing high quality arts experiences. She has contributed to many publications including commissioning editor for YAQ Papers and Queensland Editor of Lowdown. She is currently a committee member of Backbone Youth Arts, served as a trustee for the Queensland Performing Arts Centre from 2001 - 2003 and contributes to a range of panels for local, state and federal government agencies.

Robert Brown is a Lecturer in Visual Arts education in Artistic and Creative Education at the University of Melbourne, a council member of Arts Education Victoria and curator of Boorai: The Children's Art Gallery.

Jennifer Bryce is a Senior Research Fellow at the Australian Council for Educational Research, where she has worked since 1992. Her main research interests are in qualitative case study work and in the development of tests to assess generic 'soft skills'. Jennifer managed the study: Evaluation of School-based Arts Education Programmes in Australian Schools, published in March 2004 for the Commonwealth Government and the Australia Council. Other recent ACER reports include (with Withers), Engaging Secondary School Students in Lifelong Learning, and (with Harvey-Beavis, Livermore and O'Toole), The Mayer Key Competencies and Arts Education. She is currently working with Doug

McCurry on the conceptualisation and assessment of generic employability skills and dispositions. Jennifer has taught music in schools and retains an active interest in music education.

Fay Chomley is Senior Arts Officer responsible for Arts & Education at Arts Victoria within the Department of Premier and Cabinet. She manages the Department of Education & Training funded Artists in Schools program, involving artists in small scale, collaborative arts & education partnerships lasting from one to six months. Fay convenes the Performing Arts Network, which provides links between the performing arts industry and the education sector. She also represents Arts Victoria on a range of arts and education committees and reference groups.

Dr Martin Comte is an Education and Arts Consultant and was formerly Dean of the Faculty of Education & Training at RMIT University. He was appointed to the first Chair in Music Education established by an Australian university. He is a Past President and Honorary Life Member of the Australian Society for Music Education, and a former Chair of the international Commission on Music in Schools & Teacher Education. For many years he was editor of the *Australian Journal of Music Education*. Along with Sandi Ferrari, Phillipa Clarke and Rob Newall he was one of the specialists engaged in the design of the arts-based curriculum at Port Phillip Specialist School.

Aaron Corn is an Australian Post-Doctoral Fellow in Music at the University of Sydney where he also coordinates units on Yolŋu culture in collaboration with Yolŋu elders and the Koori Centre. Having worked with elders from Arnhem Land since 1996, his current Australian Research Council Discovery–Project with Marcia Langton, explores applications of the region's performance traditions to new inter-cultural discourses. Dr Corn has been Secretary to the Symposium on Indigenous Performance at the Garma Festival of Traditional Culture in NE Arnhem Land since its inception in 2002, and is a partner in the National Recording Project for Indigenous Performance in Australia.

Kiersten Coulteris a PhD Candidate in the Department of Criminology at the University of Melbourne. Her expertise and research interests include: women and imprisonment, drugs, Indigenous issues, juvenile justice and feminist research. As a social science researcher she has conducted research in these areas and in the role of the arts in the 'rehabilitation' of high-risk young female offenders.

Digby De Bruin's current position is Principal Curriculum Officer The Arts with the Western Australian Department of Education and Training. His role is to provide professional leadership in The Arts, develop curriculum policy and guidelines, and provide advice and support in arts education to the Department of Education and Training. Over the past 35 years he has contributed to arts education in Western Australia through his work in schools, the tertiary sector, the WA Curriculum Council and the Curriculum Directorate of the Department of Education and Training. He has initiated, promoted and participated in a range of initiatives that include the development and implementation of the Western Australian Curriculum Framework, the development of the new post-compulsory Courses of Study for Media, Drama, Visual Arts and Visual Communication and the development of the recently released *Creative Connections: an arts and education partnership framework*. He has a strong commitment to develop Western Australian students' creative talents and promote excellence and access in arts learning.

Dr Kate Donelan is a senior lecturer in Artistic and Creative Education in the Faculty of Educiaton at the University of Melbourne. For the past fifteen years she has held leadership positions in peak arts education organizations in Australia and internationally; these include Vice-President of the International Drama/Theatre and Education Association (IDEA) and President of the National Association of Drama in Education.

Martin Drury is a freelance theatre director and arts consultant. For over twenty-five years he has worked in a wide variety of key positions in the arts in his native Ireland. He has been variously Ireland's first regional arts education officer; Artistic Director of TEAM, Ireland's premier theatre-in-education company; Education Officer of the Irish Arts Council; author of the seminal *Dublin Arts Report* which shaped arts policy in Dublin City and County; and Founder-Director of The Ark, Europe's only custom-designed arts centre for children. He spent four years developing the concept, organisation and award-winning building and nearly six years as The Ark's first director during which it changed the face of arts provision for children. Since leaving The Ark in 2001, he has worked as a theatre director and arts consultant, including a period as an Associate Director of Ireland's National Theatre, The Abbey, directing half-a-dozen productions on the main stage and in the experimental theatre. He maintained his commitment to young audiences through a range of programmes and publications in association with the Abbey's Education and Outreach department. He has been a key influence in the development of Irish arts policy and practice, especially in the twin domains of education and young people, through numerous reports, studies and projects and through his teaching. He recently concluded a period as Honorary Fellow at the Department of Psychology of University College Dublin.

Dr David Forrest is Associate Professor of Music Education in the School of Education at RMIT University. He is the immediate past Chair of the International Society for Music Education Commission on Music in Cultural, Educational and Mass Media Policies. He has taught in UK, Hong Kong and Australia. His research interests include curriculum development and policy, music for children, and the life and educational philosophy of DB Kabalevsky. Dr Forrest is currently the National Publications Editor for the Australian Society for Music Education, editor of the *Australian Journal of Music Education* and the *Victorian Journal of Music Education*.

Cate Fowler: Director/Creative Producer, Windmill Performing Arts. Cate has extensive experience in theatre programming and commissioning, producing successful productions for young people and families including Galaxarena, Wake Baby and Twinkle, Twinkle Little Fish. She was the Youth and Family Program Manager at the Adelaide Festival Centre and the Artistic Advisor to the 1995 Come Out Youth Arts Festival in South Australia. Cate was Director of Education Services for Queensland Arts Council and Artistic Director of the 1996 and 1998 Out of the Box Festivals for the Queensland Performing Arts Trust. Cate is recognised for her creativity and dedication to fostering and promoting theatre and the arts for young children, young adults and families. She was the recipient of a 1998 Matilda Award for her outstanding contribution to the development of Early Childhood Theatre.

Lorna Fulton has worked in the cultural sector as an artist and programme director and is experienced in working in a wide range of social, cultural and regeneration contexts, including working with young offenders on court orders with the Youth Justice Service to using arts based consultation to develop regeneration programmes of work. Lorna graduated from Sunderland University and Manchester Metropolitan University with a BA (Hons) Fine Art and MA Youth and Community Work. Following her MA, Lorna was appointed to Westwood SRB as Cultural Development Officer, working with the Bangladeshi community to develop cultural programmes with the local community. These projects ranged from a European exchange with a group of Bangladeshi young women to the Rickshaw Grand Prix. Subsequently Lorna was appointed as Arts Business and Community Outreach Worker with Bolton Community Homes (an umbrella organisation for the 9 Housing Associations working in the area and Bolton MBC) to develop community urban design/public art programmes within the social housing sector and develop local creative industries through ERDF funding. Lorna was appointed Head of Programming with Creative Partnerships Durham Sunderland in 2002 and Director in 2004.

Kathryn Grushka is a nationally recognised artist/ tapestry designer and tertiary Visual Arts & Technology Educator. Originally trained as a visual art secondary teacher she currently she works at the University of Newcastle within the School of Education where she is a lecturer in visual art and technology teacher education. She holds the position of Retraining Manager for the Faculty of Education & Arts. Her current research is centred on ensuring the most explicit links between research insights and their applications to teaching in the fields of visual art, design and technology teacher education. Her research interests span the areas of reflective practice in art making; art making and identity; cultural communicative and transformative learning; ethical dispositions, reflective practice in teacher education; quality teaching; curriculum innovations in teacher training.

Neparrnga Gumbula is a liyangärra'mirri leader of the Daygurrgurr Gupapuyngu Yolngu. He holds a Visiting Senior Fellowship at the University of Melbourne and, at home in NE Arnhem Land, manages the Galiwin'ku Indigenous Knowledge Centre. As a member of the long-standing local band, Soft Sands, Neparrnga holds a unique perspective on the agency of contemporary Yolngu leaders that spans the intellectual, the creative and the legal. He has been a leading contributor to the Garma Symposium on Indigenous Performance at the Garma Festival of Traditional Culture in NE Arnhem Land since its inception in 2002, and is a leading research partner in collaborative initiatives to establish a National Recording Project for Indigenous Performance in Australia.

Bernard Hoffert is a professor, head of the Department of Fine Arts, and Associate Dean for External Affairs in the Faculty of Art & Design at Monash University. His paintings, installations and presentations have been shown in major international art events, including the Second Asian Art Symposium, New Delhi, India; the Fourth Asia and Pacific Art Exhibition, Fukuoka, Japan; Seoul 600, Korea and adjunct exhibitions to the Sao Paolo and Venice Biennales. He is the author of four books, 35 catalogue essays and more than forty articles on art and art education, and he has published more than three hundred art reviews. He served as World President of the International Association of Art-UNESCO (the non government organization of UNESCO which represents art and artists) from 1992-5. He is an Honourary President of the IAA-UNESCO and of its Regional Council of the Asia Pacific and an executive member of the Australian Council of University Art and Design Schools. He is also a member of the national executive of the Australian Institute of Art Education.

Dr John Hughes is Associate Dean, Faculty of Education and Social Work, University of Sydney. He lectures in drama/theatre pedagogy and has a particular research focus on youth performance festivals and drama as a learning medium. Dr Hughes' doctoral study focussed on teacher professional development in literary and performing arts education and he has published widely in the field of drama education. He has recently been invited to join the International Advisory Board for the International Handbook of Research in Arts Education.

Dr Wesley Imms is a Lecturer in Visual Arts Education in Artistic and Creative Education at the University of Melbourne, and is currently National Research Manager for the Boys Education Lighthouse Schools Project (DEST). He is Vice President of the Australian Institute of Art Education, and a member of council of Art Education Victoria.

Bella Irlicht AM, is the Principal of Port Phillip Specialist School. Throughout her career she has gained the reputation as innovative teacher, excellent counsellor and an outstanding educator. In 1988 she was appointed principal

at South Melbourne Special Developmental School and in 1997 helped transform the school into what is now known as Port Phillip Specialist School. Through her leadership the school has gained the reputation as being one of Australia's leading schools catering for students with special needs.

Bella has been the recipient of numerous awards for outstanding achievement and contribution to the profession, including: Equity Trustees National Not for Profit CEO of the Year Award (2005); Order of Australia (2003); Paul Harris Fellow awarded by Rotary International (2000); Professor John Miller Medal (2000); Churchill Fellow (1996); and a Queens Trust Award (1993). She is a Fellow of the Australian College of Education (1988) and a Fellow of the Australian Principals Centre. She has also been a finalist in the Telstra's Business Women's Award and is extensively involved in the broader community where she is on various committees and project teams.

Dr Neryl Jeanneret is a Senior Lecturer in music education in the Faculty of Education at the University of Melbourne. She is the immediate past National President of the Australian Society for Music Education and Chair of the International Society for Music Education's Commission for Policy.

Ruth Komesaroff has been a teacher and arts educator for over 30 years. During the last five years she has worked in particular with early school leavers and those at risk of long term unemployment. Ruth has coordinated the NGV Youth Access Project since the project commenced in 2003.

One of Australia's leading authorities on contemporary social issues in Aboriginal affairs, **Marcia Langton** was appointed Inaugural Professor of Australian Indigenous Studies at the University of Melbourne in 2000. In 2002 Professor Langton was named joint winner of the inaugural Neville Bonner Award for Indigenous Teacher of the Year. Professor Langton is a Fellow of the Academy of Social Sciences in Australia and was recently appointed to Chair the Australian Vice-Chancellors' Committee on Indigenous Higher Education. In 1993 she was awarded an AM (General Member of the Order of Australia) for her services to Anthropology and the advocacy of Aboriginal rights over two decades. Professor Langton publishes widely on contemporary social issues in Aboriginal affairs, including land, resource and social impact issues, indigenous dispute processing, policing and substance abuse, gender, identity, art, film and cultural studies, as well as reports to the Royal Commission into Aboriginal Deaths in Custody and Aboriginal land councils.

Allan Marett is Professor of Musicology at the University of Sydney. His book *Songs, Dreamings and Ghosts: the Wangga of North West Australia* will be published this month by Weselyan University Press and he has also published widely on Japanese music and Sino-Japanese music history. Together with Mandawuy Yunupingu and Marcia Langton he convenes the annual Garma Symposium on Indigenous Performance and is currently working with Mandawuy Yunupingu, Neparrnga Gumbula, Marcia Langton and others to establish a National Recording Project for Indigenous Performance in Australia. Marett is a former president of the Musicological Society of Australia and Vice President of the International Council for Traditional Music.

Dr Kruno Martinac is an art historian and social researcher. He has participated in a number of research projects at various Australian universities. His main research interests are in social semiotics and cross-cultural communication.

Jeff Meiners: Lecturer, School of Education, University of South Australia. Jeff has worked widely in movement, arts and dance education for twenty years, teaching people of all ages and as leader of a dance education team. He has facilitated dance and movement programs with artists, teachers and community workers across Australia and in Papua New Guinea. Most recently he has led dance education projects in England at Birmingham's Dance Xchange and in Portugal with Forum Dança. Jeff was a dance writer for BBC Schools Radio and the NSW Board of Studies K-6 Creative Arts Syllabus. He was a 2002 Australian Dance Award nominee for Services to Dance Education and is a member of the Australia Council's Dance Board.

Mary Mooney (PhD) is a Senior Lecturer at the University of Western Sydney, contributing to arts and drama education at undergraduate and postgraduate levels. Mary has been an officer bearer in a number of drama teachers' associations; member of NSW Board of Studies curriculum committees; and author for drama in the NSW K-6 Creative Arts Syllabus (2000). Mary is co-editor with Jennifer Nicholls of the book *Drama Journeys: inside drama learning* (2004) by Currency Press. In a recent research project she analysed creativity in teacher education courses.

Jennifer Munday has been lecturing in Undergraduate and Postgraduate education programs at Charles Sturt University since 1988. Her interest in learning through the arts and technology has resulted in authentic museum and indigenous studies assessment tasks being adopted in the courses delivered on the Albury campus. These have been the subject of several journal articles and conference presentations. She also investigates learning and student beliefs about learning through visual and performing arts and technology, and is completing a PhD in Creative and Performing Arts.

Dr Suzanne Oberhardt is a Senior Arts Advisor for the Queensland Minister of Education and the Arts; until recently, Suzanne was Senior Policy Officer for Arts Queensland and Chair of the Education and the Arts Partnership Initiative (Queensland) Steering committee.

Associate Professor Angela O'Brien was foundation Head of the School of Creative Arts at the University of Melbourne from 1995 - 2004. Prior to that she was Deputy Head of Visual and Performing Arts Education She currently coordinates research and graduate studies in Creative Arts and chairs the University's Theatre Board. Her research is in theatre history and the impact of the arts.

Dr Maureen O'Rourke is Executive Director of the Australian Centre for Effective Partnerships. She works strategically with key educational reform and innovation organisations both in Australia and internationally. Four major areas of her work are partnership leadership and management (local, national and international; research (with an emphasis on collaborative and participatory research practices); professional learning programs for teachers (particularly long-term programs that broaden from classroom change to whole school change); and specialist consultancy (multiliteracies, social ecology approaches to reform, ICT and educational change, new learning and pedagogical change). For the past three years she has worked in partnership with the Victorian Schools Innovation Commission to scope a major initiative focusing on developing creativity and subsequently implemented a pilot program. She has also facilitated the formation of a unique partnership to address educational issues and provision for refugee students.

Gina Panebianco is an arts educator with 30 years experience in working with students, teachers and the wider public. She has been a classroom teacher in schools for 11 years and a gallery educator for 19 years. Ms Panebianco has worked 2 years as a curriculum consultant in graphic communication, 5 years as head of the creative studies department of a Melbourne secondary school, 5 years as principal of education services at the NGV, and 11 years as project manager of the NGV's annual student exhibition. Since 1998 Ms Panebianco has managed the NGV's education and public programs department.

Dr Barbara Piscitelli served on EAPI Queensland as Chief Investigator and Chair of the Research Committee. Barbara is Chair of the Queensland Cultural Policy Advisory Committee, Chair of the National Review of Education in Visual Arts, Craft, Design and Visual Communication, and a Director of the Collections Council of Australia.

Julie Porteus is a lecturer in educational drama at the University of Tasmania. Currently Co-program Director of the Bachelor of Education Program. She has many years teaching experiences across a range of schools and is currently completing a PhD that investigates pre-service teachers using drama as a pedagogical tool in early childhood and primary classrooms.

Pam Russell has had extensive teaching, consulting and research experience in primary, secondary and tertiary settings. She has been a Director of Curriculum and Vice Principal (Learning and Teaching) in prominent private schools. She is the Immediate Past President (Victorian Branch) of The Australian College of Educators, and the National Director of Tournament of Minds. Pam is a Fellow in the Department of Learning & Educational Development at The University of Melbourne, and a Fellow of The Australian College of Educators. She is also Chairperson of the Education Committee for Churchill Fellowships (Victoria). In her management of projects there is a strong emphasis on change management using a participatory approach that facilitates commitment.

Dr Chris Sinclair is a Lecturer in Drama education in Artistic and Creative Education at the University of Melbourne and her research focuses on theatre and aesthetics in community settings.

Since 1997, **Larry Vint** has been lecturing in 3-dimensional (3D), product and interior design at Griffith University. Larry specialises in computer modelling for product design and architectural simulation and other technical areas, including 3D modelling, virtual reality, fly-through animation, desktop video production and interactive 3D web design. His research includes interactive 3D Web design and development; enhancing creativity and innovation through design processes; and future trends, forces and psychology that drive colour directions. Larry is a member of the Graphics Committee for the Queensland Studies Authority (since 1991), and an advisor and syllabus writer for Education Queensland. He is the editor of an international journal and is a member of the Design Institute of Australia, the Australian Graphic Design Association and the immediate past president of the Design in Education Council of Australia (Queensland).

Sarah Warner is the Director of Visual Arts at Mount Scopus Memorial College. She has been involved in secondary art teaching 25 years. She is a teacher of VCE Art & Studio Art, a practising artist involved in exhibiting Paintings and Drawings on a regular basis and her artwork is included in public and private collections.

Marnee Watkins is a Lecturer in Visual Arts education in Artistic and Creative Education at the University of Melbourne and is currently engaged in doctoral research.

Within her position as Senior Lecturer and Chair of the Arts Unit, in the Australian Centre for Educational Studies, Macquarie University, **Margaret White's** teaching and research are focussed on how artistic processes, experiences and expression are used to work within a culture. Interrelated projects that have emerged from this enquiry include:

Drawing Australia, research, teaching and outreach in visual thinking and drawing, historical research into material culture in education involving analysis of images, history of Progressive and New Education, and Constellations of Children's Art, an international online exhibition of children's art.

Tony Woodward is currently Acting Principal Education Officer for The Arts for the Department of Education in Tasmania. His present focus is to develop material to inform the teaching and assessing of Being Arts Literate in Tasmanian schools.

Peter Wright and **Robin Pascoe** are both Senior Lecturers in Arts Education at Murdoch University in Perth, WA. They teach in arts education curriculum areas and electives. Both Robin and Peter provide leadership in two National Arts Education reviews.

Mandawuy Yunupingu is best known for his ground-breaking work as a performer, composer and cultural ambassador with the band, Yothu Yindi. He excelled scholastically from an early age, becoming in 1987 one of the first Indigenous Australians to complete a university degree and in 1990 a school principal. His early development of bi-cultural curricula for Yolngu schools remains influential today, and provided a compelling ideological basis for Yothu Yindi. Dr Yunupingu is Secretary to the Yothu Yindi Foundation, which has hosted the Garma Festival of Traditional Culture at Gulkula since 1999, and has played a key role in developing the National Recording Project for Indigenous Performance in Australia.

Global Compendium on Arts Education Research: What is quality arts education?

Anne Bamford, *Wimbledon School of Art*

Abstract
This paper reports the findings of a UNESCO project, carried out in collaboration with the Australia Council for the Arts (The Council) and the International Federation of Arts Councils and Culture Agencies (IFACCA) that aimed at determining the impact of the arts within education. This research highlighted the imperative for quality programs. Within this framework, this paper examines the main components of quality provisions in arts education and the factors that limit effectiveness of arts-rich education.

Introduction
The commissioned research underpinning the findings in this paper were derived from a *UNESCO* project, carried out in collaboration with the *Australia Council for the Arts (The Council)* and the *International Federation of Arts Councils and Culture Agencies (IFACCA).* The research aimed to gather research demonstrating the impact (if any) of arts-rich programmes on the education of children and young people around the world. In order to assess the impact of arts-rich programs, the qualitative and quantitative information gathered from the extensive survey distributed in November 2004 was analysed. The following questions guided the analysis:

- How was the teaching of arts-rich programs organised?
- Who are responsible for curriculum development and implementation of arts-rich programs?
- What are the differences between the arts-rich programs taught in the different countries?
- What determines the differences in content from country to country?
- What can be expected or recommended of arts-rich programs in the future?

Methods
To address these broad research questions, the research focused on two main aspects:

- Establishing a knowledge-base about the organisational frameworks and other conditions which regulate and structure the teaching of arts-rich programs;
- Application of qualitative and quantitative methods of analysis aimed at drawing conclusions about the role of arts-rich programs in different countries.

Carrying out this research presented methodological challenges. On the one hand, it was necessary to use a relatively tight definition of the arts in order to gather overall information about the extent, content, and impact of the different programs. On the other hand these definitions were often too narrow to capture the full extent of the programs.

Summary of Research Conclusion and Observations
Containing responses from 37 countries and organizations the research provided a global overview of the qualities of effective arts and education partnerships, including:

- Identifiable details of the impact of arts and education partnerships, and;
- Models of data collection and research methodology for investigating the impact of arts and education partnerships.

The overall findings of the research can be summarized as follows:

- The arts appear in the educational policy in almost every country in the world;
- There is a gulf between the 'lip service' given to arts education and the provisions provided within schools
- The term 'arts education' is culture and context specific. The meaning of the term varies from country and country, with specific differences between economically developed and economically developing countries;

- In all countries – irrespective of their level of economic development – certain core subjects (e.g. drawing and music – but also painting and craft) were part of the curriculum;
- Economically developed countries tend to embrace new media (including film, photography, and digital art) in the curriculum;
- In economically developing countries far greater emphasis is placed on culture specific arts (e.g. stilt walking in Barbados, and hair-styling in Senegal);
- There is a difference between, what can be termed, *education in the arts* (e.g. teaching in fine arts, music, drama, crafts, etc.) and *education through the arts* (e.g. the use of arts as a pedagogical tool in other subjects, such as numeracy, literacy and technology);
- Arts education has impact on the child, the teaching and learning environment, and on the community;
- There is a need for more training for key providers at the coalface of the delivery-chain (e.g. teachers, artists, and other pedagogical staff);
- Quality arts education has distinct benefits for children's health and socio-cultural well-being;
- Benefits of arts-rich programs are only tangible within high quality programs (though no specific definition of what constituted such programs were given, aspects of quality can be inferred from the data), and;
- Quality arts education tends to be characterised by a strong partnership between the schools and outside arts and community organisations. (In other words it is teachers, artists and the communities, which *together* share the responsibility for the delivery of the programs).

Within these general findings, the purpose of this paper is to look specifically at what constitutes quality provisions in arts education and to derive salient indicators of quality that could be used in the future for global monitoring of the impact of the arts within education.

Quality Education and Education for All: The role of the arts

The research indicated that while advocacy to include arts as part of education policy has largely been successful, this has not led to wide scale implementation of quality arts programs at the school level. The current situation sees global monitoring and reporting on educational standards within literacy, mathematics, science and ICT but does not include the impact of arts and cultural experiences within a child's total education. It appears that this is due to an insufficient understanding of the implementation process.

This global research – by its very nature – revealed different findings. Educational systems are deeply embedded in cultural and nation specific contexts. This is especially the case as regards education in the arts. More than any other subject, the arts (itself a broad category) reflect unique cultural circumstances, and consequently, so does the teaching of the subject. However, this caveat notwithstanding, it is possible to draw certain overall conclusions and to find common denominators, which can serve as guides for future reforms, changes and revisions of current programs of arts education. Throughout the results of the survey there is an unequivocal indication that the positive benefits of arts-rich education only occur within the provision of quality programs.

The nature of quality

This research attempted to not simply define arts education and explore its manifestations in practice, but to specifically examine what 'quality' arts education may be. 'Quality' is defined as being those arts education provisions that are of recognised high value and worth in terms of the skills, attitudes and performativity engendered. According to Pearsall (1998) quality implies something that has been achieved successfully. In the case of arts education, quality is considered to exist as something that may include achievements (i.e. quality outputs), but goes beyond this to consider learning journeys, pathways, partnerships and recognition. Dewey (1934: 19) writes of quality as being characterised by a "heightened vitality." He further comments that quality

signifies, "active and alert commerce with the world: at its height, it implies complete interpretation of self and the world of objects and events." Under this notion, quality is not a fixed disposition but rather as Kissick (1993: 27) notes, "quality is first and foremost an idea, its criteria are susceptible to influences from within a given society".

While global monitoring of educational standards has tended to focus on achievement in mathematics, literacy and scientific thinking, anecdotal comments from children, teachers and parents suggest that the arts have a major impact on schooling and learning. Yet sustained research on the global extent of this impact has been lacking. Concurrently, even if such monitoring of the artistic and cultural aspects of education were to occur, there currently does not exist an agreed set of standards that could be universally established as being evident of quality provisions for art education. The qualities of consummate - or frankly even adequate – arts education have been poorly articulated in the literature. Yet highly successful arts-rich programs are apparent in case studies of everyday practices of arts educators and artists working in a range of educational contexts. It was thus surmised that it may be possible to ascertain the salient qualities that inform principles and practice of effective arts-rich programs around the world and the impact these successful programs have. The combination of quantitative and qualitative methods applied in the global research on arts education was premised on the assumption that the elusive qualities apparent in effective arts-rich programs in a range of contexts may be embedded in case studies of quality practice. Detailed examination of case studies from around the world, given a range of educational, economic and social contexts provides a source of knowledge and enlightenment and sheds light on their beliefs, knowledge and practices relating to arts education.

To this extent, the global research underpinning this paper is testament to the diverse nature of the arts, yet within this multiplicity there are clear patterns in terms of quality provisions and the impact of these worthy programs. This became the focus of the investigations.

Pillars of Quality Education (in and through the arts)

Quality arts education is the result of interplay of structure and method. This interplay has been explained in *Table 1* which exemplifies that way structure and method relate to produce quality outcomes. It should be noted, that these indicators of quality do not specify content. This is deliberate, as the over 45 case studies of programs ranging from small school-based projects to vast national projects show, content is of less relevance to quality than method and structure. Therefore, it is not necessary at an international level to specify content, and in fact this should be derived in relation to local environments, culture and resources. In this way content operates independently of the two major factors impacting on quality provisions.

Table 1: Structural and methodological characteristics of quality arts-rich programs.

Structure	**Method**
• Active partnership with creative people and organizations • Accessibility to all children • Ongoing professional development • Flexible organizational structures • Shared responsibility for planning and implementation • Permeable boundaries between the school, organization and the community • Detailed assessment and evaluation strategies	• Project-based • Involves teamwork and collaboration • Initiates research • Promotes discussion, exchange of ideas & story telling • Involves formal and informal reflection, that is both formative and summative • Meta critical reflection on learning approaches & changes • Centered around active creation • Is connected and holistic • Includes public performance and exhibition • Utilizes local resources, environment and context for both materials and content • Combines development in the specific languages of the arts with creative approaches to learning • Encourages people to go beyond their perceived scope, to take risks and to use their full potential

The following sections explain in more detail each of these structural and methodological parameters of quality and how they may be implemented in school contexts and at the systemic level.

Structural provisions

- *Active partnership with creative people and organizations*

Active partnership involves the direct inclusion of a range of cultural and artistic organizations in all aspects of the planning and delivery of arts education programs. The most effective programs have managed to build sustainable, long-term and reciprocal associations with cultural agencies and industries. These associations need to be authentic partnerships, with all players within the partnership acknowledging the contributions made by the others and being involved in all aspects of decision making, implementation and evaluation. While many schools have had artist-in-residence programs, these frequently fall short of the level of partnership implied in quality arts provisions. Short-term and tokenistic involvement of creative professionals is unlikely to produce sustained changes in the quality provisions within a school or educational context. Quality partnerships should ideally be for at least two years duration and involve the high level commitment of education, arts and cultural organizations.

- *Accessibility to all children*

Quality programs are built around the notion of inclusivity and quality arts-rich education for all. This means that all children, regardless of artistic skills and abilities, initial motivation, behaviour, economic status or other entering attribute, should be entitled to receive high standard arts provisions, both within the various art forms and using creative and artistic approaches to teaching other areas of the curriculum. This is a particularly important point in relation to initiatives to provide education for all and to look at greater inclusion of a variety of marginalized groups within general education. To meet a baseline in terms of quality arts education, education providers need to ensure that there are arts programs for ALL children. Providing classes for talented or interested students only cannot be considered as providing a comprehensive education for all. At a practical level, having a school band, choir, dance group, once a year play or art club would not within itself constitute adequate arts education.

- *Ongoing professional development*

The research showed that ongoing professional development had the potential to reinvigorate teachers and creative professionals and to build the confidence, creativity and enjoyment of these groups. The arts helped to re-engage teachers and increased the quality of their overall pedagogy. For artists, working within education was stimulating, inspirational and enhanced their incomes and professional status. The research indicated that inservice professional development of both creative professionals and teachers was far more effective in improving the quality of arts education than preservice training. At the system level, quality arts education would be characterized by adequate and enduring professional development in the arts and arts-based methods for both teachers and artists. As a cost effective approach, basing artists within educational contexts and supporting sustained partnerships between education and arts organizations seems to be a very effective and efficient way to provide continued professional development. This was particularly the case, where teacher education institutions and universities were part of this partnership process and ongoing professional development could be formally rewarded through enhanced qualifications.

- *Flexible organizational structures*

Quality arts-rich programs tend to flourish in situations where there is scope for organizational flexibility. Within the education sectors, rigid timetables, compartmentalization of learning and restrictive assessment structures tend to limit the extent and quality of art-rich education. Similarly, within cultural organizations, high costs, containment within the physical boundaries of a gallery or facility and lack of administrative flexibility limit the likely success of engaging fully with the

education sector. Between schools and cultural organizations, there also needs to be less rigidity of physical boundaries, such as galleries and performances coming into schools and school days being conducted within cultural facilities and museums. Similarly, schools, museums, theatres and galleries need to work more closely with enterprise, industry and higher education sectors. By increasing the permeability between these organizations, it is likely that each will benefit from its blending with the other.

- *Shared responsibility for planning and implementation*

Implied in earlier discussions of both partnerships and flexibility of organization, it is worthy of particular mention that all quality arts-rich programs included shared responsibility for planning and implementation of all stakeholders. One of the major inhibitors noted in the research was that there is a widespread lack of consultation between policy makers and those at the coalface of arts education delivery. This results in mismatched aims and inadequate implementation. Similarly, programs were generally not successful if one or other organization was seen to be both the driving force and leading the implementation. Programs such as these tended to have short-term success, mainly at the cost of the energy and determination of one or two *champions*, but not generally leading to sustainable programs over time. It is crucial therefore, that quality provisions in arts-rich education involved a sharing of responsibility and a democratic approach to planning, policy, implementation and evaluation.

- *Permeable boundaries between the school, organization and the community*

While this point has already been canvassed to some extent in the point related to flexibility of organizational structures, there is need to draw particular attention to the value of the inclusion of community within the development of quality arts education programs. Both schools and arts and cultural organizations need to be prepared to open their boundaries, both actual and metaphoric to the influences of the community within which they exist. This is particularly the case within marginalized communities where the perceptions of both schools and cultural organizations tend to be one that is quite negative and often based on misconceptions, generalizations and senses of alienation. The histories of both schools and cultural organizations have not been conducive to open and democratic participation of minority groups within communities. To redress this affirmative action does need to be undertaken to reach out to these groups. Exhibition and performance afford wonderful opportunities to more fully engage the community in education and cultural provisions and can act as a catalyst enabling greater community participation.

- *Detailed assessment and evaluation strategies*

One of the most significant and widespread findings from the research case studies is that there is an urgent need for methods of assessment that more fully recognize the contribution of arts and cultural components within children's education. While over half the countries surveyed assessed the arts, the case studies indicated that methods of assessment for creative learning were poorly developed and lacked recognition within the formal assessment processes. This means that arts learning is frequently poorly documented and lacks substantiation and status within educational processes. Concurrently, inappropriate assessment strategies were seen to have a direct inhibiting impact on quality programs. Over reliance on outcomes based assessment, assessment of only a limited number of education disciplines and dominant external examination were seen as factors hindering quality arts education. Allied to this, impact evaluation in the arts is similarly inadequately. As many arts-based programs operate on limited funding, financial provision is rarely made to adequate evaluate and report the results of the program. The arts within education have been characterized by numerous instances of wonderful programs, but almost no substantial evaluation of these programs. In several countries, namely England, Canada, Finland, and to a lesser extent India, Singapore, Australia and New Zealand, systematic procedures have been put in place to evaluate and document the impact of arts-rich education. Where these systems exist, there appears to be a flow-on effect to improvements in the quality of programs, driven by the enhanced perceptions within the schools that the arts are a valued part of a child's total education. While

almost every country gives lip service to the value of the arts in education, it is those countries which back this policy rhetoric with sound evaluation strategies who witness the greatest improvement in overall quality at the school and classroom level.

Combined with these structural aspects most commonly found in high quality programs, there are a number of methodological elements that seem to be manifest in high quality arts-rich education.

- *Project-based*

The most significant aspect of methodology that appeared in the qualitative case studies of effective arts-based education was the arousal of children's curiosity about the world through problem or project orientated activities. In diverse case studies, respondents felt that an open, imaginative and creative mind was a vital aspect of all learning, and most fully developed through engagement with project-based art activities.

- *Initiates research*

A key characteristic possessed within all the quality case studies was an ability to be flexible and adaptable in their teaching and to provide tasks that initiated research inquiry amongst the children. A research-orientated approach combines with project-based methods to encourage an educational climate where the teachers, artists and children are encouraged to engage in learning conversations and to test their ideas, adjusting rapidly to spontaneous situations to create interesting and meaningful art-based learning opportunities. Quality arts-based programs adopted experimental models of teaching. Artists, teachers and children engaged in such programs tried things and tested ideas in an initiatory way. They reflected on these experiments, adapting the content accordingly. This adventurous approach may initially appear spontaneous and unplanned, but more correctly represented an inquiry method of learning, based on flexibility of choices governed by sound evaluation practices. Effective programs as presented in the case studies were ready to abandon preconceived plans and move with the spontaneous arts learning opportunities.

- *Centered around active creation*

The majority of the case studies of quality arts programs valued the role of active art making and performance within the design and manifestations of the program. It could be argued that almost all of the quality programs placed major value on arts making and performance and exhibition. It was asserted that engagement in active arts creation engendered particular learning and achievement, only possible when embedded within active practice.

- *Is connected and holistic*

All the case studies of quality practice underpinned the importance of connecting learning experiences in the arts into meaningful sequences and clusters. By contrast, poor quality arts experiences were described as being those programs that were tokenistic, isolated and disconnected – from children, their environment and their other learning. Connected arts programs were premised on the arts' capacity for building better relationship with the children. To enable connected learning to be most effective, time had to be more flexible and the arts-based aspects of learning needed to relate to other aspects of the children's learning such as language learning, literature, story writing and history studies. While there was overwhelming support for the involvement of artists in educational settings, the artists had to be perceived as total partners in the educational endeavour and not as 'specialists' existing outside the general educational processes. It was considered that specialists were hampered in their ability to develop arts-based lessons that could be fully integrated with other subjects.

- *Involves teamwork and collaboration*

A key feature of quality arts-based programs appears to be the way they assist in the development of group work and team collaborations in a non-competitive manner. The collaborative nature of creative arts-based projects - especially those within dance and drama - were seen to actively

encourage the collaborative working on different stages or aspects of a project. Quality arts-based projects tended to extend over for several weeks - or more - and children worked at their own pace within the collaborative project framework. Additionally, some programs encouraged the children to work on a number of projects both concurrently and over time.

- *Promotes discussion, exchange of ideas and story telling*

Quality arts-based programs involved an active sharing of ideas and conversations between artists, teachers and children. In particular, they placed importance on children's feelings and the manner in which the arts allowed for expression of individuality. High quality programs provided a range of enticing and varied learning experiences aimed at encouraging the child to unfold their ideas. Under this conception the child was acknowledged as an artist, and while the teachers and artists provided levels of formal instruction, this was intended to nurture ideas and skills and stimulate aesthetic conversations rather than provide closed directions. All children were perceived to possess the potential for artistic expression and so the emphasis was on studio production and performance underpinned by encouraging conceptual development through making, verbal and at times with older students, written, conversations within the group of children and between the teacher and the children.

- *Involves formal and informal reflection, that is both formative and summative*

Formal and informal contemplative practices were valued as a way to encourage the children to view their work more critically and reflectively. Processes of journal writing were common in several of the case studies. In other instances, reflective processes were less formalised and would use conversations, images and actions to instigate and maintain the reflective processes.

- *Meta critical reflection on learning approaches and changes*

Similar to the children being encouraged to build reflective practices, both educators and artists engaged in formative and summative reflective practices. It appeared in the case studies that there existed certain strategies and combinations of behaviours that were consistently held across the variety of case studies and appeared to be successful in a range of contexts. Dahllof (1991: 112) argues that, in a given situation, certain strategies and combinations of behaviours and beliefs may be more effective than others, but that these will be impacted upon by the nature and interest of the students, the phase of the learning cycle, the subject matter, and specific goals of the teacher. This adaptation of successful models of practice was clearly visible in the quality programs, especially the way that these programs were driven by the interests and desires of the children and the adoption of experiential teaching and learning practices. The teachers and artists made direct links between the children's environment and their art learning, while at the same time presenting provocations and problems that challenged the children to move from their immediate environment and question previously held beliefs and ideals.

- *Includes public performance and exhibition*

The positive benefits of performance and exhibition were evident in the outcomes of quality arts-rich education. From one perspective, it was considered that a performance outcome provide effective ways to engender a positive school profile, build community links and to showcase the work of the children. It was also suggested that the arts *are* a performance or exhibition based medium and as such the presentation of the work remains an important aspect of the program. Performance and exhibitions generated publicity for arts-based education and allowed the work of the teachers, artists and children to be more publicly highlighted. This was of particular benefit in raising the confidence and self-esteem of the children involved and by promoting more favourable views of the school and its local community. Conversely, there was some concern that performance and exhibition outcome might adversely impact on the goals of a project and that the creative process might be compromised by having to work to a performance outcome and that this in turn would mean that the performance might 'drive' learning rather than the performance or exhibition emerging out of learning. To this extent, the creative process, risk-taking and experimentation were

more important than achieving an attractive end product. Furthermore, an over-reliance on producing a high quality end product may be detrimental to the children engaging in exploratory and risk-orientated processes. Despite these caveats, all the case studies referred to the significance of audience in the artistic process. To this extent, exhibition and performance existed as a way to bring kudos to the children and their arts experiences and as a tool to promote the benefits of arts-rich education to a wider audience.

- *Utilizes local resources, environment and context for both materials and content*

Quality programs allowed children to make artistic connections within their local environment. Through the use of local artists and artworks, the teachers hope that the children will make personal connections with art. The qualitative comments suggest that the arts have strong powers of social change and can be used it to build the children's self esteem and address social justice and equity issues within the community. To this extent, the use of local resources within arts-rich education enables children's needs to be addressed more appropriately.

- *Combines development in the specific languages of the arts with creative approaches to learning*

The development of language skills appeared to be central within the design and implementation of arts-rich education. This idea was enacted in two ways. Firstly, language was seen to have an important function in giving student the words and language to enable children to talk about their artwork, performance and the work of artists. They encouraged the children to talk to each other about their arts experiences. The second view of the value of the arts as language was linked to the expression of feeling. The arts were seen as a powerful form of communication.

- *Encourages people to go beyond their perceived scope, to take risks and to use their full potential*

Quality arts-rich education encouraged the children to take risks and allowed them to make mistakes. 'Letting go' of control and being confident to let the children make mistakes were important part of giving children ownership of their creative processes. Uncertainty surrounds quality arts practice and this is to be encouraged.

Inhibitors

The research points to a clear link between the provision of high quality arts programs and improved educational attainment at the levels of the child, the school and more broadly at the district, country or regional level. Yet the benefits of inclusion of a strong artistic component in general education appears not to have been widely considered within the general education literature and as a variable in global educational standards monitoring. The lack of recognition of the value of arts education within general education appears to be due to a combination of factors, including:

- Lack of large scale longitudinal impact studies of arts-rich education;
- Poor connection between policy makers and coal-face policy implementation;
- Inadequate monitoring and reporting on arts-rich components in general education, and;
- Deficient distinctions between the impacts of *education in the arts* and *education through the arts*

Conclusion

Quality arts education programmes have impact on the child; the teaching and learning environment, and; on the community, but these benefits were only observed where quality programmes were in place. Poor quality and inadequate programs do little to enhance the educational potential of the child or build first-rate schools. It is of significance to note that a number of case studies indicated that bad and poor quality programmes, in fact may be detrimental to children's creative development and adversely effect teacher confidence and the participation of cultural agencies. Given that, it is important that the rhetoric of policy that supports the inclusion of

arts education within the total educational experiences of the child is backed by substantial implementation and monitoring structures that ensures children receive high quality programs. These programmes are no more expensive to implement than poor quality programs and afford the opportunity to initiate sustained educational reform and greatly enhance the overall excellence of education. The argument should be less about *Education for All* and more about quality learning provisions for all. In this regard, the arts have an enormous amount to offer education.

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Professional musicians and interactive education programs: skills, knowledge and expertise required and implications for training

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Abstract

Most education programs that bring professional musicians into contact with school students require the musicians to interact with students in a variety of ways. This calls for wide-ranging skills, knowledge and expertise. The acquisition of relevant skills and expertise is of importance to arts organisations in terms of identifying and selecting appropriate musicians as well as providing them with meaningful professional development opportunities. The potential for professional musicians and other artists to become valuable partners in education is wide ranging. The partnerships that musicians form, the skills, knowledge and expertise required of musicians in these contexts and the way that these competencies are acquired have implications for tertiary institutions, the education sector, the arts community, and any arts organisations interested in engaging artists in education programs with schools. This paper explores these concepts, drawing upon the learnings of research undertaken in Australia, England and the USA, and in particular, study of Australia's national Musica Viva In Schools program.

Music education is a vital part of the school education of every child. Music as a discipline is uniquely placed to allow for collaboration between professional musicians and educators because "the fundamental processes inherent in music learning – performing, listening, moving, and creating – are the same processes in which professional musicians engage in their daily life" (Myers, 2004, p. 154). Increasingly, the education sector is looking to the arts sector to support it in the delivery of relevant, high-quality arts education programs, bringing schools into contact with professional musicians.

Interests of both the arts and education sectors may be served through closer examination of the roles of professional musicians in the education programs of arts organisations. When music organisations and the education community work together, a range of partnerships are formed and wide-ranging skills are required of the musicians. These have implications for the training and evaluation of musicians and programs. The findings have implications for the education programs of arts organisations and the broader arts and education sectors.

Professional Musicians and Education Programs

The involvement of arts organisations and professional musicians in music education became established from the 1960s onwards as the place of music in the curriculum was reformed and approaches to music teaching were revolutionised in the USA, England and Australia (Jeanneret, McPherson, Dunbar-Hall and Forrest, 2003). Partnerships between schools and arts organisations "as a delivery model for arts education" have grown over the last forty years and will continue to grow (Myers and Brook, 2002, p. 927). The Housewright Declaration, a statement that summarised the USA's Music Educators National Conference's Vision 2020 Symposium, articulated that "music educators should involve the music industry, other agencies, individuals, and music institutions in improving the quality and quantity of music instruction" (Madsen, 2000, pp. 267-8).

The Australia Council for the Arts, in its study *Australians and the arts* (Costantoura, 2000), identified two challenges for the arts sector in promoting arts education. The first challenge is to demonstrate how arts education benefits individuals and society as a whole. The second challenge is to address the role that the arts sector plays in supporting arts education, recognising the significant input of artists themselves in leading children and parents to a greater understanding of the role the arts play in society (Costantoura, 2000). The Australia Council for the Arts' *Education and the arts strategy 2004 – 2007* sets out to facilitate collaborations by "bringing together the arts sector, the education sector, government and community to find creative ways to enrich the education of our

children and young people" (Australia Council for the Arts, 2004, p. 2). The education and the arts *Backing our Creativity* symposium is one example of strategies that the Australia Council is employing to achieve this aim.

In order to provide a context in which to examine the role of professional musicians in education programs, Musica Viva Australia's national education program, Musica Viva In Schools, will be examined. It is based on a recent study that, in part, examined the Musica Viva In Schools program (Barkl, 2005). The study uses qualitative data including document analysis, observation, interviews and a survey of a small sample of musicians. A range of data sources have been used to triangulate the data in order to validate the findings (Bresler, 1992) and care was taken to eliminate any bias I may have as I am employed by Musica Viva Australia.

The Musicians of the Musica Viva In Schools Program

The Musica Viva In Schools program is described as "a world leader in developing exciting and inspiring performances for schools, given by exemplary musicians" (Australian Major Performing Arts Group, 2004, p. 1) and the success of the program was acknowledged by the Australian Government in its Commonwealth cultural policy, *Creative nation* (Commonwealth of Australia, 1994). Musica Viva Australia is a not-for-profit chamber music organisation that principally tours ensembles. The Musica Viva In Schools (MVIS) program model examined in this paper involves concerts in schools by a wide range of small ensembles that are supported by detailed teaching and learning resources and professional development for teachers, thus enabling schools to sustain their involvement in the MVIS program over several months. MVIS operates throughout Australia and in Singapore. Each of its programs is designed to support implementation of the relevant music syllabus or curriculum framework. MVIS also offers ongoing professional development to the musicians that perform in its programs (Musica Viva Australia, 2001). In 2004, over 2,400 concerts were performed by 40 ensembles to over 400,000 students, with approximately 1,500 teachers attending professional development courses held by the organisation.

MVIS musicians fulfil the functions of presenting and interacting artists. They are involved in the development of related MVIS programs and, to a lesser extent, the development of teaching and learning materials. Musicians are frequently involved in the professional development of teachers. The MVIS program model requires musicians to engage with school students in a number of ways. The range of skills, knowledge and expertise utilised by the musicians will now be explored.

Musicians' Skills, Knowledge and Expertise

Musicians within the MVIS program use a range of musical, communication, pedagogical and other skills, knowledge and expertise. They are expected to have a high level of expertise in their craft as performers before they commence working with the organisation.

MVIS musicians are required to be able to combine music performance skills with a wide range of strategies that engage audiences. At times they must be able to perform while, for example, a group of students performs with them or the whole audience participates. Conducting skills come into play during these types of concert activities. Strong ensemble skills are required as is the ability to adapt to a range of often unpredictable school concert venues. Highly developed communication skills that engage audiences from 150 to 300 students are indispensable. Musicians need to utilise a range of verbal and non verbal communication techniques such as the use of eye contact and body language, and to be succinct and precise in their communication. Techniques for motivating and managing a large audience, with attention to pacing and time allotment are required. Other pedagogical skills employed by the musicians include the use of systematic instruction and rehearsal techniques. The ability to question audiences and respond effectively is vital. The importance of modelling performance and ensemble skills, and of being authentic in performance is highly desirable characteristics. Musicians must also be able to contribute to the selection of appropriate repertoire, understand how children may perceive the music and reflect this

understanding in the ways they engage children in the music. Often MVIS musicians engage children in the creative process of improvising or composing; therefore it is essential that musicians understand appropriate ways of achieving this. General performance skills such as use of space and voice projection are also utilised by musicians when presenting MVIS concerts.

Flexibility is required of musicians who must have the ability to call upon a range of skills and techniques at any one time. Team work is essential. An overarching knowledge of how children perceive and learn music is of importance. Musicians must also be able to reflect knowledge and understanding of the program's aims. Commitment and passion for working in an interactive music education setting is of paramount importance, as is the ability to be sympathetic to the conditions of working in schools. A strong interest in communicating and interacting with wide-ranging students is required. The desire to be reflective about the work and a willingness to learn, including through the input of others, are also essential qualities of musicians who work within the MVIS program. This range of skills, knowledge and expertise align with the findings of other studies (Animarts, 2003; Gradel, 2001; Myers, 2004; Peggie, 1997).

The Training of Musica Viva In Schools Musicians

Musicians from the MVIS education program acquire relevant skills, knowledge and expertise in a number of ways. These include through: formal training; related professional work; workshops and other structured learning opportunities provided by the organisation; and learning on the job.

All musicians must begin by having excellent skills within their own craft. Working in a schools' environment is not an opportunity to develop performance or composition skills as a stepping stone to working in other contexts, although skill acquisition is a natural development of the work. Tertiary training in music performance provides a valuable foundation of musical skills and knowledge required of MVIS musicians. Tertiary qualifications in music education are also beneficial, often giving musicians a 'head start' to the work with MVIS.

MVIS supports its musicians through the provision of structured learning opportunities through the organisation's musicians' days and program development workshops. Musicians' days provide opportunities for the performers to gain deeper understanding of the program's aims and how they can be applied and implemented by each ensemble. They aim to develop musicians' skills, knowledge and expertise, particularly in terms of pedagogical and communication skills, and how these can be applied in a range of settings. In addition, musicians' days provide opportunities for musicians to observe the work of other MVIS ensembles. During the development of a new MVIS ensemble or program, a series of workshops and trial performances is also held to enable musicians to develop strategies and skills to employ in their work for MVIS.

MVIS musicians often participate in the organisation's professional development courses for teachers. The data suggest that the relationship with music education presenters at MVIS professional development courses may enhance the musicians' understanding of the education context where the program is being implemented. Involvement of musicians at teacher professional development courses may also help in "building a common vocabulary and set of experiences" (Gradel, 2001, p. 21).

The study found that evaluation of the work of MVIS musicians is integral to the program and its ongoing development. Effective evaluation relies on the musicians' willingness to learn. Evaluation of MVIS becomes an effective learning tool when feedback is received from all parties and discussed with musicians so that further developments can be made in future work. The study found that musicians must be clear on the role of the MVIS staff providing the feedback and that the musicians must value that person's input and expertise for the evaluation to have an impact on their work.

The organisation faces difficulties working with musicians on a contractual basis, where the work is not continuous. This is especially so for MVIS ensembles in states other than NSW (ensembles in NSW have more extensive opportunities for work due to the size of the program in that state). In addition, the organisation engages musicians with widely differing levels of experience of working on their programs. As musician training should be designed on a "need to know" (Myers, 2004, p. 154) basis to allow musicians to see direct application, this poses difficulties when providing training to musicians from different musical backgrounds and levels of experience.

Implications for the Broader Arts and Education Sectors

The potential for musicians to become valuable partners in education is wide ranging. The range of partnerships that musicians form, the skills, knowledge and expertise required of musicians in these contexts and the way that these competencies are acquired have implications for tertiary institutions, the education sector and the arts community, and any arts organisations interested in engaging artists in education programs with schools.

One important factor is the question of who is responsible for the training of musicians and who should pay for the training (Animarts, 2003). If training is to be provided by interested parties or if artists themselves are expected to pay for training, there needs to be employment opportunities where all key stakeholders recognise the application of this training.

Tertiary Institutions

Tertiary institutions can play a role in the preparation of performers, composers and other facilitators to work in interactive education settings. Several studies (Animarts, 2003; Myers, 2004; Renshaw, 2002) recommend that tertiary institutions at both an undergraduate and postgraduate level need to address a broad range of employment opportunities that graduates may pursue, including working in an education setting. Renshaw (2002) recommends a number of connections to improve current professional arts practice including building links between training institutions, the music industry and business to enable conservatoria to "redefine who they are in terms of contemporary cultural life" (p. 28). Myers (2004) also asserts that tertiary institutions need to work with industry partners in the training of musicians. He advocates a model for the training of musicians as partners in music education where arts organisations and the education sector are engaged in undergraduate and postgraduate curriculum. Gill believes that all tertiary music performance courses should include a pedagogical element, and that students should be given the opportunity to develop a wide range of related skills "so that they can be presenters, they can be teachers, they can be chamber musicians, they can work with other people, they have a vast knowledge of the repertoire" (Interview, 23 April, 2004).

Tertiary institutions should identify ways they can support young artists to recognise the employment opportunities of working collaboratively in schools (and with other community groups), and to provide opportunities to develop the necessary skills, knowledge and expertise to work in this context. In addition, tertiary institutions need to recognise the training done undertaken by artists 'in the field' (Animarts, 2003).

Arts and Education Sectors

The Australian Government through the Australia Council for the Arts' *Education and the arts strategy* has identified key activities to develop partnerships with potential collaborators to achieve effective relationships with groups concerned with education and the arts. In order to achieve this, Australian arts and education communities must recognise the level of involvement of musicians at the planning stages, the skills required to ensure musicians can achieve project aims, and ensure provision of appropriate training for professional musicians to assist artists and schools to work together. As noted by the NSW Ministry for the Arts' study of 2004, there is a need to train artists as well as teachers. Findings from this study recognised the difficulties created by not adequately briefing artists (NSW Ministry for the Arts, 2004). This is an area that needs to be addressed in the

Australian context

A number of research projects and published guidelines from the USA and England suggest ways in which artists and schools can work in partnership with one another (Dreeszen, 1992; Gradel, 2001; Jones, 1999; Peggie, 1997; Woolf, 1999, 2000). Australian guidelines on how artists can work in partnerships that reflect the needs of Australian arts and education communities are required. In addition, research into the work of artists in schools and recommendations regarding the suitable training of artists that reflect the Australian context is needed.

Education departments can also ensure that artists working in schools have access to training that informs them of contemporary issues and practices in arts education. Partnership projects initiated by the education sector should ensure that artists and teachers are able to work in collaboration with one another, recognising the role that arts organisations can play in such partnerships. These recommendations, in part, may assist in overcoming some of the challenges reported by the education sector regarding working with artists and arts organisations at the 2002 national seminar on education and the arts (Australia Council for the Arts, 2002).

Arts Organisations

Program structures within arts organisations may involve musicians working in different contexts – performing, creating and facilitating (Woolf, 2000). Research suggests that a combination of functions will result in greater impact of the work on students and teachers (Gradel, 2001; Woolf, 2000). Partnerships between arts organisations, artists and schools that are collaborative, where all parties work in conjunction with one another to plan, implement and evaluate, are more likely to succeed (Gradel, 2001).

As well as thorough planning involving all parties, detailed briefing of artists is required and organisations need to ensure that the artists have the necessary competencies to fulfil project or program aims. It is imperative that all musicians working in programs in schools should receive some form of training in a structured way as well as opportunities to acquire skills on the job (Myers, 2004). Organisations must ensure that there are adequate opportunities for musicians to learn on the job, for example, through the mentoring of musicians, opportunities to observe best practice, or building in evaluation as a form of training.

A number of studies (Animarts, 2003; Gradel, 2001; Myers, 1996, 2004; Woolf, 1999, 2000) explore the nature of the training of musicians within the context of arts organisations. Musicians must be trained to understand and apply knowledge and understanding of the program aims and approaches. They need to be able to demonstrate an understanding of how children learn in music and the developmental characteristics of learners of different ages. This is reflected in their ability to develop and deliver programs through content that is appropriate to the learners. The training of musicians should encompass the use of appropriate pedagogy methodologies and effective communication strategies. Organisations must also ensure that the musicians with whom they work have an adequate understanding of school culture. The training should recognise the different learning needs of the musicians with whom they work.

Recognition of the impact of reflection and evaluation on the work of musicians in schools is essential (Animarts, 2003; Gradel, 2001; Woolf; 1999). Organisations should ensure that adequate structures are in place to encourage musicians to critically reflect on their own work and consider the feedback of others in order to continue to develop their skills. The Animarts study found that artists' self-evaluation and reflection have "a significant impact on both the relationship with the teacher and the ensuing experiences of participants" (2003, p. 39), stating that "it is generally the implicit communication and reflective skills of artist and teacher which are at the heart of successful relationships" (Animarts, 2003, p. 59). Arts organisations also need to ensure that those giving the feedback are qualified and experienced to do so, and that adequate time is given to establish a good

rapport between staff and musicians in order to provide a positive environment in which such feedback and support can be given.

The relationship between all key stakeholders in the partnerships that form between arts organisations and schools provides challenges for the development of music education programs of arts organisations. Deasy (2002) states that "it is through the persistent and reflective refinement of the practices of the partnership – the design and implementation of the instructional program – that the partners find common ground for their work and the insights that stimulate their personal growth and development" (p. 906).

Conclusion

There is increasing interest in how the arts and education sectors can work together more effectively. It is important that the arts sector ensures that they are meeting the needs of students, teachers, schools and the broader education community. Conversely, the education community should recognise the ways that artists and arts organisations can enhance teaching and learning in schools. Professional artists play a pivotal role in the education programs of arts organisations and require ongoing training and support to work effectively in education settings. Successful partnerships have the ability to change the way music and other art forms are practised by professional artists, teachers and students.

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Evidence of ways that drama and music may enhance students' learning.

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Abstract

This paper discusses evidence from research undertaken for the Commonwealth Government and the Australia Council, by the Australian Council for Educational Research (ACER)[1]. The study focused on the following research questions:

- *What is the impact of each arts program on participating students' academic progress, engagement with learning and attendance at school?*
- *Are empirical or anecdotal examples of improved learning outcomes substantiated?*
- *What are the attributes of arts programs that are of particular benefit to students?*

Four arts programs in schools were treated as case studies. Each program was different in terms of age groups, cultural backgrounds of students, strands of the arts (drama and music) and approaches to the arts. Thus different methods were selected to try to capture the character and contribution of each program, using, wherever possible, objective, evaluative data. Two drama programs and two music programs were studied. There is discussion of the kinds of learning important for young people at the beginning of the twenty-first century and of the difficulty of gathering evidence of the arts' contribution to these kinds of learning. Data from the research suggest that involvement in the drama and music programs investigated did enhance students' learning, but only one example of 'hard' data was found to be statistically significant. The research is seen as a starting-point for exploring the impact of arts programs on students' learning. The paper concludes with suggestions for furthering this research.

Introduction

This paper stems from research undertaken by the Australian Council for Educational Research (ACER) for the Commonwealth Government and the Australia Council. The report was published at the beginning of 2004 (Bryce et al. 2004) and is readily available. The main reason for the study's focus on drama and music was practical: the programs made available for the study were in these areas. Although this paper is confined to discussing extrinsic benefits of drama and music programs – ways that they enhance learning in general -- the writer acknowledges that the most important reason for studying drama and music is for their intrinsic worth.

The paper will start by discussing the kinds of learning important for young people at the beginning of the twenty-first century. There is then a discussion concerning the difficulty of gathering evidence of the arts' contribution to these kinds of learning. The paper will conclude with a discussion of the evidence that was gathered in the ACER study.

What kinds of learning are important for young people at the beginning of the 21st century? The British report *All our Futures* (NACCCE 1999) points out that the foundations of the present (UK) education system were designed to meet the needs of a late nineteenth century industrial world. That hierarchical, production-line approach to education was transferred to Australia and other industrialised nations. It suited the world of a hundred years ago, but it does not meet the needs of young people today, with knowledge readily available and requirements of occupations changing rapidly. These factors require flexibility and an approach whereby people acknowledge that they will continue to learn throughout their lives.

[1] Bryce, J. Mendelovits, J., Beavis, A., McQueen, J., Adams, I. (2004). Evaluation of School-Based Arts Education Programs in Australian Schools. Canberra: Commonwealth of Australia

A study of provision of the foundations for lifelong learning in Australian secondary schools (Bryce & Withers, 2003) came to the conclusion that whilst there is a great variety of ways of equipping young people for life in a post-industrial world, some key messages for schools are that:

- ownership of learning rests with the student;
- a central hub of learning in a school may be preferable to a rigid vertical structure of classes or year levels;
- learning is enhanced where there is fluidity between subject areas and students can make links between areas of learning;
- learning is enhanced where there is time for reflection and discussion;
- rather than being dispensers of knowledge it is helpful if teachers are models of learning and mentors;
- it is important for all students to have positive views of themselves as learners – this means recognition of many different styles of learning; and
- learning can be fun.

Some of these views are underlined by Heath (2001) who describes the importance of 'the third area of learning', which takes place beyond the classroom and home, often in community settings. It is an area where people are involved in meaningful activities with 'real' roles (Heath 2001, p.10). There is ample 'trial and error' learning, there is a range of ages with young people – novices – working alongside older more experienced people. The 'learning' culminates in a presentation or production and is evaluated by outsiders, peers and professional critics – it is thus authentic, rather than something contrived within a particular school setting. Some important features of this learning are:

- interdependent collaborative groups;
- commitment in creativity to a product and to outcomes that will be judged by authentic critics, clients and co-participants;
- the learning of 'intangible skills' such as patience, observation, problem identification; and
- sustained long-term comprehensive projects that require planning, maintenance and critique. (Heath 2001, p.15)

Underpinning the discussion above is a picture of learning for the twenty-first century that places emphasis on transferable or cross-curricular skills that may be learned in one context and applied in others – such as planning, and also an emphasis on certain dispositions (Ritchhart 2002) – the importance of having confidence as a learner, in controlling one's learning, and the 'intangible skills' mentioned by Heath. The last decade of the twentieth century saw the development of sets of generic skills in most industrialised countries (McCurry 2003). This was partly in response to high youth unemployment and recognition of the fact that young people, to be employed, needed skills to help them to be flexible and adaptable in the work place. There was also some recognition of the need for 'lifelong learning', requiring independent learning skills, metacognition and skills in the acquisition and questioning of knowledge.

Of particular significance to the arts are late twentieth century views of intelligence which acknowledge that it is more than the logico-deductive reasoning of IQ conceptualised at the turn of the twentieth century for the school system of that time. The logico-deductive view of intelligence tended to marginalise the arts, but by the end of the twentieth century, notions such as emotional intelligence (Mayer & Salovey 1997), and the multiple intelligence theory of Gardner (1993) became significant. Damasio (1996, 1999) and LeDoux (1998) provided evidence of an association between feeling and cognition, and it was thus recognised that 'thinking' includes far more than logico-deductive processes. Raised awareness of the importance of feeling in cognition has meant that imagination, metaphor, and other processes nourished by the arts are considered important (Efland 2002).

A quest for evidence

To what extent might drama and music help students to gain skills and dispositions of the kind outlined above? A review of literature indicates that much of the hard data involves correlational studies and indeed these are often correlations between, for example, scores on music tests and mathematics tests. These may pertain to limited aspects of learning and, most importantly, it is difficult to attribute causation – is it the music itself that has affected the maths scores? Some researchers, notably Eisner (1999, 2002), are sceptical about such correlational studies for this reason. And Eisner suggests that equating academic performance to test scores is short-sighted (2002, p.39), implying that worthwhile 'academic performance' needs to be conceptualised more broadly. This is certainly the case for the kinds of learning outlined above.

It is also difficult to replicate studies of arts programs. The fundamental ingredients of a school arts program may be features that are unique to the particular circumstances: the environment, the school population. In comparing several programs, a researcher could end up comparing 'apples' with 'oranges', rather than 'apples'.

The 2004 evaluation study

With the above issues in mind, the ACER researchers embarked on a study to investigate current arts education practices in schools and their impact on the broader learning outcomes of Australian students. The major research questions to be addressed were:

- What is the impact of each arts program on participating students' academic progress, engagement with learning and attendance at school?
- Are empirical or anecdotal examples of improved learning outcomes substantiated?
- What are the attributes of arts programs that are of particular benefit to the students?

Four programs had been selected for study. These were:

- *Learning to learn* through the *Arts@Direk* Primary School, South Australia (drama)
- *SCRAYP – Youth Arts With an Edge*: Footscray Community Arts Centre, Victoria (drama)
- The Northern Territory *Indigenous Music Education Programme*
- The Northern Territory *Boys' Business* Music Programme

The research was particularly challenging because of the diversity of these programs. The students varied in age, cultural background and social characteristics. The researchers tried to select methodologies that would best capture the contribution and character of each program using, wherever possible, objective evaluative data. But because of the diversity, each program was treated as a case study site. Table 1 below summarises the different strategies used at each of the sites.

Table 1: Strategies used for the evaluation of four arts programs

Strategies used	site visit	interviews with teachers	interviews/ discussions with students	observation of lessons/ school activities	system level test scores	generic skills assessment	narrative writing task	student questionnaire
Direk	*	*	*	*	*	*		
SCRAYP	*	*		*			*	*
Boys' Business	*	*	*	*	*	*		
Indigenous Music	*	*	*	*				

For SCRAYP and Boys' Business, it was possible to compare groups of students participating in the program with others who were not. At Direk, it was possible to compare a group of students taking an 'arts-rich' program with a group that was not. With the Indigenous Music program, such comparison was not in keeping with the school culture. Generic skills assessment made use of a whole school assessment program developed by ACER. Teachers assessed students' skills in Communication, Planning and Organising, Solving Problems and Working With Others. The

narrative writing task aimed to substantiate work in other studies (Deasy, 2002) that suggests that drama enhances students' ability to communicate ideas and feelings, to organise thoughts and use language expressively and coherently. The student questionnaire, concerning attitudes to school and reading habits, had been developed for the Programme for International Student Assessment (PISA), designed for 15 year-olds and appropriate for the age group participating in SCRAYP. It was possible to compare SCRAYP students' responses with those in the PISA study from similar backgrounds.

The correlational investigations (such as comparing test scores of students in a program with those who were not in the program) were complemented by qualitative approaches such as observation and interviews.

This research was undertaken soon after the publication of the influential report *Champions of Change* (Fiske 1999) and there was some hope that it might be possible to substantiate, in an Australian setting, evidence that arts do enhance students' learning. 'Hard' data would provide appropriate evidence. But, as described above, each of the programs to be evaluated had unique characteristics and there was a wide range of social, cultural, age and other differences, limiting the possibility of generalisation across the programs and yielding only small samples for statistical study. The programs were far more amenable to a qualitative individual case study approach. Nevertheless it is useful to consider some of the 'harder' data that emerged from the study.

At two sites (Direk and Boys' Business) comparisons were made between students who were participating in the program (or, in the case of Direk, who were following an 'arts-rich' program) with those who were not. Students' scores on state-wide (MAPS) Numeracy, Reading and Writing tests were compared. Also, at these sites, students' generic skills (Key Competencies) were assessed. We are dealing with low numbers here and it is inappropriate to aggregate the data from different schools because of different systems, different age groups and, in the case of the generic skills assessment, the levels are not generalisable. The Direk site consisted of one school, whereas data were gathered from three schools where the Boys' Business program was running. In each case the 'music' or 'arts' group was matched as closely as possible with the 'non-music' or 'non-arts-rich' group. The following are examples of the data gathered. Figure 1 below shows outcomes from one of the schools in the Boys' Business program, where 17 'music' students were matched with 17 'non-music' students.

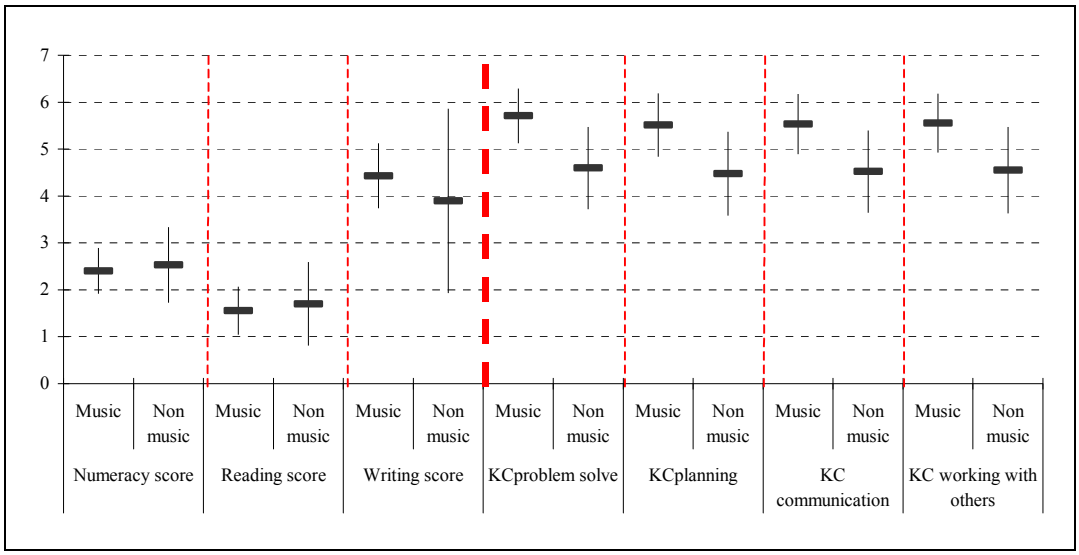

Figure 1: Mean and confidence intervals (95%) comparing MAPS and Key Competencies scores for School 3, Boys' Business Program

The data in Figure 1 indicate that there are no significant differences between students' scores in Numeracy or Reading. Although Music students did better than Non-music in Writing and the four key competencies, the differences are not statistically significant.

Figure 2 below shows similar data from the two groups of students at Direk: a group who had followed an 'arts-rich' program, matched with a group who had not (labelled 'non-arts-rich'). There were 19 students in the 'arts-rich' group and 20 in the 'non-arts-rich'.

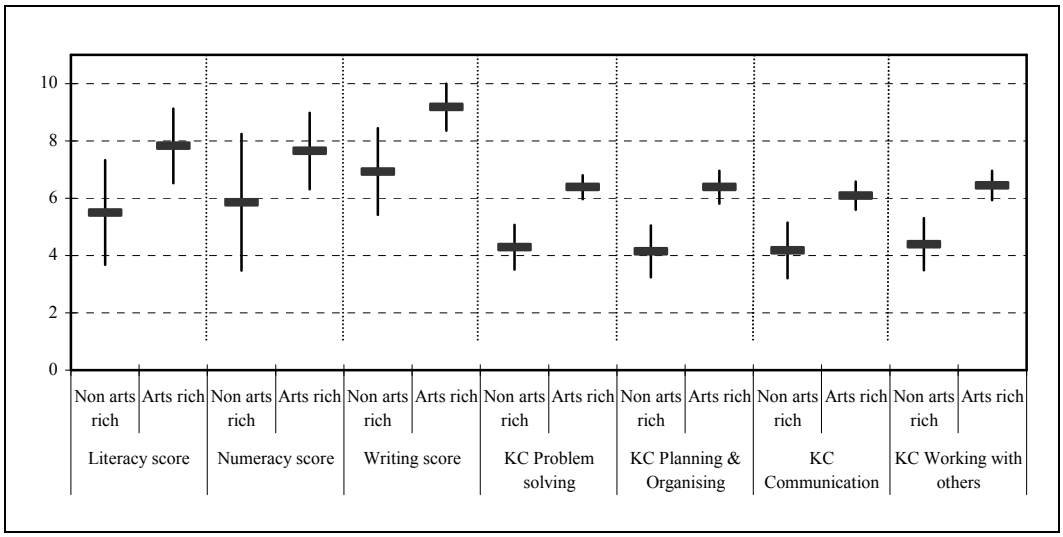

Figure 2: Mean and confidence intervals (95%) comparing Literacy, Numeracy and Writing, and Key Competencies scores for 'non-arts-rich' and 'arts-rich' students at Direk

At Direk, the 'arts-rich' students scored consistently better than the 'non-arts-rich'. The differences in scores for Literacy and Numeracy are not statistically significant. But there is statistical significance for the Writing score and for scores on the four Key Competencies: Problem Solving, Planning and Organising, Communication and Working with Others.

It is possible only to speculate about the data reported above. It is interesting to note that in all cases, the 'music' or 'arts-rich' students scored better than the matched groups on generic skills (Key Competencies), and that it was for Key Competencies data that there was one case of statistical significance. This trend seems worth pursuing with larger groups of participants that may yield more conclusive results.

Data gathered to compare students participating in the SCRAYP drama program with matched groups who were not, again did not yield statistically significant results. Results from the PISA questionnaire (described above) are shown in Figure 3 below.

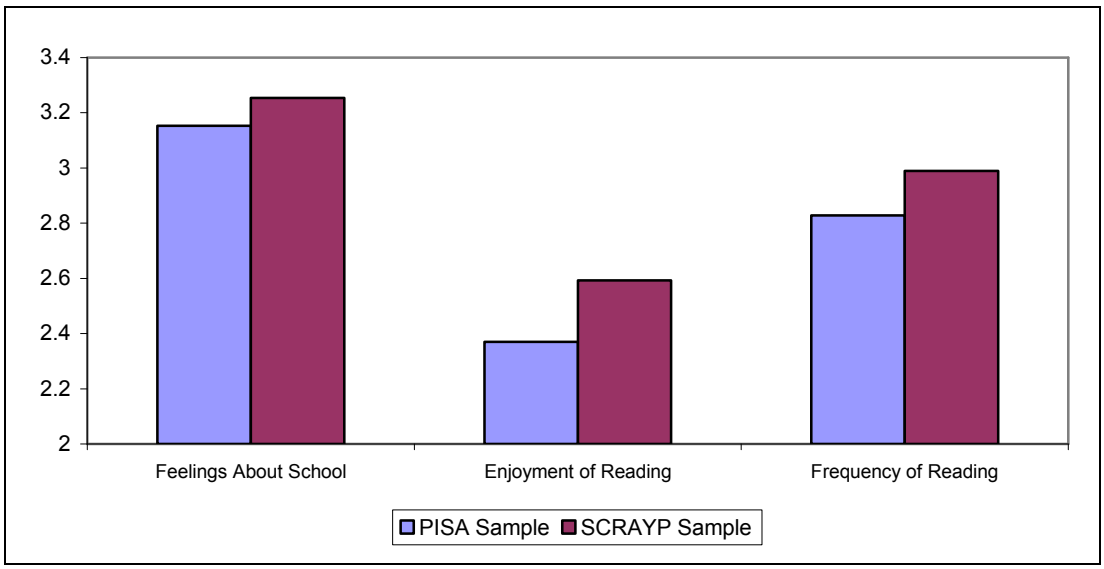

Figure 3: Mean score on scales measuring feelings about school, enjoyment and frequency of reading – PISA sample versus SCRAYP students. (Negative items reverse scored.)

Figure 3 shows that students participating in SCRAYP tended to have more positive feelings about school than those not in the program, they were also more likely to enjoy reading and to read more frequently. But these results are not statistically significant.

Thus the data reported so far have helped to substantiate findings from the many studies, such as those described in *Champions of Change* (Fiske 1999), to suggest that involvement in arts programs does have a positive effect on students' learning. But these results are not definitive. They do indicate that more substantial studies of this kind could yield stronger relationships.

Attributes of drama and music programs that enhance students' learning

Table 2 below summarises enabling skills and attitudes that were observed at the sites evaluated (Bryce et al. 2004). This helped to substantiate other work (Barry et al. 1990; Fiske 1999) that suggests that arts programs enhance students' engagement with learning, but it goes no further in addressing the inherent difficulty of showing causation (Deasy 2002). In other words, although these attributes were apparent for students participating in the arts programs that were evaluated, they might also have occurred had the program been, for example, a sports program rather than an arts program.

Table 2: Enabling skills and dispositions enhanced by drama and music programs

Skills & attitudes	Direk	Boys' Business	Indigenous Music	SCRAYP
Development of self esteem	X	X	X	X
Encouragement of thinking / reflection	X	X	X	
Development of planning skills	X	X	X	
Learning how to work collaboratively	X	X	X	X
Development of perseverance/ persistence	X			X
Development of social skills		X	X	X

Note: Lack of a cross against a particular program does not mean that the characteristic was not developed in the program, but indicates it was not mentioned spontaneously or observed during the fieldwork.

Below is a discussion of just some of the ways that these skills and attitudes were evident in the programs.

Development of self esteem
At Direk, teachers commented that the drama program had helped students to take risks and to be imaginative in ways that could not be achieved with a traditional approach to learning. With drama there was greater acceptance of performing 'outside the institutional mould'. Whereas many people expect drama to be unstructured and undisciplined, the drama program at Direk was the opposite – there was a very clear structure so that students knew what to expect and this helped to give them confidence.

Encouragement of thinking
At Direk, students were encouraged to reflect on their learning by using a 'learning log'. Students explained that they would write down what they had learned, or what they thought they had learned. This was an important part of the structure of the lesson.

Development of planning skills
Students in the Indigenous Music Program planned performances and learned business skills which included organising transport and working out costs.

Working collaboratively
At SCRAYP a teacher commented that the drama program 'developed a cohesive group who worked together and trusted each other'. Some students who had expressed an intention of dropping out of school became engaged with school through SCRAYP and went on to complete Years 11 and 12.

Development of perseverance
At Direk, in drama students learned that it is necessary to work hard and long to achieve a desired goal (such as a good drama performance). One Year 4 student commented: 'it was hard but it was fun'. The collaboration and perseverance ties in with Heath's (2001) observations about the value of students learning through involvement in authentic, long-term productions.

Development of social skills
Discussion was encouraged in the Boys' Business program and students commented that they learned how to listen to others.

These skills and attributes strongly reflect the characteristics of lifelong learning that were discussed earlier in this paper. It must be stressed that they are just a few examples of particular skills and attributes that were observed in the four programs. They were allowed to emerge from the field work observations and discussions rather than being actively sought. In other words, the researchers did not visit sites with a check list of attributes to be 'ticked off'.

In keeping with the recommendations of Heath (2001), a drama or music production could provide an authentic focus for learning – a focus that could break down traditional age and subject barriers, where students could learn from their peers and from 'other' adults as well as from their teachers. A drama or music production could also be a focus for discussion and for solving problems collaboratively: how can we do this better? There were examples where students who had previously not had positive views of themselves as learners could be applauded. Drama, in particular, was seen as providing a place that was safe for risk taking and being imaginative, which helps to develop creative thinking (Eisner, 2002).

The four arts programs evaluated, whilst requiring strenuous concentration and hard work, were also seen as enjoyable. Indeed, some students attended school purely to be involved in drama or music, suggesting that some characteristics of this approach to learning – possibly the structure, and the focus on work towards an authentic product, appeal to students who have difficulty learning in more traditional settings.

Conclusion

Evaluation of the four programs discussed (Bryce et al. 2004) provides further evidence of ways that drama and music may enhance students' learning. In particular drama and music may help young people to develop characteristics of engaged or lifelong learners. It is difficult to prove causation or to be confident that the outcomes from these arts programs are unique to the arts and that similar results may not have been obtained from students' involvement in other areas, such as sport. But the four programs studied did seem to provide:

- learning opportunities for all students, particularly those who do not fit the conventional mould of institutional learning or who are disadvantaged by forms of disability;
- tangible experiences of working collaboratively in a team;
- an object for reflection and discussion that is 'authentic' and that provides means of learning across traditional age and subject divisions;
- ways of developing the more imaginative, creative kinds of thinking.

There is a need to further consolidate this research. For example, to investigate the necessary conditions for transferring learning processes in the arts to other areas and to undertake a broader study of the extent to which involvement in the arts can develop generic employability skills.

The author would like to acknowledge the contribution of her co-workers on this project: Isabelle Adams, Adrian Beavis, Joy McQueen, Juliette Mendelovits and also the encouragement of Doug McCurry.

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The arts and administrators in school education

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Abstract

In addressing the theme of the arts in school this paper considers the role of the administrator in supporting the arts in schools. The particular focus is not on the administrator within the school, but the administrator working at the policy and advisory level within the various departments of education at the state level. This paper builds on current ongoing research undertaken by Jeanneret and Forrest (2004) and Jeanneret, Forrest and Monfries (2005) concerned with role ambiguity and the impact on the effectiveness of organisational change that acknowledges the disparity between what the bureaucracy and the practitioners expect from middle management roles (as they relate to the arts). Many of the Australian state education systems support or have supported an arts (and particularly a music position) within the administrative centre of education departments. Although the roles and responsibilities assigned to these positions vary from state to state the one thing they do have in common is that they provide a reference point and voice for the arts in the broader context of education and subsequent policy making and implementation. This paper focuses on the place of the administrator in enabling change to be implemented within the educational system. The role of these administrators in working with various professional bodies and subject associations, classroom teachers and upper level management is addressed.

In addressing the theme of the arts in school this paper considers the role of the administrator in supporting the arts in schools. The particular focus is not on the administrator within the school, but the administrator working at the policy and advisory level within the various departments of education at the state level. This paper builds on current ongoing research undertaken by Jeanneret and Forrest (2004) and Jeanneret, Forrest and Monfries (2005) concerned with role ambiguity and the impact on the effectiveness of organisational change that acknowledges the disparity between what the bureaucracy and the practitioners expect from middle management advisory roles (as they relate to the arts).

Many of the Australian state education systems support or have supported an arts (and particularly a music) advisory position within the administrative centre of education departments. Although the roles and responsibilities assigned to these positions vary from state to state the one thing they have in common is that they provide a reference point and voice for the arts in the broader context of education and subsequent policy development and implementation. This paper focuses on the place of the administrator in enabling change to be implemented within the educational system. The role of these administrators in working with various professional bodies and subject associations, classroom teachers and upper level management is addressed.

This work has been in some way been prompted by a move within one of the State jurisdictions to effectively remove (consolidate/reduce) an advisory position in music. This proposed action resulted in a concerted campaign by the Australian Society for Music Education (ASME) and the Music Council of Australia to lobby and advocate for the need of the position within the educational bureaucracy. The campaign was on the surface successful in that the position was retained and a limited term contract was issued. In the process of advocating for this and other positions a range of views were forwarded to members of the ASME National Executive. Somewhat surprisingly these views were not all in support of the campaign and its intent.

The advisory positions are often seen by teachers as their main advocate in the development of music curricula and assessment. Interestingly it is the teachers who are the most critical of any policy making decisions and changes. From the other direction, the people in the advisory positions are often criticized from above for their lack of flexibility and compromise when they argue against proposals in an effort to maintain the integrity of the discipline. There is a strong perception by those immediately outside the system that these advisors (who from our perspective are music

educators) are no longer cognizant (or appreciative) of the realities of music teachers at the 'chalk-face' as demonstrated in the following quote:

> It is one thing to say that there should be people in strategic music position but (there is) the next question 'What do these people add in terms of students learning in music?' At the end of the day, it would be a bigger step ahead to have more teachers teaching music in schools than have more people based in a head office where they never see a student (Music teacher in personal correspondence, January 2004).

The arts officer (whether it be a person responsible for an arts discipline, and aspect of the discipline, or a collective of disciplines) is the reference point within the educational bureaucracies. This person is often responsible for delivering advice and formal policy recommendations (along with commentaries and defense) to the upper echelons of the Department of Education and/or the Ministry of Education. In many cases the arts officer is also responsible for the delivery, carriage and implementation of any policy change that has been mandated (or recommended) by the Department/Ministry. Arts officers must be across the range of years of schooling as well as the various educational sectors and systems.

As previously discussed (Jeanneret, Forrest, & Monfries, 2005) at the most public level, these positions can provide one of the faces or voices of the system for practitioners in the music classroom; the link between the "faceless head-office" and support for those at the "chalk-face". The less public and obvious role is that of advisor and often, vigilante, in matters of policy making, and implementation plans where decisions are being formulated by the non-specialist management. Often they are required to continually defend and repeatedly articulate the defense for the very nature of the art form in education.

With such roles and positions come the interrelated tensions as articulated under the headings of "boundary rider" (Scheib, 2003), "role conflict" (Brenner, 2004) and "role overload" (Monfries & Hazell, 1995). The boundary rider is the position between organizations or systems. In this the individual is often unsure of the expectations and responsibilities that are "assigned" to the position. This results in the issue of role definition and role ambiguity (Bauer & Simmons, 2001; Tadepalli, 1991; Erera, 1989, Krayer, 1986).

In the case of the former classroom music teacher taking on the advisory/ administrative role, their "boundary position" could be seen as sitting between the world of the classroom teacher and the very different role that exists within the world of generic educational policy making. Role conflict occurs when the behavioural norms that are consistent with one role that we *play* prevent us from behaving in accordance with the behavioural norms consistent with another role. With this also comes the significant issue of role overload which occurs when the quantity and wide variety of different roles expected of the focal person are overwhelming to the point that no one role can be performed satisfactorily.

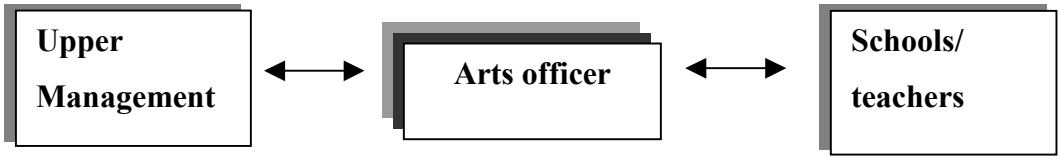


Figure 1: The place of the arts officer within the organisation

The multifarious roles filled by arts officers are often not the positions that were advertised, or in fact documented within a position description. It is clear that there is a position description upon application, however emergent issues and interactions invariably arise that blur and complicate the defined role. The arts officer is required to respond to upper management regarding generic policy

formation and "templates" for curriculum documents, as well as implementation plans and "support" for teachers. In this position the officer is clearly "treading the fine line". The arts officer is also the conduit for responding to the reactions of the school/teacher sector. One of the important components of the role (and often one that is not articulated) is the ability (and requirement) to respond to "projects" in the moment that no amount of planning could anticipate. It is often these responses that have the most impact both on the upper management and the teachers in schools. These positions form the link between policy formulation and policy implementation. It should be noted that although these positions provide a valuable and important link there are fewer and fewer people in these positions across the country. These positions (if they still exist) are increasingly "arts" positions rather than a number of discipline specialists.

There is an expectation and requirement that the arts officer works with a number of organizations: government departments (usually the arts and education and often encompassing early childhood, schooling, vocational, and higher education-across a range of departments); levels of government (Commonwealth, State/Territory, and local/municipal); funding (and statutory) organisations (e.g., Australia Council, Musica Viva Australia, ABC, galleries and museums); industry (e.g., Australian Music Association); and external funding bodies (e.g., philanthropic trusts).

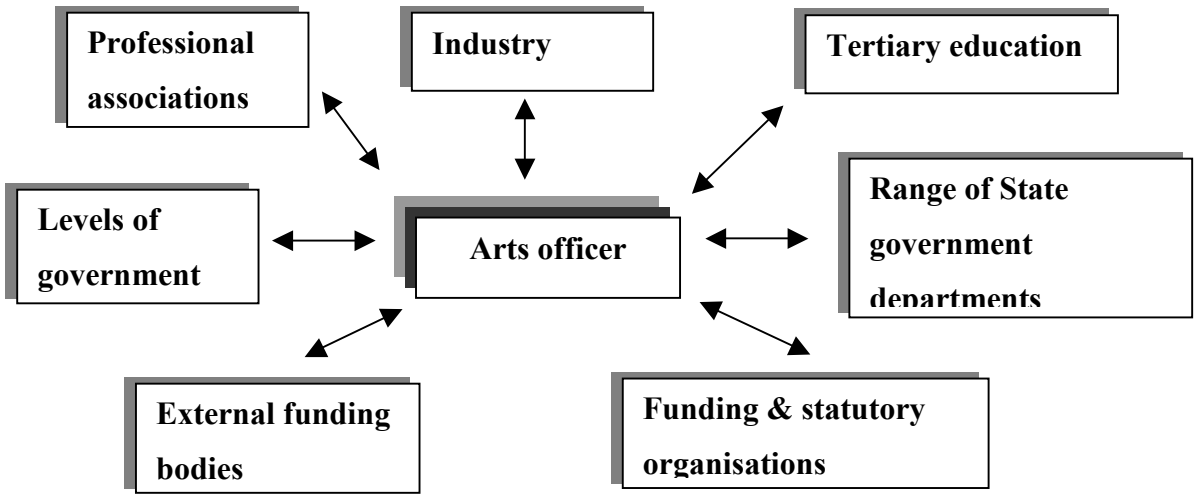


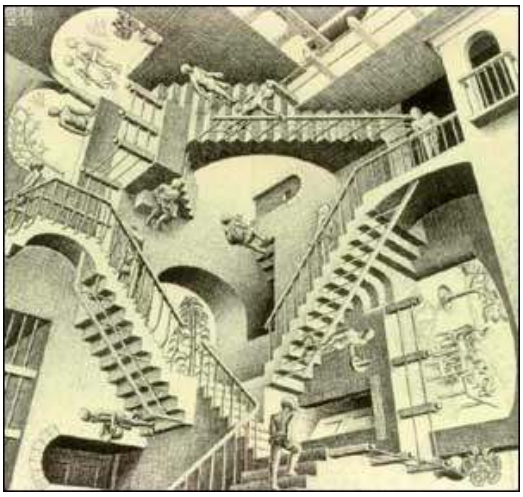
Figure 2: The place of the arts officer with external organisations

The arts officer not only has to maintain the relationship with upper management and the schools/teachers, but has to have a workable relationship with the above sectors and a practical and applied understanding of their operations, activities and opportunities. There is also an expectation that arts officers should play a role in the professional arts education organisation/s as both advisor and facilitator. The other expectation is that the arts officer will provide a reference point as well as play some role in preservice teacher education. In both roles there is the reality that this is the person who has shepherded the policy from development through to implementation and eventual assessment.

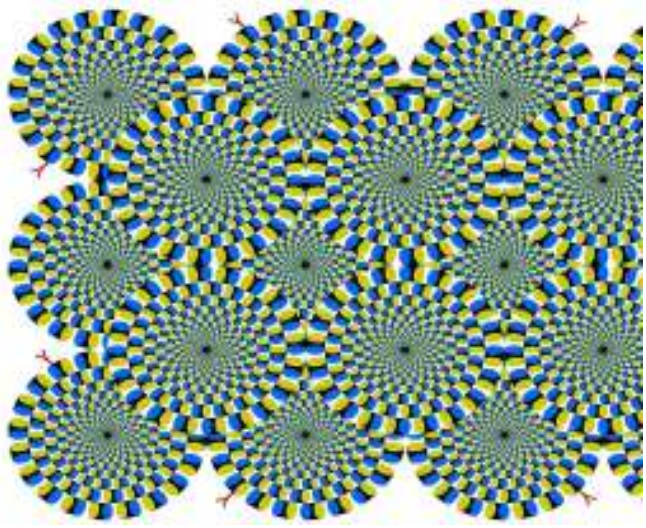
As the number of positions for specialists arts officers decrease across the country there is the ever growing expectation that knowledge of what is deemed as the "arts" is generic and can include an understanding of the diverse disciplines of dance, design, drama, graphic communication, literature, media, music, and the visual arts. There is an erroneous perception that arts knowledge is universal. This is also placed alongside the view purported by some of the perceived lack of credibility of the arts within the school sector.

Metaphors for the activities and roles of the arts officer are found in a number of works by Dutch artist M.C. Escher. In these we see the interminable futile and yet perceptibly resolvable situations that many find themselves in. The lithographs that appropriately demonstrate the role are *Relativity*

(1953), *Ascending and Descending* (1960), and *Belvedere* (1958). It is the tessellated drawings of Escher that provide an even closer link to the myriad of roles and expectations of the arts officer/advisor. Within these images when the viewer focuses on one part it stops while the other sections continue to move. When the attention is directed to another section it stops while everything around it moves. These arts officers are expected to devote significant amounts of time and effort to various projects and respond to a dynamic of an ever-changing landscape which contributes to the role overload described earlier–it is increasingly difficult to give any project the full attention needed.



Escher: *Ascending and Descending* (1960)



A. Kitaoka: *Rotating Snakes* (2003)

Figure 3: Visual metaphors for the roles and activities of arts officers

At a recent conference of ASME a number of the delegates noted that as head teachers or music directors in schools, they faced the same issues of trying to be all things to all people. More and more they are required to provide advice, implement the required policy, evaluate, assess and be accountable. The issues of definition, ambiguity, conflict and overload appear to be transferred to another level of operation. There is undoubtedly and administrative creep that is descending upon the school and tertiary sectors. There used to be a major difference between administration and teaching – this is diminishing. To some extent this is not a bad thing but the question of who is ultimately accountable to whom and for what remains and whether, in fact, one person is capable of doing all tasks well under such pressure.

We acknowledge the realities and implications of the current educational and artistic conditions in Australia. Bond and Boak's (1996) comments equally apply to those advisory people are working within systems where:

> Educational leaders are faced with increasing challenges which appear, at times, to be multiplying at a logarithmic rate. The world grows smaller and the education professions face greater scrutiny by informed consumers… existing resources are not always adequate to deal with new and different challenges…fiscal reductions indicate the need for choices…political implications for management and administration reach far beyond the local community. Sometimes it seems as though educational leaders are running as fast as they can to stay in the same place (p. 21).

It seems that the place of the arts officer as we have discussed can be rather aptly illustrated in A.A. Milne's *Halfway Down* from the collection of *When We Were Very Young*:

> Halfway down the stairs

Is a stair where I sit.
There isn't any other stair
Quite like it.
I'm not at the bottom,
I'm not at the top;
So this is the stair
Where I always stop.

Halfway up the stairs
Isn't up and isn't down.
It isn't in the nursery,
It isn't in the town.
And all kinds of funny thoughts
Go running round my head:
"It isn't really anywhere!
It's somewhere else instead!"

This is clearly not just an issue for Milne's "very young", it is one that is facing all arts officers and the profession across the country. In their ongoing attempts to appropriately acquit their roles and responsibilities to their constituents and the arts form they are so often "somewhere else instead".

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Creative partnerships and the language of creativity

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Abstract

This paper intends to share Creative Partnerships programme nationally, and to share the new knowledge developed within Creative Partnerships Durham Sunderland around language development, communication and literacy, using examples from research and programme.

The paper will explore the characteristics and development of Creative Partnerships Durham Sunderland programme, particularly examining the process undertaken in two primary schools through their collaboration with a creative writer, a theatre company, and, in the case of Bexhill Primary School, researchers Shirley Brice Heath and Shelby Wolf. The programmes investigated a range of skills in relation to creative learning, for example, the development of young people's questioning skills, cryptic thinking skills, ability to critique and decision-making.

Through the programme above, a range of impacts and indicators were found, which are considered in this paper, together with a discussion on the features required of partners in Creative Partnerships.

Creative Partnerships- the national picture

Based at Arts Council England, Creative Partnerships has a unique approach to working with schools. It first helps schools to identify their individual needs and then enables them to develop long-term, sustainable partnerships with organisations and individuals including architects, theatre companies, museums, cinemas, historic buildings, dance studios, recording studios, orchestras, film-makers, website designers and many others. Creative Partnerships aims to provide a powerful, focused, high profile and inspirational tool for change, genuinely capturing the imagination of children, parents and carers, teachers and communities. In 2002, there were 16 Creative Partnerships areas across England and this number increased to 36 by September 2005.

Creative Partnerships has an exceptional opportunity to explore and demonstrate the value of creativity and partnerships for learning, and to have a radical impact on the schools we work with and the whole education system. Our programmes aim both to raise achievement and to redefine what it means to 'achieve'. What do children need to learn, both to prepare themselves for adult life, but also to experience childhood in an exciting, empowering way?

By Summer 2005, Creative Partnerships has been working intensively in nearly 1000 'core' schools, and developing strategic relationships with thousands more. Although all our core schools are in areas of economic deprivation, their diversity is one of our strengths. We have a mix of primary and secondary schools, with a few early years settings, special schools and pupil referral units. Many are Artsmark schools (an award by Arts Council England to schools in England who show a commitment to the full range of arts in their schools), a few are specialist schools, and some schools are already high performing. But equally, we have worked with schools in 'Special Measures'(a school requiring 'Special Measures' is defined as ' a failing or likely to fail to give its pupils an acceptable standard of education'), who have used their engagement with our programme to both deal with short term improvement issues, and raise their sights beyond whatever OFSTED (the inspectorate for children and learners in England) has instructed them to do.

What hopefully unites these schools is a commitment to whole school change which we can identify as 'a structural change in the thinking, organisational management and ethos of a school towards creative learning.' (definition created by Anna Cutler, Director of Creative Partnerships Kent) Some schools have a clear idea of the creative journey they want to embark on, and how working with professionals from the cultural sector can support this. For others, it's merely the knowledge that

their current 'offer' is letting down a significant number of their young people, and a hunch that maybe artists and others can help address this problem. To be honest, we don't care what your platform is made of, as long as it's really burning.

Creative Partnerships Durham Sunderland
Creative Partnerships Durham Sunderland, in the North East of England, operates over a large geographical area, covering urban and rural schools. It takes 2 hours to travel from Wearhead Primary School (37 pupils) overlooking the rolling green landscape of County Durham to Barmston Primary School (353 pupils) located in the heart of an urban landscape in Washington.

Creative Partnerships Durham Sunderland has been working since 2002 with cultural sector partners and schools to find new ways to enhance, diversify and enrich learning in the classroom. We aim to deliver a research focussed programme of work through partnerships and collaborations between our 22 partner schools and the cultural sector that extends creative learning, develops new knowledge and brokers new collaborations and cultural production within school settings across Durham and Sunderland.

The Programme
Through conversations with our wide range of partners, Creative Partnerships Durham Sunderland was particularly interested in exploring new ways of working through partnerships between the education and cultural sectors in ways that developed new knowledge. Our programme evolved through a range of experimental programmes which allowed our partner schools to explore a range of research questions, to test out and to develop partnerships which best suited the collaborations aims. The programme aimed to generate new forms, debate, knowledge and enquiry around creative learning.

The Creative Partnerships Durham Sunderland programme has been driven by research, developed through continuous learning and consultation. A key priority for our programme has been the development of long-term partnership relationships that developed intensive work with small groups of young people, an emphasis on involving teachers in the planning and delivery team and a commitment to delivering high quality results in relation to brokerage/curation, collaborative practice and programme content/outcomes.

Our most successful cultural partners were those who viewed collaboration with other people as a critical part of their own practice, had an interest in working with young people, were interested in education and learning, demonstrated that they had an established practice outside the school context and were willing to undertake risk taking and explore new ideas. These partners demonstrated a willingness and capability to generate and explore ideas, and develop innovative partnerships and programmes, had excellent communication skills at all levels, had excellent negotiation skills and were flexible and wanted to develop their own creative ability to inform their own practice through a creative learning approach.

All of these factors have led to the development of a coherent programme which has had integrity, is inspiring, expanded knowledge and experience, generated pride, has exceeded expectations and produced a range of outputs/products which stand up in the public domain. The Creative Partnerships national aim of developing creative learning and new knowledge around this practice has been met, over and above our expectations. Results have been unexpected, risk-taking, ambitious, brave and critically robust.

Creative Learning
Creative learning, in the context of Creative Partnerships work, is a particular type of learning experience that occurs when a collaborative relationship between schools and the cultural sector is established. Whilst accepting that all creative practices have areas of overlap, creative learning does

have certain characteristics that differentiate it from other forms of engagement. It is long term and collaborative in nature; it demands a joint commitment and shared vision and a willingness to embrace open-ended outcomes, challenge and risk. It offers an opportunity to look at the world in new ways, to value difference and to experience new things. It encourages creative, critical and reflective thinking and produces excited, enthusiastic, enquiry-driven learners.

2 Schools- contexts
Of particular interest to 2 of our primary schools and of relevance to this audience was exploring the language and communication development of pupils at Key Stage 2 (age 7-11).

Bexhill Primary School has a roll of 350 3-11 year olds and is situated in a housing estate on the outskirts of Sunderland. The development of oral confidence and facility is a focus throughout Key Stages 1 and 2.

Between 2003 and 2004, Bexhill Primary School worked with Professor Shirley Brice-Heath (Stanford and Brown Universities) and Professor Shelby Wolf (University of Colorado at Boulder), from the United States, to explore how language, attention, inspiration and collaboration within the school changed through cultural partnerships. The programme brought teachers, cultural partners and students into the research process as questioners, data interpreters, readers and respondents assessing the results of the collaboration.

Examination of Key Stage tests across the subject areas revealed that these tests expected pupils to be comfortable using language in ways not generally found in daily classroom life. In addition to the joy and pleasure of work in theatre, teachers at Bexhill saw participation in the thinking, creating and critiquing that come with theatre as a way to improve language fluency of primary level pupils.

Peases West Primary School has 111 pupils and 52 nursery places, and lies in a former coal mining area of rural West Durham. The school's catchment area suffers high levels of unemployment, and is in the top 10% of the UK 's index of deprivation. There are low levels of engagement with further education.

During 2002-2005, Peases West Primary School worked with regional writing agency New Writing North and playwright Carina Rodney to encourage sustained enthusiasm for creative writing amongst staff and pupils and target quality creative writing outcomes. Instead of fitting cultural activity into the curriculum, the staff team determined to be bold and innovative, and fit the curriculum into a unified creative programme.

The programme
Both these schools have a number of common features- both in their ambition for their schools, learning and pupils and in the programmes they developed with Creative Partnerships. The schools recognised that with huge number of pupils still experiencing significant disengagement from the education system we have to develop creative methodologies to re-engage these children in learning. The waste of human capital and the associated social costs are unacceptable and can be avoided if we are more imaginative about the nature of learning provision. The world is changing at such a rapid pace we cannot know exactly which occupations children will need to be prepared for. However, we can be certain that they will need to cope with change, be inventive, have an entrepreneurial attitude, work effectively with others and communicate effectively. We know that developing creative approaches to learning is the most effective way of developing these attributes and have no choice but to extend the use of these approaches. The schools recognised the importance of learning situations in which pupils can identify problems or discover a need, have experiences that generate divergent thinking, co-learning and curiosity, take risks, be in situations that demand a balance of skills and challenges and have the opportunity to produce a range of

'products' that can be refined over time to generate opportunities for creativity in children and young people. Crucially schools need to be providing more opportunities for their pupils to flex their imaginative muscles. If they can't imagine something other than what is they will never be able to create what might be (Creative Partnerships Directors).

Through these partnerships, there were a number of common features that indicated a successful partnership, such as:

- An understanding that change is ongoing, and that teaching and learning are cyclical.
- Teachers, staff and pupils, cultural partners and researchers were all equal partners in the development of the programme- as researchers, evaluators, commissioners and deliverers.
- That a 'can do' attitude, valuing all ideas and asking 'how' are a critical part of successful collaborative creative learning.
- Children and young people are at the conceptual centre of the programme development: they are talked to as equals; they drive the programme with ideas; they are given genuine and real responsibility; they fully participate throughout the programme; and they are exposed to and produce authentic and valued processes and outcomes.
- A positive attitude to risk and failure

Our most successful programmes, across all our 22 schools showed and recognised all the factors above as being critical to developing and delivering a creative learning programme which showed real and rigorous impact on all participants (see www.creative-partnerships.com for further information).

Research

Our aim is to research the impact and practice of creative learning and share that knowledge and expertise across the education and cultural sector. This involves supporting the development of new practice and researching the impacts of these programmes against a range of creative, learning and personal development indicators. We aim to identify and support the establishment of the conditions and skills that need to prevail in schools and the cultural sector in order to support creative learning in the long term.

Each programme devises the means of assessment as part of the creative development of the work. Creative Partnerships nationally assesses the impacts of participation in Creative Partnerships programmes. Using quantitative measures they have found that:

- SATs (the standard assessment tests which are given at the end of each year to show pupils progress) and GCSEs (General Certificate in Secondary Education which is the means of assessing pupil attainment at the end of compulsory secondary education) improve faster than the schools would have expected; more than in comparable schools
- Attendance, punctuality and attitude to school improves
- More students go on to further or higher education
- Behaviour in school improves

Creative Partnerships nationally is currently tracking 61,000 students via the National Pupil Database to assess impact on these areas (amongst others); this is a sufficiently large sample size to be usefully compared with a control group. Headteachers and teachers attribute these improvements to the following factors:

- Increased pupil confidence
- Renewed enthusiasm for learning due to involvement with how and what they are learning
- Shift of emphasis from the content of the curriculum toward how it is delivered
- Richer set of cultural experiences on offer
- More learning that is relevant to the cultural contexts in which children and young people live

However, we should be aware that SATs and GCSEs only very rarely test the creative competences we want to develop in young people.

On a more local level, Creative Partnerships Durham Sunderland has developed an action research qualitative method of working with our partner schools. Each of our 22 partner schools has used Creative Partnerships to research the impact and practice of creative learning in relation to individual school objectives. For example, Southwick Primary School is investigating how creative learning can support the delivery of emotional literacy objectives. Shotton Hall Comprehensive is exploring the impact of students changing roles and the development of critical thinking and decision-making skills as a consequence of their involvement in the design and development of a skate park for the school grounds.

Of particular interest to Bexhill and Peases West Primary Schools was a focus, through research, on children's development in oral language, strategic thinking and a range of literacies: exploring the connections between drama, creative writing and children's language and learning, developing children's speaking, writing and listening skills, exploring patterns of children's development linked to their participation in creative activity. In addition, teachers wanted their children to think creatively and to develop confidence in presenting their ideas.

In order to explore these themes, Creative Partnerships worked with teachers and pupils to develop a research question, with related measurable aims and methods of collecting evidence. These included pupils's diaries, tracking increases in children's questions and how pupils researched their own questions when teachers built time into the programme time for reflection, and, identifying how students and teachers would both evaluate and research their work, and any related training they would need. In addition, all commissioned programmes of work tracked creative learning outcomes such as:

- Transfer of knowledge from one context to another
- Increased problem solving skills
- Negotiation between participants
- The ability to identify new problems, rather than depending on others to define them.
- The ability to transfer knowledge gained in one context to another in order to solve a problem
- A belief in learning as an incremental process, in which repeated attempts will eventually lead to success (and)
- The capacity to focus attention in the pursuit of a goal, or set of goals

The implication of this is that creative learning has dimensions of:

- **Cognition** (it is about thinking, problem definition and resolution, and making connections between concepts)
- **Knowledge** (it is about the application of knowledge and therefore demands knowledge content. Thought processes in themselves cannot engender learning).
- **Attitudes** (creative learning is about mindset – how we learn and work, how adaptive and flexible we are, and how willing to take risks and accept uncertainty. It is also about persistence and discipline)
- **Motivations** (creative learning has to have a point to it, it is purposeful and about valuing the goals and the outcomes of the process) (Demos, *Framing a Rationale*, 2002)

This enabled the programme to be focussed against clear Creative Partnerships outcomes and the schools own related interests and targets.

Following this developmental work, both Peases West and Bexhill drew up a commissioning brief with their partners and invited a shortlist of cultural partners into their schools to work with both pupils and teachers on their programme. Following this process, Peases West selected writer Carina

Rodney, whilst Bexhill selected Theatre Cap a Pie to work with them. These partnerships were used as the 'action' of action research.

The cultural partner's role was to develop, utilising a flexible approach, a range of experimental programmes which allowed our partner schools to explore a range of research questions, to test out and to develop partnerships which best suited the collaboration's aims. Challenges included ensuring all collaborations developed in a flexible and open-ended way and that the programme as a whole generated new forms, debate, knowledge and enquiry around creative learning. Creative Partnerships Durham Sunderland had to offer a structure that shared partners' ethos and understanding, had clearly defined roles and a clear and honest understanding of everyone's approaches and objectives. When these conditions prevailed, the results were unpredictable, risk-taking, ambitious, brave and critically robust. Over the course of an academic year, both cultural partners worked with a range of pupils, teachers and school staff on a programme that was constantly honed through continuous learning and consultation.

Findings
Through these sustained collaborations, both schools found a range of impacts and indicators; these included:

- Pupils developed critical thinking skills
- Pupils developed empathy
- Pupils developed confidence
- Pupils' language developed
- Teachers use creative writing skills & drama across all their teaching in school
- Teachers & school staff work as a whole school team, enabling risks to be taken
- More parental involvement in school life
- All involved become kinaesthetic learners

More quantitative outcomes included:

Peases West
- Has gone from a school earmarked for closure to a school which now has a waiting list
- There is a creative writing after school club with 50 members, where peer to peer learning is key
- Achieved whole school change by delivering a creative curriculum

Bexhill Primary School
- SATS result & attainment are up by 8%
- Teachers teach in a more open, flexible and innovative way
- There is a school drama club where peer to peer learning takes place

So what makes Creative Partnerships different from other arts education programmes? While our programme, in modeling the creative process, can be tolerant of ambiguity and celebrate difference, three years in we can also begin to identify some conditions of success. What are the features that schools need to demonstrate to maximize the impact of our interventions?

First, schools need a commitment to be 'resolutely partnership-spirited', relinquishing ego and interested in the creation of a third entity above and beyond the partner we work with at any given time. I once heard partnership defined as 'the mutual suppression of loathing in the pursuit of money'. Certainly, many government initiatives, which promote collaboration through bribery, could be found guilty of promoting this expedient version of partnership. Creative Partnerships schools need to view collaboration with other cultural partners, schools, teachers and young people as a critical part of the change process. In particular, the creative practitioners need to be seen as equal partners at every stage of the process. Their lack of 'chalkface experience' is one of their

greatest assets, enabling them to ask tricky questions about how schools operate, and often become 'irritants in residence'. Our own, deliberately idealistic definition of partnership should perhaps be 'a mutual suppression of scepticism in the pursuit of creativity'.

Secondly, effective, innovative partnerships require all partners to believe in the power of half-formed ideas. As a research and development programme, Creative Partnerships cannot fund pre-packaged products from existing arts organisations, or projects that schools have done before, and merely wish to repeat. If you know it works, then that's great, but we won't fund it. Schools need to have some idea of their development needs, so that they can be matched with an appropriate partner, but at that point both partners need the collective imagination to build something new and untested. They need to make connections, ask unusual questions, and reflect critically on ideas, actions and outcomes In essence, they need to model all those skills for creativity that we want our children and young people to develop.

This willingness to take risks carries with it a responsibility to undertake what David Hargreaves has described as 'disciplined innovation'. In all areas of life, the more radical your innovation, the more you need to understand the traditions you are breaking with. Rigour is key to success. Thus our schools require a commitment to go beyond tick-box evaluations to genuine action research – starting with a question, rather than an objective – and demonstrating the impact on our programmes on young people's creativity.

Finally, schools need to be enthusiastic about sharing their practice in order to change the practices of others, and find creative ways to move beyond traditional forms of dissemination, where knowledge is cascaded from one part of the education system to another, to more lateral forms of knowledge transfer. Our schools need to recognise and realise their potential as thought leaders on creative learning within the education system.

Every area of education policy, from changes to inspection and accountability, to new thinking about curricula and assessment, to the promotion of teacher-led innovation, appears to be moving in a direction which is supportive of the creativity agenda. Ultimately, however the test will be whether creativity returns from the covert margins to the noisy mainstream of teaching and learning, and stays there, withstanding fluctuating educational trends and restless political priorities. The leadership role of schools is crucial to the long-term sustainability of creative learning. The system needs creative champions spread throughout school communities: pupils, parents, governors and learning mentors, as well as teachers and heads.

These conditions for success may sound ambitious to the point of naivety. Of course, some of our schools will inevitably take the projects and run, seeing Creative Partnerships as a funding stream which can enable a one-off injection of the arts. Schools will always be faced with competing priorities and best intentions can easily be derailed. But we retain our idealism whilst recognising the systemic barriers to change. As a creative lawyer once said, 'it is true that we cannot become visionaries until we become realists. It is also true that to become realists we must make ourselves into visionaries.' (Unger, Roberto Mangabeira. *False Necessity: Antinecessitarian Social Theory in the Service of Radical Democracy* (Verso 2002))

The full research programme: 'Dramatic Learning in the Primary School' undertaken in Bexhill Primary School by Shirley Brice Heath and Shelby Wolf can be downloaded at www.creative-partnerships.com.

Summary of results of the Rock Eisteddfod Challenge (REC) as an intervention to increase resiliency and improve health behaviours in adolescents

Rose Grunstein

Introduction

This is the first cross-sectional analysis of students from schools participating in the REC and students from control schools who were not involved in the REC. In addition, students from REC schools who participated in this event were compared with students from the same school who were not involved in the preparation and performance process. The survey findings revealed that a number of components of resiliency were higher amongst students in REC schools compared with controls. As well some aspects of health behaviour were better in REC schools.

Subjects

The population studied represents the high school population of NSW. Schools were chosen from both State and private schools, co-educational and single sex as well as from metropolitan Sydney and outer areas. The entire sample showed a marked female preponderance, as expected, given that participants in the REC were mostly female. Schools *participating* in the 2000 REC had a mean age of 14.7 and schools *not participating* in the 2000 REC had a mean age of 15.1 ($p<0.001$). Approximately 75% of students lived at home with both parents. Hence, in order to minimise effects of gender and age the subgroup of girls from Year 9 and above was used to compare groups as well as the whole sample. Students were divided into 3 groups:

Group 1- REC participants

Group 2 - REC schools non-participants – students from REC schools not participating in the REC.

Group 3 – Control schools students

Hence, REC school students included both participants and non-participants.

Resiliency

Resilience encompasses many risk and protective factors. The two basic concepts associated with resiliency are in fact, risk and protective factors. Resilience is derived from other directly observable variables. In this thesis to be submitted the author does not hope to develop a measure of resilience but of some factors that resilience depends upon. Identification of such underlying factors helps us to understand the complex nature of resiliency.

Garmezy (1991) defined resilience as "the capacity to recover and maintain adaptive behaviour after insult." Resiliency is an interaction between an individual's personality and his/her response to the environment. It is the individual's ability to cope with adversity.

Resiliency Factors measured were:

Scale	**High score interpretation**
Identity	
Identity 1: Self-esteem with regard to oneself:	Student has a strong sense of identity, high self esteem and positive regard for oneself
Identity 2: Self-confidence in relation to others	Student believes oneself to be viewed positively by others
Belonging	
Belonging 1: Loneliness	Feel close to family and / or friends
Belonging 2: Sense of school connectedness	Feel close to friends strong attachment to school
Sense of purpose	
Purpose 1 :Educational aspirations	Student wishes to pursue further interests and education.
Purpose 2: Sense of hopelessness	Have a sense of future purpose in life.

Problem solving skills	
Problem 1: Follower	Student is not a follower
Leadership	A leader
Problem 2 :Self confidence in decision making	Student is confident in making his / her own decisions
Social Competence	
Social 1:Attitude to Life	Student has a positive outlook to life
Social 2: Adaptability	Student adapts to change easily
Attitude	
Attitude 1:View of others perceptions towards substances	Students believes others view substance use in poor light
Attitude 2: Personal view	Student views substance use in poor light
Peers and Family	
Peer Influence	Low number of peers using substances
Family Influence	Low familial use of substances

The Intervention

The Rock Eisteddfod Challenge, intervention program, is a unique and exciting opportunity for secondary school students to take part in a dance, drama and design spectacular and experience the excitement of performing in a professional environment. The focus of the competition is on young people having fun and leading healthy lifestyles. In the REC, school performances are prepared jointly by students, teachers, parents and communities.

Results and Discussion

REC effects on Resiliency

There were significant differences at pre-test[1] between participants and students from control schools, and REC school non-participants and students from control schools for resiliency. This project showed that some characteristics of resiliency changed with time and are potentially modifiable. Consequently, prevention programs to enhance these modifiable characteristics of resiliency can be implemented. By developing health promotion programs that involve the school, community and family, the essential factors of resiliency can be enhanced. Risk and resiliency literature stress that schools are important environments for individuals to develop the ability to bounce back from adversity and develop the skills – social, academic and vocational- necessary to do well in life (Henderson and Milstein, 1996). In this context, it is important that the REC takes place within the school structure.

Table 1: Mean Resiliency scores at pre-test and post-test by group

	REC school participant	**REC school non-participant**	**Control school student**	**Sig.**
Mean Resiliency pre-test	50.8	50.9	47.7	<0.001**
Mean Resiliency post-test	51.1	49.8	50.1	0.03

Mean resiliency was highest amongst students from REC schools, both participants and non-participants with similar scores ($p<0.001$) at pre-test. Once resiliency was divided into its factors, participants were significantly higher than students from control schools for most categories.
The mean resiliency of the whole sample was calculated and it was found that:

- 61.3% of participants,

[1] Pre-test or baseline occurred during the rehearsal period. Hence, it was really a during / after study as opposed to a before/ after study. Because of this some effects of the REC may be apparent at pre-test.

- 59.9% non-participants from REC schools, and
- 46.8% of students from control schools,

scored above this mean.

Even though there were no significant differences in overall resiliency for gender there were differences with age ($p<0.01$), hence, the age / gender matched sample was considered. In the aged matched sample of girls from Year 9 and above there were still significant differences between REC participants, non-participants and controls. 58% of REC participants scored above the mean for resiliency and 47% of students from control schools ($p<0.001$). REC school girls overall scored significantly better than control school girls for attitude with 67% from REC schools scoring above the mean for attitude 2 and 49% from control schools ($p<0.001$). 57% from REC schools for attitude 1 and 42% from control schools ($p<0.001$).

For both the whole sample and the group of girls from Year 9 and above REC school students had a significantly higher overall resiliency during the rehearsal period than students from control schools. Within REC schools participants scored higher for overall resiliency than non-participants. At no point in time do control school students reach the same level of resiliency as participants.

It may be hypothesised that the main influence on resiliency of the REC is during the rehearsal period and students reach a maximum individual level or that the REC acts as a catalyst to increase resiliency. Resiliency is a dynamic characteristic, meaning it may change with time and influence.

Table 1: Percentage of students scoring above the mean for Resiliency factors that were significantly different at post-test.

	REC school participant	**REC school non-participant**	**control school student**	**p-value**
Whole sample				
Belonging 2 school connectedness	63.6	50.9	61.1	0.04
Purpose 2: sense of future purpose	56.1	45.4	45.5	0.03
Social 1:attitude to life	69.3	56.3	44.5	<0.001
Peers	63.9	55.7	49.5	0.007
Family	74.6	65.7	61.1	0.007
Attitude 2:personal view	56.7	52.9	43.9	0.02
Overall resiliency	53.4	54.7	42.8	0.03
Girls only Year 9 and above				
Belonging 2 school connectedness	63.6	50.9	61.1	0.04
Purpose 2: sense of future purpose	59.4	47.4	45.2	0.02
Social 1:attitude to life	69.6	66.7	57.5	0.04
Overall Resiliency post test	51.1	49.8	50.1	0.09

Some characteristics of resiliency changed with time. As a result, prevention programs to enhance these modifiable characteristics of resiliency are useful. The REC can be considered as a health promotion program that involves the school, community and family. In the thesis to be submitted it has been shown that some of the essential factors of resiliency can be enhanced, such as flexibility, empathy and caring, good communication skills, sense of belonging and sense of purpose.

Substance Use

There were lower rates of substance use reported in the REC schools compared to the control schools at baseline. It is possible, however, that these results could be attributed to age and sex. It is important to note that age was significantly higher in control schools than REC schools and in participants than non-participants within REC schools. Nevertheless, in comparing REC schools and control schools both for the whole sample and the subgroup of girls from Year 9 and above, REC schools had a significantly lower proportion who had ever tried drugs other than marijuana, who had ever been drunk and who has used marijuana.

Table 2: Age matched sample of Girls from Year 9 and above at post-test

	% Participating school students	% Control school students	p-value
Ever tried drugs	**22**	**32**	**0.001**
Ever been drunk	**44**	**52**	**0.03**
Ever used Marijuana	**22**	**31**	**0.004**

1. The percentage of students from control schools who had ever been drunk increased by 8.4% from before to after the REC, whereas the percentage of students from REC schools who had ever been drunk rose by only 2.2% (p=0.01).

2. Binge drinking yielded similar results with 38% of controls having binged in the last 2 weeks and 27.8% of students from REC schools at post-test.

3. Students from control schools were 1.6 times more likely to have ever used marijuana, than students from REC schools. More non-participants had "ever tried drugs" ($p < 0.001$), "ever been drunk" ($p<0.001$) and "ever used marijuana" ($p<0.0005$) and these differences were statistically significant.

4. In the whole sample, there was strong statistical evidence to support a difference in "ever tried drugs" between REC participating schools (23%) and control schools (34%) prior to the 2000 REC ($p < 0.001$).

However, these differences could be attributed to age and sex since there were highly significant differences between the groups. Older students were from control schools (age: $p < 0.0005$) and the percentage of males was higher in the control schools group (sex: $p < 0.001$).

The girls only, year 9 and above sub-group reported similarly.

Within REC schools non-participants also reported a greater number of episodes of binge drinking and of ever having been drunk and marijuana and drug use. Recent behaviour also seemed to be effected by the REC. The percentage of participants binge drinking in the two weeks prior to the survey remained fairly similar over time but increased by 5% in both non-participants from REC schools and control school students. This pattern of behaviour was similar for smoking in the last 4 weeks with the percentage of participants smoking dropping 3% and in both non-participants from REC schools and control school students the percent smoking in the last 4 weeks increased by approximately 2.5%. Recent marijuana use dropped slightly in both participants and non-participants from REC schools but remained the same in the control school students.

After the REC, girls from year 9 and above, from control schools reported a greater % of use in all substance use categories, except for drinking in the last 4 weeks.

There were highly significant correlations between behaviour and participation in the REC. Students from schools participating in the REC had a positive association with non-smoking

behaviour and binge drinking. Participants themselves had a positive association with recent non-smoking behaviour and future intention. Identity, Belonging, Purpose and Attitude were all negatively associated with substance use. This would be expected from the literature. For the individual problem solving skills, resistance skills, positive self-esteem and self-efficacy, resourcefulness, a sense of connectednesss, empathy, good communication skills, goals are all important protective factors in helping the individual resist the temptation to smoke, drink and use illicit substances. (Hawkins, Catalano and Miller, 1992)

Table 3 below shows the direct comparison between REC schools and their matching non-REC schools for sample of girls from Year 9 and above. Clearly there are some differences in recent substance use during the rehearsal period between the REC and control schools.

Table 3: Recent Substance use during the REC rehearsal period in Year 9 and above girls by school showing REC school and its matching control school.

*2-10% lower in REC school than matching school

**10-20% lower in REC school than matching school

*** more than 20%lower in REC school than matching school

school	**Smoked in last 4 weeks**	**Matching school**	**Smoked in last 4 weeks**
REC school 1	30.4	Non-REC school 1	28.0
REC school 2A	7.9***	Non-REC school 2	35.0
REC school 2B	30.6*		
REC school 3	31.0	Non-REC school 3	28.6
REC school 4	20.0**	Non-REC school 4	32.5
REC school 5A	32.6	Non-REC school 5	14.3
REC school 5B	12.5*		
REC school 6	10.7*	Non-REC school 6	17.2
	Binge drunk in last 2 weeks		**Binge drunk in last 2 weeks**
REC school 1	21.7*	Non-REC school 1	28.0
REC school 2A	10.5***	Non-REC school 2	60.0
REC school 2B	27.8***		
REC school 3	27.9*	Non-REC school 3	32.7
REC school 4	25.0*	Non-REC school 4	27.5
REC school 5A	37.2	Non-REC school 5	26.2
REC school 5B	29.2		
REC school 6	7.1***	Non-REC school 6	25.9
REC school 7	26.1**	Non-REC school 7	40.0
	used marijuana in last 4 weeks		**used marijuana in last 4 weeks**
REC school 1	17.4*	Non-REC school 1	24.0
REC school 2A	10.5**	Non-REC school 2	30.0
REC school 2B	11.1**		
REC school 3	20.9	Non-REC school 3	12.2
REC school 4	2.5*	Non-REC school 4	5.0
REC school 5A	4.7	Non-REC school 5	0.0
REC school 5B	20.8		
REC school 6	3.6*	Non-REC school 6	10.3
REC school 7	4.3*	Non-REC school 7	10.0

REC message recall

In agreement with findings from the previous studies, this study reported very positive attitudes toward the Rock Eisteddfod Challenge, particularly amongst those who took an active role in the event. Of the students who knew a message existed, over 90% of students from REC schools and 87.5% of students from control schools knew that the message was an anti-substance use message.

Summary of Conclusions

1. Participation in the REC has a positive impact on school climate and this can in turn potentially offer a protective environment.

2. With regard to resiliency factors, REC participants already have a greater sense of belonging to their school than non-participants in REC schools during the rehearsal period. For girls from Year 9 and above REC school students appeared to have a better attitude towards tobacco, alcohol and drugs and a higher score for peers and family. This was consistent when comparing participants and non-participants within REC schools. A comparison with previous Australian resiliency data was unable to be done, as it is believed that this is the first of its kind to be done.

3. In accordance with previous literature, negative correlations between resiliency factors and substance use were found. These correlations were all found to be highly significant.

4. Resiliency appeared to be influenced by intervention.

5. For both the whole sample and the subgroup of girls from Year 9 and above, REC school students had a higher overall resiliency during the rehearsal period than students from control schools. Within REC schools participants scored higher for overall resiliency than non-participants.

6. After the Rock Eisteddfod Challenge, in some cases students from control schools improved more, than students from REC schools. Notwithstanding this, students from REC schools remained significantly higher for many resiliency factors and for the girls from year 9 and above, overall resiliency remained higher in REC schools. At no point in time do control school students attain as high a level of resiliency as participants. Therefore, it may be concluded that the Rock Eisteddfod is an appropriate intervention to increase some aspects of resiliency.

7. There were lower rates of ever using illicit drugs, recent binge drinking and ever being drunk amongst students from REC schools.

8. Future intention to smoke was reduced amongst REC participants from pre-test to post-test but increased in the other two groups. Therefore, one could conclude that the REC suppressed the intention to smoke in the future.

Conclusion

The Rock Eisteddfod Challenge provides an example of an intervention program targeting the harms associated with tobacco, alcohol and drug use. The program endeavours to promote responsible attitudes and behaviours in relation to tobacco, alcohol and drug use. The strength of this intervention is an imaginative rock music competition, which corresponds to Blum's PCAP model (Blum RW, 1997, 1998), Little's 4 Cs model (Little R. 1993) and Catalano and Hawkin's Social development model (Catalano, RF & Hawkins, JD. 1996).

Both students and teachers involved in the REC invariably express how much fun they had being involved in it, "it (the REC) was a lot of work but great fun" was a common reaction. To use something that is fun, as prevention tool is ideal. Furthermore, since the young people actually participate in an event rather than passively absorb information the REC is an effective prevention tool. By participating in the REC the individual in fact discovers for him/herself that it is possible to have fun without the aid of alcohol and drugs. It has been shown that the most successful prevention programs are the ones that involve indirect approaches and skill building and this is exactly what the REC does.

To assess the true impact of the Rock Eisteddfod Challenge further studies involving schools as they sign up to join the REC, before they begin rehearsals would be useful. A larger sample size with greater school co-operation and organisation would also be useful. Investigating the difference between control and REC schools would be easier than between participants and controls. There would only be a small window of opportunity to investigate these students once they have been elected to participate before that actually start. A long-term study over several years of participation and non-participation in the REC would also assess if there are long term effects on resiliency and behaviour.

In summary, the cross–sectional analysis indicated that resiliency factors appear to act as protective factors to the outcomes of tobacco, alcohol and drug use. The before-and –after study showed that some factors of resiliency were improved by involvement in the REC and some substance use behaviours were reduced.

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Creative Engagements with Visual Culture, Communicative Knowing, Citizenship and Contemporary Visual Art Education

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Abstract

New learning in a global society gives attention to the need for learners to engage in constructive, meaningful and transformative processes which have communicative relevance to themselves. It acknowledges the need for cultural sustainability, and the vital role cultural engagement, particularly visual culture plays in development of values and the transferring of belief systems.

Visual art making acknowledges previous learning, personal meaningmaking, the real world and audience while providing authentic learning experiences. It presents as a platform for critical self reflection and a space to facilitate the ongoing mediation of society, cultural values and citizenship. An examination of visual art curriculum, 5 years of Higher School Certificate art works in NSW and student reflections reveal a rich imagery of how student artists use their art making to affirm their consciousness about the world and self through creative engagement and communicative knowing and is presented as a legitimate site for the negotiation of ones subjectivities and life worlds

Introduction

In the 21st century, educators and communities are asking what are the significant attributes and skills citizens will require to be effective participants of tomorrow. They are giving renewed attention to how to develop students' capacities to engage creatively with learning in environments that provide opportunities for thoughtful participatory understanding about self as a citizen of the world, or as a member of one's national or local community. Increasingly it is reflecting and identifying that an understanding of one's world is dependent on knowing how contemporary society communicates its values and beliefs informed by economic, environmental, cultural and political forces. In a world dominated by the triumph of the image, multi-modal practices and visual culture (Duncum, 2003), being visually literate is fundamental, and having the skills to creatively engage with communicative knowing within the dominant discourse is essential to the active construction of an individual's values, beliefs and identities.

Visual Culture, Youth, Cultural Sustainability and Citizenship

The characteristics of a cosmopolitan society are a shift away from bounded and unique cultural communities and an intensified mixing of the signs, symbols and activities of compressed cultures and the speed of this activity (Held, 2005). The discourses and narratives surrounding the culturally institutionalised practices of cosmopolitanism (including practices such as art galleries, image as symbol systems in the media, telecommunications and popular culture) are shaping the conduct of individuals and regulating the forms of individuals' subjectivities (Barnett, 2003; Deleuze, 1990; Mirzoeff,1998). Mass media is the most influential site (Schirato & Webb, 2004) and youth culture has become highly dependent on the image as a meaning making system within visual culture (Barker, 2000, Venturelli, 2004). The personal life topography (Deleuze, 1990) in which the self is constituted is therefore also inhabited by a vast bank of images (Sullivan,1998), significantly media driven, whose positioning and power has become a constitutive element in all our identities (Hall in Barker, 2002:119, Kellner, 1992). It is increasingly important that youth develop the capacities to mediate all the messages presented to them in ways that develop their critical, rational understandings and affective capacities to interpret how these communicative systems operate while navigating ethical positions.

If cultural vitality is considered essential to a healthy and sustainable society (Hawkes, 2002), then visual education within the broader cultural context has a significant role to play. Visual education can contribute to individuals' capacities as cultural participants and informed citizens by developing

students' understandings about the world and how society is constructed via images and media. Equally importance is how the new aesthetic of the media and popular cultural experiences (Duncum, 2001, 2005) as a perceptual and affective experience shape meaning and identities for youth and how youth mediate the relationships between their emergent subjectivities and this new phenomena informing ethical dispositions.

Representation, Subjectification, Culture, Youth and Citzenship

'Who we are" questions now preoccupy an increasingly reflexive society. The questions are deeply connected to personal understandings about the natural world and how one's spiritual and ethical self are constituted within the process of subjectification. Habermas (1997) acknowledges that one's identities or constructs of self are relative to interpretations of history, culture, and beliefs. This process moves us beyond the Cartesian legacy of self as body and mind, and as subject and object which has taken primacy in our culture specifically through the visual representation(s) of self as the body. The individual is now seen as being in process, being 're-presented' (Bolt, 2004) and constructed within a world where how we see ourselves, our self-identity, and how others may see us, our social identity (Mansfield, 2000, Barker, 2000), becomes significant. Our individual life worlds are now strongly influenced by the ways in which media as image communicates messages as representations and mediates information, style, desire and consumption (Rogoff, 1998). Subjectivity is no longer seen as a fixed system, but seen as an incomplete and unresolved process where individuals continuously investigate at the boundaries of one's perceived 'real' represented identities being made meaningful within current cultural forms. This process for youth can be significantly anxious and dislocating. Increasingly there is a need for youth to develop critical and reflexive competencies when mediating messages presented to them. One of the significant discourses is how values or ethical dispositions are to be taught in schools as preparation for citizenship. Intellectual depth, and inter-relational knowledge have been identifies as key characteristics of the kind of learning that makes a difference. More importantly, Lovat (2005) identifies it is the features of 'communicative capacity and self-reflection' (5) which provide students with a developed social conscience which allows them to develop a personal morality, ideal qualities for the next generation.

In the broadest sense, citizenship is about making informed decisions, and about taking action, individually and as part of a collective process, beyond the Kantian notion of moral consciousness as a solitary orientation. Being a citizen is bound up with the individuals' capacity to regulate and care for one's self (Foucault, 1986: 50-51) and reciprocally one's community. In this way one develops a personal position about one's selfhood by reflectively responding to our personal realities and testing assumptions about self and others. Increasingly, as discussed above these assumptions are tested against the backdrop of an increasingly discursive visual world, shaped by media and popular culture. Educators should therefore be giving attention to creative learning environments where youth develop creative dispositions and capabilities towards mediating society for aesthetic understandings, ethical behaviour, individual autonomy and social responsibility in legitimate inquiry modes.

Visual Education and Authentic Cultural Inquiry

Artists are often seen as a group of people who possess particular heightened insights into how we 'see' the world. Haraway (1998) and Eisner (2001) have further identified the imperative that society and education acknowledge the imagery of vision as a dominant cognitive positioning in our technology driven world. The very nature of artistic production sees them engage as active participants solving 'issues that inform their own and their audiences constructed visions of themselves as participants in society' (Grushka, 2005: 353). The act of art making for Berger & Luckman (in Abercrombie, Hill & Turner, 2000) presents the artist as one who solves personal, social and cultural problems through the posing of questions to be researched as artistic problems Visual artists are self-referential and self- reflexive and their creative process is an iterative one (Csikszentmihalyi (1996:81) which sees them communicate cultural and social understandings that have been actively constituted through ones lived experience.

Visual arts education offers essential components of cultural agency. An authentic and legitimate medium for exploration and a platform for transformative learning (Eisner, 2001) to challenge assumptions about existence, reason and the contemporary world view. Within popular culture and the broader cultural and social context this represents a vital function in the formation of a moral consciousness, individual well being and citizenship. 'Gifts of the Muse', (McCarthy, Ondaatje, Zakaris & Brooks, 2004) In the RAND report also draw attention to the social benefits of the arts and how they provide links between the personal (private) and the public as arts knowledge is both instrumental and intrinsic to ones communicative capacities. Further creative engagement through art making in contemporary contexts is legitimate in the perceptions of the students providing relevance and connectedness.

Inquiry Questions

The inquiry was shaped by the over arching question on whether visual education can contribute to students' capacities to be active cultural participants and informed citizens with the capabilities to understandings how society shapes their identities and ethical behaviour and to present visual education as relevant and legitimate curriculum for an investigation of social, cultural and citizenship issues given societies rapid shift to ideological communication through new media and popular culture. The more specific questions were aimed to seek evidence as to whether the learning outcomes of visual art students in Australia at high school used visual art making as a platform upon which to test assumptions about their subjectivities and ethical understandings about self and others with communicative relevance. Insights may also be gained into what extent the engagement in art making was able to communicate to the viewer that the students had the capacity to critically deconstruct and actively manipulate their gaze to take on multiple positions, about self and others. Thus reflecting the capacity in the critical qualitative field to demonstrate active democratic practice with transformative emancipatory consciousness (Kincheloe & McLaren, 2000; Eisner, 1991) while investigating how the transfer of values and belief systems operate instrumentally through popular culture.

Identifying the field of inquiry

The NSW Visual Art curriculum (New South Wales, Visual Art Stage 6 Syllabus, 2000 and subsequent revision of Stage 4-5, 2004) provides the opportunity for a discursive examination of our visual world and a way to 'hone the capacity for comprehending the variable cultural practices through which meanings are constructed' (Grierson, 2003:7). Students studying or making an artwork conceptually position their inquiry at the centre of the communicative understanding between self, audience, world and artist and consider the discourses generated from these perspectives within a range of critically framed positions. Students working in post-modern practices include multi modal meaning making systems including sound, sight, movement, video, animation, installation, texts and the interactive platforms. With a visual cultural orientation it is a discipline with the pedagogical tools to discern and deconstruct the dominant conditions of visual production and legitimisation of certain authorities (Grierson, 2003) and offers for students a platform to test their new emergent adult identities.

Secondary school visual arts curriculum with a postmodern/ popular culture positioning and studio practice pedagogical orientations allow students to demonstrate their communicative capacities and voices under the facilitation and guidance of the teacher. One can never dismiss the presence of the 'teacher' in the production of a student work, however this relationship is one ' interactively tailored to the emerging interests of the student' (Brown, 2001) and as such when viewing the works of students' one acknowledges the teacher voice as the possibly revealed legitimate other.

Method

The longitudinal qualitative inquiry and image analysis embraces the phenomenological, experiential, hermeneutic and private nature of artistic inquiry as it is informed by the, aesthetic,

cultural and social life of an individual (student/artist and teacher) (Deleuze, 1990; Neilsen, 2000). In this inquiry one acknowledges possible critical contributions of the significant other(s), the teacher, parent or critical friend as co-constructors of meaning making as they operate as audience and critic. The research will embrace both a philosophical hermeneutic phenomenological approach (Denzin & Lincoln, 2000 & Plager, 1994) while acknowledging the critical discursive fields that inform popular cultural production and contemporary artistic practice. Image analysis in this inquiry is guided by postmodern signifiers such as aesthetic self-consciousness/ self-reflexivity; the use of techniques such as juxtaposition/ montage/ bricolage as well as parody, irony and pastiche (Grude, 2004), while finally considering inter-textuality and the blurring of genre boundaries all as ways to interpret and explore image analysis.

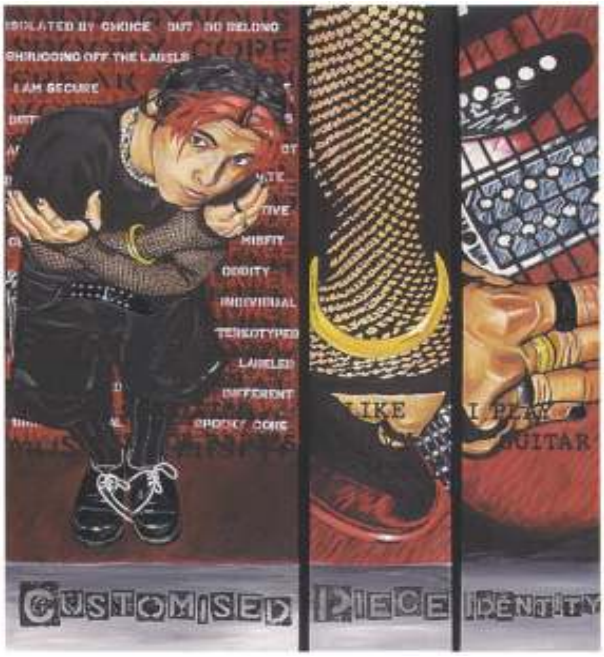
Participants and Data Sources

The artworks analysed in the study represent the work of students between the ages of approximately 17-18 years. The works are drawn from the Higher School Certificate in Visual Arts. This external examination, carried out by the New South Wales, Australia, Board of Studies selects works curatorially for public exhibition. The works studied are from the *Artexpress*, public traveling exhibition between 2000 and 2004. The research acknowledges that the works and artist statements used have been co-constructed by student and art teacher (ARTEXPRESS, 2001: 22) and curated. The study examined image data drawn from exhibitions spanning the 5 year period and involving approximately 990 student artist statements and the corresponding artworks. This selection represents approximately 10% of the total student cohort who submitted artworks for the examination in each year. It focuses on the 82% of works which dealt with issues about self and one's life world. Within this subset of all images studied, 46% represented subject matter of the self as self- portraits, narratives of self or others, autobiographical images, tangential relationships to self such as images of self, friends and family, places and personal objects. 26% as a sub set of the above represented students reflecting on self as a cultural construct. These students communicated representations of self in relation to issues within society such as cultural identity, gender and sexuality; consumerism, desire and identity; conformity and identity; politics; war; science; media and identity; technology; the time and space phenomenon of modern living and the arts as mediators of culture. Generally they presented narratives or portraiture referential to contemporary society in both traditional and contemporary media.

Results and Discussion

The results in this paper will focus specifically on the 26% of students who posed inquiry questions referential specifically to popular culture and media. The descriptive discussion attempts to capture the richness and range of the ways the students have communicated to an audience issues around cosmopolitanism and popular culture, its ideologies, and the forms of its cultural expression in contemporary media. It will attempt to resonate aspects of the students' creative engagement in the active and complex construction of their values, beliefs and identities.

'How we perceive and how others perceive us': the interrogation of self through the gaze



Christian Zapf (2002), My Friend Ben, Painting

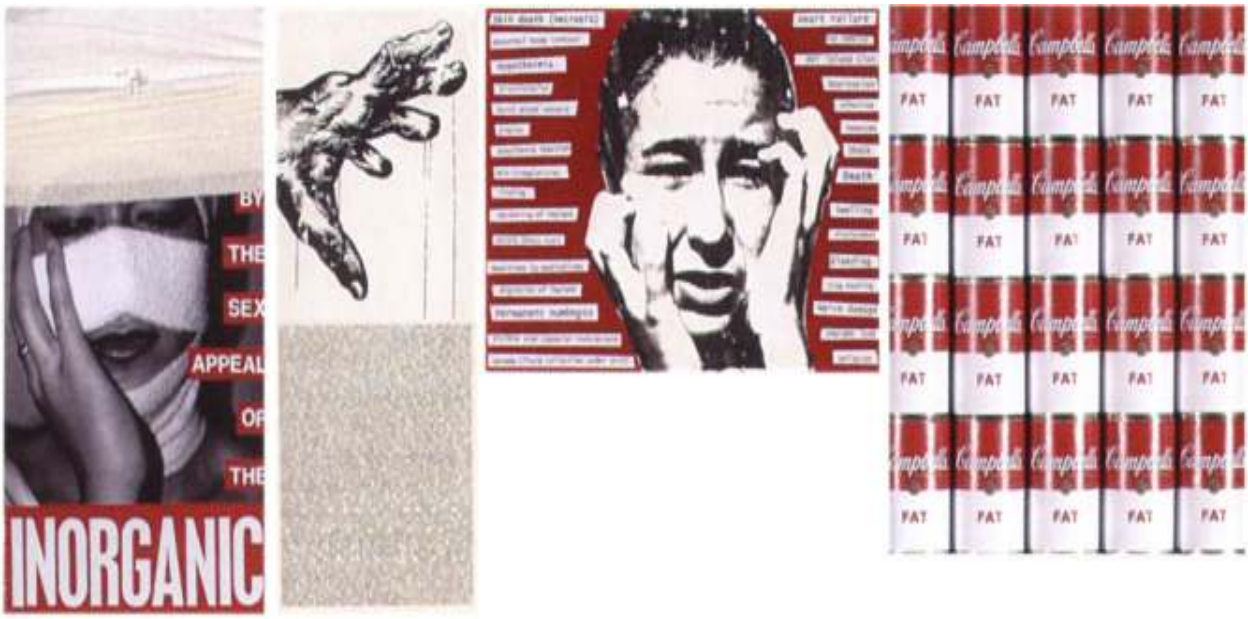
One of the main preoccupations of adolescent youth is to search for ways to define one's individuality. This requires self-reflexivity and an understanding of how others perceive self. An increasingly complex task as popular culture and a consumer driven society exploits youths' desire for individuality (often through the generation of new sub-cultures, fashion and music) and the forces of normalization for the purposes of power and consumption. Expression of self-will and the need to conform are contradictory partners as adolescent youth search for defining moments of individuality. Students often found ways to explore self by seeing self through an investigation of others. 'My Friend Ben' is such a work. The image is of a fragile male youth holding his arms, dressed in cult fashion with music and guitar as essential attributes. The words 'customise', 'piece' and 'identity' overlay images that are associated with the subculture of heavy metal, electric guitar and with a particular masculinity. 'My work is concerned with individuality and the ways we choose to define ourselves and how others define us' (ARTEXPRESS, 2002: 6).

Emma Court (2001), A Dime a Dozen, Collection of Works 1010x830 (4), video (1)

Cosmopolitanism (euphemism for Americanisation) or popular culture presents as a dominant vehicle to springboard student explorations. The work titled 'Marilyn Monroe - A Dime a Dozen', is a parody of pop art genre and popular culture. Amidst the multiple images of what appear to be female students wearing Marilyn wigs we see on closer examination a challenging of the line between male, female or even human. It presents the audience with ethical dilemmas and signifies the artists focus of personal inquiry. There is a clear attempt by the artist to 'blur the barriers between race, gender and even species' (ARTEXPRESS, 2001:55) raising issues that are of pertinence in relation to technological, scientific, medial and social values. The central theme of these works is the intense investigation of oneself through the portrait as central subject matter and self as observer and commentator. The audience is asked to look beyond the immediate 'first glance' of image reading to ponder and look into the ambiguity, layers and complexity of meaning about how current belief systems define what it is to be human. In this collection of works the student demonstrates instrumental mastery thorough multiple positionings and the use of deconstructed and recontextualised images The meaning making context of this work like many others of its type select the popular culture genre to explore emergent ethical debates around scientific, medical and culturally constructed human representations. Working with such media accessible imagery makes the meaning within the work trans-global and accessible by many contemporary cultures.

Media, Consumerism, Conformity, Desire and Identity

Contemporary arts practice and current media images provide youth with rich territory upon which to test assumptions about how current social and cultural representations are impacting on one's personal construction of self. In this area feminist artists have been a significant influence, commenting on what it is to be female within a patriarchal society. This has given birth to a range of exploratory works exploring the phenomena of cosmopolitanism from the position of social and cultural critic. They chose topics as diverse as cosmetic surgery, fashion, genetics, history, to domesticity and the way that media practices have exploited gender representations and commodified them.



Samantha Ingleby (2003). Dangerous Looks. Collection of Works

'Dangerous Looks' (Samantha Ingleby (2003). s a work which appropriates Andy Warhol's famous Campbell's Soup can icon, recontextualising it, labelling it FAT and creating a bricolage of images that depict the wounds of cosmetic surgery. The hand of pain and a young face in agony

torn by the multiplicity of forces that impact of ones identity complement the symbols of surgery'. It questions '…modern societies obsession with beauty and the risks people take…' (Artexpress, 2003.43) and allows complex ethical and aesthetic questions to be explored.

Mina Giang (2003) 'Beauty', Graphic Design

'My Breasts are your Fortune (ARTEXPRESS, 2002: 21) is another artwork exploring similar territory. In the text of the calendar design, July and August pages consists of repeating images of bared breasts interspersed with the words, 'Buy Me, Wear Me, Drive Me, Use Me, Date Me, Smell Me, East Me, Love Me, Watch Me', or 'sex, sells, use me, I'll change your life' are juxta-positioned images of dollar signs, outlined female forms, beauty lotions, drinks, lips all conveying the mood of the sensual, desirable female targeting the executive male. In the work '*You are what you wear'* (ARTEXPRESS, 2001:18) the student interrogates the devices used by marketing and media to promote specific fashion statements that facilitate consumerism and define the female adolescent. The work is intensely personalised and internalised as the artist engages through accessorising, wearing, photographing and manipulating the very images and products of the consumer world which have helped define her… her final note…' without you I am nothing'. In another commentary on consumerism, from the position of participant observer the work titled 'Plastic Majority' looks at the issue of conformity as it confronts both males and females. While clearly a self-portrait, its message is universal. The image of the artist is partially hidden by the sea of smiling nude and numbered asexual mannequins with synthetic form; 'I stand apart in myself portrait, only revealing to the world a part of my face looking onto the Plastic Majority of our society' (ARTEXPRESS. 2003:77).

Manipulating the socially discursive nature of identity

While some students have chosen to drive their research about society from a capitalist consumer orientation, others have preferred to comment more directly on the dynamics of contemporary society as emergent in patterns of events and cultural behaviours that define self and are referential to their own journeys across different sites. They choose carefully where to position themselves to explore societal expectations and normalisations within the ambiguity and uncertainty that is the habitus of contemporary society.

Characteristic of youth is their resistance to power and their desire to validate their own culturally located behaviour. It is an imperative for them that they have the opportunity to express and explore beliefs and values and to some extent take control in the quest to define oneself as unique, special and having a purpose for both self, family and the broader society. Little wonder the notion of conformity or cultural identity preoccupies many. The work 'Conformity is a Valid Concern' the artist comments through a digitally manipulated full body police style photograph of girl in white underwear. Onto silhouettes are projected repeating bar codes and numbers that symbolise commercial signs of commodification. There is no expression, the stance is firm and resolved the eye looks through the photographer to the audience: 'Blindly, we line ourselves up along the dotted lines of formulaic ideals. Our society undermines any sense of individuality' (ARTEXPRESS, 2003: 47).

Ayla Cakal (2003), 'I wore a veil from the age of ten', textile and fibre

The work, 'Not Ready for the Veil' (ARTEXPRESS, 2003:21) is one of a body of works which represent an intensely personal yet broader social issue. Knowing the work is a student work, the viewer immediately connects to the tensions presented by normalising forces in society and the legacy of strong cultural and religious ties shaping identity. It explores a grandmother's cultural and religious traditions through the window of the grandchild's own self-examination.

Time, Patterns, Rhythms and Spaces of existence

The self portrait presents as a powerful platform for young artists who wish to intensely investigate consciousness, and patterns of daily existence, such as relationships, travel, time, communication, consumerism and desire as pervading elements of our lives. Particularly in the city, the pace of life

and media overload confronts our sensuality and challenges truths. Students exploring this territory have selected generally to place themselves as participants and use new media, such as photography, video, animation, advertising and the web as their platforms of communication. Their messages often as narrative, and are intensely revealing of the condition of adolescence and change, intensified by the pace and the compression of the new realities of a globalised society. The 'Brain Train: Inside Insanity' (ARTEXPRESS, 2004), is a self portrait with multi framing, music, overlaying of images, text media, and the video journey. We, the audience travel through the journey experiencing the aesthetic encounters of the student who is behind the camera. The student questions what is the norm, how communication, advertising, perception and illusion are all elements of the lived experience in contemporary society. The train races on, the text flashes 'deluded', 'minding', 'sanity' as points of reference while the music repeats the rhythms the train rattles past and the voice says 'hello'.

The video 'Zero Infinity' (ARTEXPRESS, 2004), also confronts the hyper reality of the media and questions how we make choices, which journeys we travel and how media programs our realities and the confusion this presents. The work by Rowan Philip (2001), titled '. Simple Parodies' as video is a very personal insight into one's daily aesthetic existence its multi framing windows and selection of frames heightens the audience to the intensity and complexity of one young persons daily emotional experiences. One is left asking, why is he running? what is he running from? who is watching? why the urgency? Finally one experiences the escape then calm. For these students media and the virtual world offers rich territory to ask questions about values, possibilities and existence. What is most striking about all of the student works is the capacity of the students to demonstrate aesthetic reflectivity with instrumental media excellence. To communicate to audience intense and deep felt responses to issues that have strong relevance to their personal lives.

Conclusion

Society's values are the basis on which all else is built and these values are increasingly being expressed in our culture through more popular culture channels. What appears essential is the need to develop in young people the ability to monitor one's own life and mediate the social and cultural influences of society in the development of a moral consciousness for good citizenship. In today's society we must acknowledge the role of culture and particularly popular visual culture in personal and group identity formation for young people and the significant role of education. Cultural sustainability will necessitate that youth are exposed to authentic, active and critical sensory engagement to develop communicative capacities to understand how cultural forms construct meaning. Visual education addresses issues of values and presents students with opportunities to explore them through contemporary media practices. As society shifts increasingly to the visual as the dominant meaning making and communicative platform for the transfer values and ideologies visual epistemological knowing is emerging as significant for all students.

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Creativity, arts-based pedagogy and possibilities: Using the arts to teach poetry in a tertiary setting

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Abstract

Reading and responding to poetry are, traditionally and in contemporary times, forms of creativity experienced in school and tertiary education settings. Taught well they can amplify students' sense of possibilities. This outcome stems from pedagogy that reflects the complexity, emotional density and aesthetic dimension of poetry as an art form. In this paper we explore drama-based approaches to the teaching of poetry in a tertiary setting and the notion of empathic intelligence. The paper argues for the necessity of a synergy between arts-informed inquiry, phenomenology, poetic texts and students engaged in art-based explorations.

Inspirational teaching of poetry is an art in itself. Just as it is difficult to understand completely the creative process involved in the writing of poetry, so too it is difficult to analyse completely how some inspirational teachers successfully engage their students with poetry. We do know that in the field of English teaching, poetry teaching is still a baffling and elusive art for some (Benton, 1999, 2000; Pike, 2000, 2000a). This is partly so because an understanding and appreciation of good poetry involves very high level metaphorical thinking. Poetry can also present difficulties for students and teachers because the traditional method of analysis and logical reasoning is limited in its capacity to reveal the intricacies of poetry. The distinguished Australian poet Judith Wright said, "Appreciation of poetry … is quite alien to what a poet feels about poetry," (Wright cited in Zinn, 2000). Few poets write to provide material for classroom analysis, but many poets write to understand and paint a verbal picture for themselves, as well as to share that picture with others.

Poetry reading and responding are, traditionally and contemporaneously, forms of creativity experienced in school and tertiary settings. Taught well they can amplify students' sense of possibilities (Pike, 2000). In this paper we explore drama-based approaches to the teaching of poetry in a tertiary setting and the notion of empathic intelligence. The paper presents an argument for a necessary synergy between arts-informed inquiry, moments of phenomenological insight, poetic texts and students engaged in art-based explorations. The mastery of high-level human achievement involves at the very least, the activation of a particular dynamic which we call here, an empathically intelligent approach (Arnold, 2005). It means that the most effective learning occurs when the learner can engage both thoughts and feelings in the service of learning or performance mastery.

Empathic Intelligence pedagogy offers a dynamic approach to literacy development and the aspect of literacy development of interest here is poetry reading and appreciation. We argue that a dynamic classroom is active, expressive, student-centred, creative and imaginative, and may involve students in a range of other symbolic activities like drawing, movement, drama, model making and play activities, alone and in groups. Ideally, such an approach will not necessarily become less creative and more formal as students move up through secondary school, but will continue to encourage the development of both creative and analytic abilities. In a dynamic interactive learning classroom the teacher will encourage exploration and self-expression through reading, writing, speaking, listening and action in the belief that students have the ability and need to make sense of their world through experiences in a range of discourses (Arnold, 2005; Arnold & Hughes, 2004).

We would argue that what is unique to poetry writing is its capacity to symbolise and to communicate differentiated forms of thought and feeling extremely effectively. The words we choose, the genre, the style, the format, the tone of voice and so on, orchestrate that symbolisation. That being so, the forms of pedagogy used to teach poetry really have to address the ways minds

respond to poetic writing. To illustrate our point, we invite you to consider how the problems addressed by teachers and faced by students are powerfully satirised by the Australian playwright Ron Blair in his play, *The Christian Brothers***.** In the beginning of the play a Christian Brother enters wildly and shouts at his class of high school students:

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk-

The class is unresponsive so he flings open his suitcase on the desk and takes out a strap and proclaims:

Keats is a master of the language… (Blair, R. 2001, pp 61-62).

Obviously, this example of teacher behaviour is chilling, albeit dated (fortunately). The Christian Brother may sincerely believe that Keats' words are the most beautiful in the English language, and well they may be, but they are very far removed from the experience of the high school boys he is teaching in Australia.

Clearly, the Christian Brother's model would be viewed as a parody today. However, in recent years, a similarly pernicious deficit model has emerged in poetry pedagogy, whereby the text is deconstructed, its text-types categorized, its discourse features of cohesion and coherence exposed, its lexical density denoted and finally it receives a trouncing via a Postmodern/Feminist/ Freudian/Marxist reading: the murdered-by-dissection model. Analysis should come after the experience of reading poetry is embodied. By that we mean students need to have been stirred emotionally and thoughtfully by their reading of, or listening to poetry, such that they care enough to look closely at how it is constructed. Anything less will be too perfunctory.

How might teachers find an entry point for poetry appreciation which honours poetry's complexity and students' lack of familiarity? We believe that arts-based pedagogy provides a synergy between expressive experience such as drama, and articulated expression, such as writing a response and critique of poetry as is required of senior secondary or tertiary students.

Arts-Based Pedagogy Case Study

In the preparation of student teachers we attempt to model best practice, a key feature of empathic intelligence, by adopting workshop approaches whereby the student teachers embody arts experiences such as those which can be undertaken by their own students in schools. By rehearsing these forms of pedagogy in teacher education and reflecting upon them we believe that student teachers will begin to develop a repertoire of approaches resonant with the nature of poetry and affirming for both teachers and students.

Recent significant studies have indicated that important cognitive, literary and social processes and capabilities are developed in arts learning experiences (Wagner, 1998; Fiske, 1999; Catterall, 2002; Deasy, 2002; Fink, 2002; Goodman, 2002 and Milner, 2000; Heath & Smyth, 1999). Previous studies (Hughes, 2004) have demonstrated the value of drama activities in the comprehension of poetic texts and it is now timely to explore a range of drama-based approaches that can be effective in poetry pedagogy. For the purposes of this paper we used Roslyn Arnold's poem *Opening the Curtains: Sydney* as an exemplar to demonstrate a variety of arts-based approaches that have proved successful in the education of pre-service teachers. The poem was chosen for the project because it was accessibly located geographically and symbolically for students in the Sydney metropolitan region but moves beyond its location in terms of its significance.

Opening the Curtains: Sydney

There's an Opera House anchored to a cove
Submissive to gravity but airborne
In the imagination

Cars threaded on the arterial
Necklace of freeways
Asserting the force of arrivals

Squat ferries churn across the shimmering blue
Creating white tulle trains of foam
Like bridesmaids to the Harbour

The span of the Bridge is dotted with
Slow moving climbers
Plodding to the top

Cranes fixed at different angles
White yacht sails
Breathing grace in a wide space

A choreography writing the life of the city
Blending fixed angles and moving shapes
Where geometry meets prose

And poetry creates a
Sense of horizon
A sculptured vision
To navigate the future

Roslyn Arnold
November 2001

The processes, described below, to introduce and critique *Opening the Curtains: Sydney*, were undertaken with a group of thirty postgraduate pre-service student teachers preparing to teach English in secondary schools. There were 19 females and 11 males aged between 22 and 28, all had majors in English in their undergraduate degrees. Before the three-hour workshop commenced the students were asked to write about how they felt about poetry teaching in schools. Many were apprehensive and responded with comments such as:

> *I feel very confident teaching novels and film but poetry often seems difficult to me.*
>
> *I've not had good experiences with poetry at school or university…*
>
> *At school poetry was considered weird by most students- I liked it because I wrote my own poems and found it therapeutic but I know others thought me a bit nutty.*
>
> *I didn't much like poetry at uni, it never touched me.*

They also expressed concerns about teaching poetry to adolescents.

> *I personally love poetry but I don't think many teenage kids think much of it unless it is the words to songs.*
>
> *I like poetry, especially contemporary American poetry, but I'm worried that my students will find it boring…*
>
> *I tried teaching the Romantic poets on my last prac. But I couldn't get the kids to connect.*

Prior to reading the poetic text the students engaged in a role-plays known as enactment of the expert (Hughes, 1992). When, as a result of drama activities designed to tap tacit abilities, the students were confidently engaged in the high status roles of university professors, they were given extracts from the text and asked to predict what they believe the whole text might be about. The extracts were carefully selected so that sufficient clues were made available to make prediction meaningful. The extracts chosen were:

Opening the Curtains: Sydney
Opera House
squat ferries
bridesmaids
Harbour
climbers
plodding
fixed angles
geometry
sculptured vision
navigate the future

The 'professors' then shared their predictions with the rest of the class. The above drama activity stimulated the students' capacity for engagement and instilled an expectation of meaning. For the first reading of the poem the teacher employed the guided listening drama technique (Way, 1967, p19). The students were relaxed and focussed on the sounds within the room. The teacher asked the students to close their eyes and imagine the scene as each stanza was read. At the end of each stanza the teacher paused to allow the students time to visualise the scene in their imagination. Following the guided listening the students were given the written text of the poem and in small groups they designed the set for a performance of the poem. Each group was then given a stanza from the poem asked to improvise a movement piece based on the stanza. The class then viewed each group's improvisation as the relevant part of the poem was read aloud. The poem was then performed by groups in the class via the Readers' Theatre method:

> *..students work together on how to read the script, they need to share and discuss what a particular text means to them, who will read what, which sound effects will be most effective, and how they should arrange themselves to do the reading* (Ewing & Simons, 2004, p.84).

During this process the students, again in small groups, developed a script based on the poem and then performed it for the class. Finally, the students wrote about the poem via the peer writing method (Arnold, 1991). These writings were then shared with the class.

Data Analysis

The analysis of the students' written responses revealed that many of them expressed concerns about the teaching of poetry prior to the workshop. However, their post-workshop comments revealed more confident and enthusiastic beliefs in their abilities to engage their own students in meaningful student-centred activities for the comprehension, and critique, of poetic texts. Three major pedagogic themes emerged from the students' writing.

The students were engaged with the predictive role-play activities and interested in how their predictions matched the poem:

> *We had very lively discussions about what the poem could be about and had fun presenting our thoughts as we pretended to be expert professors.*

> *We predicted that the poem was about a wedding on Sydney Harbour - well that wasn't the case. It didn't matter, at least we were keen to find out what the poem was about.*

The students also commented positively about the modelling of good practice because they experienced and embodied the pedagogy:

> *I thought the best thing was that we were engaged in activities and could learn about the process from the inside out. It was just like we were not being told how to do something but were able to explore the methods for ourselves.*
>
> *I especially like the movement pieces because we embodied the observations and contemplations of the poet. I felt the feeling not just as words but as –somehow -part of me.*
>
> *It's been a very busy time for me with assignments due etc. The guided listening relaxed me and gave me time and focus to imagine the observations on place in the poem.*
>
> *The readers' theatre brought the text alive and the written scripts we made up allowed for creative input from everyone in the group.*

The final pedagogic insight they gained was that the methods could be applied to secondary classrooms.

> *I felt I could empathize with my students by being involved with activities that I can use with them.*

I can hardly wait to try these ideas out on my next professional experience. I have been asked to teach the poems of William Carlos Williams to a year 10 class and I'm definitely going to employ these techniques.

In addition to pedagogic insights, the participants in the workshop also offered sensitive and nuanced responses to the poem itself:

> *I see Sydney everyday but somehow the metaphors touched me and I felt somewhat invigorated by the optimism for the future.*
>
> *The viewing metaphor on an expanse of city/harbour scapes melded seamlessly into the horizon/navigating contemplation at the end.*

Conclusion

Based on the theory of empathic intelligence with its focus on enthusiasm, expertise, engagement and empathy itself, a set of principles for arts-based pedagogy can be developed. These principles are:

- The best experiences of reading poetry will involve a dynamic between thinking and feeling.
- A multi-sensory approach to understanding poetry can activate both thinking and feeling by engaging readers through movement, visualisation, imagination, creative problem solving and shared oral and written activities.
- Effective teachers and readers of poetry can respond empathically to the language of the poetry and 'hear/read between the lines'.
- The aesthetic dimensions of poetry require readers' sensitivity to language which is used in both complex and evocative ways.

- It is important for students of poetry to develop over time a sense of pleasure in reading poetry and a positive sense of themselves as sensitive poetry readers.

Poetry reading, writing and critiquing has to connect with readers' embodied experiences and the pedagogy of poetry has to enable them to articulate those experiences, thus elaborating and differentiating them further. It is apparent from the students' responses here to poetry and arts-based pedagogy that they are sufficiently enthused, responsive, alive to possibilities and empathically attuned to both the poetry and its pedagogy to be able to move forward in the direction of greater expertise. The processes of both learning through and loving the arts resonate well in the development of minds, language, imagination and symbolisation.

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Encounters with engaging pedagogy: Arts education for the pre-service primary generalist.

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Abstract

The preparation of generalist primary teachers to teach the arts is an important role for universities in their teacher education programs. Preparation programs for primary generalist teachers in these settings usually include one or more specialised courses in the various art forms. These classes generally provide basic competency with skills as well as knowledge of instructional techniques, arts materials and content that are appropriate for use with primary school children (Jeanneret, 1996). It is intended that these arts courses will provide sufficient arts experiences, knowledge and skills to allow primary generalist teachers to successfully incorporate the arts into their classroom instruction on a regular basis, either through content integration or as discrete subjects (Imms & Lloyd, 2004). Most decisions regarding the content of specialised arts courses for pre-service primary generalist teachers are based on the professional wisdom of the lecturers and many of these opinions generally focus on what the discipline believes classroom teachers should know and use rather than on what knowledge and skills these classroom teachers will be likely to use (DeGraffenreid, Kretchmar, Jeanneret, & Morita, 2004; Jeanneret, 1997; McCullar, 1998). To date there has been little theorising about a framework or model for learning aimed at these particular students in the arts that takes into account their novice status as arts practitioners in the disciplines of drama, music and visual arts, and the need by the end of the course to be versed in the disciplines' approaches to pedagogy for primary children. The arts education team within the Faculty of Education at the University of Melbourne is exploring a basis for a common teaching philosophy that can inform arts education for the primary generalist. Of critical importance is the acknowledgement within the team of the development of students' confidence in engaging with arts education practices. Consistently positive feedback from students would appear to support the success of this arts education approach. This paper explores the common challenges and issues across arts form for the team and the beginnings of a model for the arts education of the pre-service primary generalist.

Preparation programs for primary generalist teachers in Australian university settings usually include one or more specialised courses in the various art forms. These classes generally provide basic competency with skills as well as knowledge of instructional techniques, arts materials and content that are appropriate for use with primary school children (Jeanneret, 1996). It is intended that these arts courses will provide sufficient arts experiences, knowledge and skills to allow primary generalist teachers to successfully incorporate the arts into their classroom instruction on a regular basis, either through content integration or as discrete subjects (Imms & Lloyd, 2004). Most decisions regarding the content of specialised arts courses for pre-service primary generalist teachers are based on the professional wisdom of the lecturers and many of these opinions generally focus on what the discipline believes classroom teachers should know and use rather than on what knowledge and skills these classroom teachers will be likely to use (DeGraffenreid, Kretchmar, Jeanneret, & Morita, 2004; Jeanneret, 1997; McCullar, 1998). To date there has been little theorising about a framework or model for learning aimed at these particular students in the arts that takes into account their novice status as arts practitioners in the disciplines of drama, music and visual arts, and the need by the end of the course to be versed in the disciplines' approaches to pedagogy for primary children. There has also been little guidance for how the tertiary arts educators can accommodate the steady decline of time with these students over the last fifteen years (Stevens, 2003) as well as the enforced collaboration of the art forms, and still provide a quality teacher education that meets the needs of the profession.

The limited time allocated for pre-service programs can create certain tensions, with regard to content and approach to the curriculum. Do we sacrifice degrees of depth for breadth, degrees of skill development for expression? How do we balance arts theory with practice? How do we balance developing an understanding of arts curriculum and pedagogy with experiencing the art form? How do we balance teacher-directed and student-directed learning? Do we sacrifice strongly disciplined-based pedagogy for interdisciplinary? The recognition of these issues is documented in the education literature of individual art forms (for example, Wiggins, 2004) but little discussion seems to have taken place about how tertiary educators successfully accommodate a number of art forms in the time allocated within the generalist primary courses. How do we build discipline-specific knowledge and skills in each art form and also reinforce and deepen common skills across art forms so as to maximise student learning?

Within the pre-service primary teacher programs offered at The University of Melbourne a number of compulsory arts subjects are taught. These generally include short, 6 – 9 week cycles running across three art forms including drama, music and visual arts. Whilst our group of arts educators are accustomed to working together in multi-arts subjects the individual lecturers determine the content and goals of each art form. Nevertheless ongoing 'corridor conversations' and passing observations of each others' work help to inform each other of shared beliefs and have provided a starting point for a more considered sharing of reflections upon the kinds of activities we were doing and the responses we were receiving from students across the arts forms. These discussions have revealed many shared beliefs about the kind of outcomes we wished to achieve with our students and perhaps these shared aspirations were the core of our teaching approach. We want these pre-service teachers to be arts advocates in schools and support arts education for all children in part due to their positive experiences at university and the obvious value of these experiences in their own educational journey. We want them to be expressive and reflective practitioners who are willing to take risks in the classroom and encourage their students to do so. We also want our graduates to be creative thinkers and confident learners who are comfortable with engaging their own students in arts learning. In short, we want to engage our students' as learners, teachers and artists and we want graduates who embed the arts in their daily generalist teaching. The question we were interested in was how are we going about this in our individual classrooms and, again, did we share similar approaches?

We agreed that a common challenge to achieving our goals for the students was to overcome their initial fears and uncertainties to each art form. Knowledge of the background and learning styles of the students is an important factor that can shape the nature of the instruction when time is so precious. It is frequently assumed by teacher educators that when students are provided with theoretical aspects of teaching and discuss the practical implications of these theories, they will automatically adopt this knowledge as a basis for classroom practice. Students come to tertiary study with hundreds of hours experience of models of teaching, both positive and negative, and strongly held beliefs about particular disciplines and the nature of teaching and learning in these disciplines. Although they may have demonstrated an understanding of theories presented at university, they frequently ignore much of this knowledge and "teach as they were taught" once in the autonomy of their own classroom (eg Korthagen & Kessels, 1999), or in the case of the arts, not at all if they can avoid it.

From our observations it had become clear that "unpacking baggage" brought with the students is almost as important in some cases as acquiring knowledge and skills associated with the discipline (Jeanneret, 1995). Many pre-service primary students have had negative prior experiences with the arts (Smith-Shank, 1993) that effect their general disposition that includes their beliefs about their self-efficacy and self-concept in the arts. This in turn effects not only their motivation to learn in the subjects but also the amount and quality of arts instruction in their classroom once they are in-service (Duling, 1998, Beauchamp, 1997, Hanna & Van Rysselberghe, 1996, Jeanneret, 1995). It is naive to assume these students don't have established values and beliefs about the arts and many

have some apprehension about attending these arts classes. They have a variety of prior experiences and subsequent perceptions about what they will be expected to do, and a lack of confidence is an obvious problem at the beginning of these sessions. As one student noted, "In my view I saw the teaching of art as being about achieving a particular skill and art product". To move the students beyond these established conceptions we had to acknowledge their diverse prior experiences and engage students in critical reflections on their established values to the arts and arts education. We each, in different ways, worked to instil in students a preparedness to explore each art form openly acknowledging the importance of the art process, individual learning styles and personally relevant content. We are mindful that the development of confidence is critical in this context and the way in which we build students' confidence, knowledge and skills in the arts is also a pedagogical model for the way in which we would hope these students will approach the arts in the primary classroom.

Student confidence in any art form also requires a level of competence with the 'basic' discipline-based knowledge and skills that they would be likely to use in the classroom (Duncum,2000). With the awareness that the contexts in which students will be placed are many and varied, the model for learning moves beyond specific basic skills and knowledge to engage them as both teachers and artists with personal art practices that enable the self-generation of their own curriculum. The approach to the curriculum is strongly constructivist with a foundation in Vygotsky's psycho-social theory of cognitive development. We adhere to the idea that cognitive development in the arts should be enhanced when students work cooperatively or collaboratively with the lecturer and other students and we endeavour to help this learning proceed from other-regulated to self-regulated during the course. We also believe that Vygotsky's notion of the Zone of Proximal Development is highly relevant with these adult students who are largely arts novices. We, as arts specialists, are the more "knowledgeable others" who provide the intellectual scaffolding to assist the students' construction of learning in the arts and through modelling, meta-commentary and the co-construction of meaning we stimulate encounters with engaging pedagogies. Through active engagement with the personal artistic process student responses indicate developing confidence in arts pedagogy and general teacher attributes such empathy, critical reflection, and classroom management. Student confidence in any art form requires a level of competence with the 'basic' discipline-based knowledge and skills that they would be likely to use in the classroom (Duncum, 2000). With the awareness that the contexts in which students will be placed are many and varied, the model for learning moves beyond specific basic skills and knowledge to engage them as both teachers and artists with personal art practices that enable the self-generation of their own curriculum.

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The courses are designed in such as way that the activities grow in complexity and become more challenging in the expectation that students will become greater risk takers as their confidence and skills develop. For example, in the final class of a six week series of workshops, students are required to present a performance as part of one of their assignments both for drama and music. The purpose of these tasks are to assess students' ability to plan and bring to fruition a performance

piece and reflect on the process as primary school educators. In groups of four or five, students are asked to create a piece of up to a maximum of five minutes in length for performance in the final class. For music the work could be based on stimuli such as a poem, a picture book, a mural or a painting. The groups also provide a 1,000 word reflection on the process that responded to the question – *What would you as a teacher have to do to facilitate this performance outcome in the classroom?* In one class the four performances were all quite different but very carefully planned and very musical. One group chose to add a sound track to an excerpt from a "Pingu" animation – not an easy task to match a musical commentary to what was happening on screen. Another group had chosen to add sound effects and musical commentary to a picture book, "Tortino Tremelo: The Cursed Musician" and in their reflection they noted, "Composing involves decision making and problem solving. Students need to be able to select and reject, and have flexibility of work patterns", which they highlighted as being part of their own process during the task.

Through our conversations we have begun to articulate a teaching and learning framework strengthened by a shared philosophy that moves beyond a narrow focus on discipline-specific skills and knowledge to an awareness of an artistic process that assists students to develop the capacity to generate curriculum that meets the needs of diverse school communities. As a group of arts educators we each give emphasis to establishing confidence and agency in students and then through 'engaging pedagogies' encourage students to become risk-takers and reflective practitioners who are cognisant of their own learning processes and preferences. By drawing the students' attention to elements of the learning process through active engagement they are more able to empathise with children both in terms of challenges and excitement involved in art practice. As one visual arts student states, "*The special place project was very worthwhile. It allowed students to express themselves through their artwork. This piece allows educators to see and feel what a child might be seeing and feeling. It's a way to see into a child's mind and find out what is important to them."*

Working with reduced time and within a climate that continues to require 'evidence' of the value of arts education to pre-service primary teachers, we as a group are now making more explicit what we understand as engaging pedagogy and the relevance of such a teaching and learning approach potentially to other learning areas and to 'generic competencies' (Hunter, 2005). In doing so we are also beginning to understand the generic teaching and learning skills that we each promote in our workshops and the potential to reinforce and extend these skills across multi-arts subjects. Throughout this process a number of questions have arisen including: Can the explicit focus on common generic skills across art forms maximize student learning? Would this enable students to more fully comprehend and value arts based teaching and learning? What emphasis is given to the assessment of such generic skills and how could/should the acquisition of these skills be monitored and evaluated across a sequence of linked units in discrete art forms? These questions and others have stimulated us as a group of arts educators to come together in our differences and to reflect on shared understandings and in doing so enhance and strengthen the pre-service primary programs we

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The National Recording Project For Indigenous Performance in Australia: Year One in Review

Allan Marett, Mandawuy Yunupingu, Marcia Langton, Neparrnga Gumbula, Linda Barwick, Aaron Corn, *University of Sydney*

The National Recording Project for Indigenous Performance in Australia was conceived at Gunyangara in Arnhem Land during the inaugural Indigenous Performance Symposium in August 2002. The symposium was funded by the Australian Institute for Aboriginal and Torres Strait Islander Studies (AIATSIS) and hosted by the Yothu Yindi Foundation (YYF) as part of the fourth Garma Festival of Traditional Culture. Convened by Mandawuy Yunupingu, Allan Marett, Marcia Langton and Aaron Corn, it was attended by Indigenous performers from Gunyangara, Yirrkala, Galiwin'ku, Maningrida, Ngukurr, Borroloola and Belyuen, and scholars with interests in Indigenous performance from Australia and Papua New Guinea.

The Symposium explored a broad range of possibilities for understanding, recording and circulating Indigenous performance traditions. These included:

- performing and analysing traditional songs;
- transcribing and translating song lyrics;
- re-setting traditional materials in new media;
- performing and learning traditional dances; and
- exploring the role of Indigenous archives in gathering and caring for local collections.

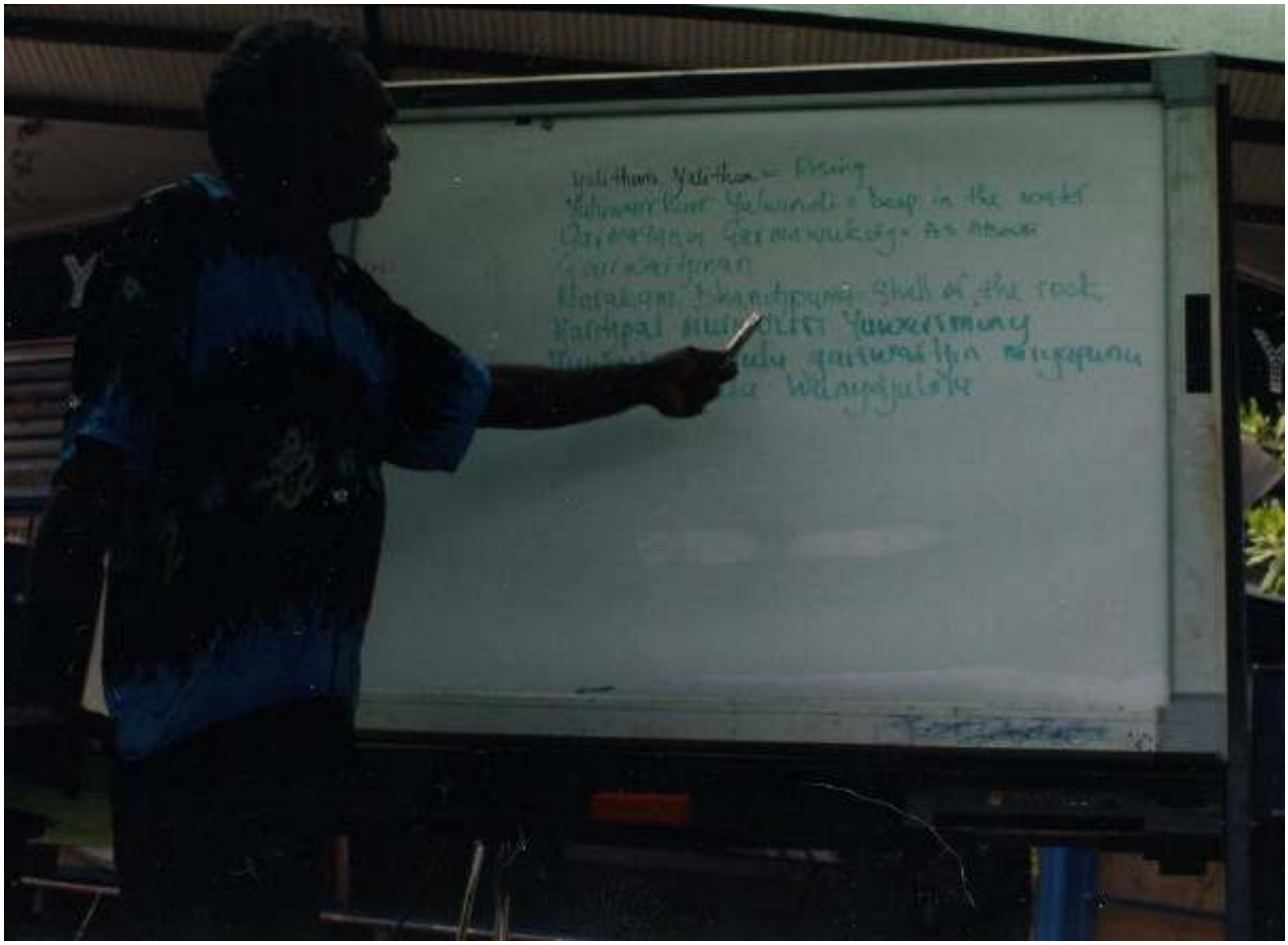

Figure 1: Mandawuy Yunupingu transcribes and translates a Gälpu *manikay* item that had just been performed by Gurrutjiri and Djalu Gurruwiwi.

The Symposium determined that a National Recording Project for Indigenous Performance in Australia should be established to:

- ensure that the performance traditions of as many Indigenous performers as possible are held for future generations;
- support the establishment of community archives with storage and retrieval systems that will facilitate the repatriation of digital materials to Indigenous communities;
- publish well-documented and readily-accessible recordings of Indigenous performance repertoires; and
- create new education and employment opportunities for Indigenous Australians.

These aims are outlined in greater detail in the Garma Statement on Indigenous Performance, which contains the following preamble:

> *Songs, dances and ceremonial performances form the core of Yolngu and other Indigenous cultures in Australia. It is through song, dance and associated ceremony that Indigenous people sustain their cultures and maintain the Law and a sense of self within the world. Performance traditions are the foundation of social and personal wellbeing, and with the ever-increasing loss of these traditions, the toll grows every year. The preservation of performance traditions is therefore one of the highest priorities for Indigenous people.*
>
> *Indigenous songs should also be a deeply valued part of the Australian cultural heritage. They represent the great classical music of this land. These ancient musical traditions were once everywhere in Australia, and now survive as living traditions only in several regions. Many of these are now in danger of being lost forever. Indigenous performances are one of our most rich and beautiful forms of artistic expression, and yet they remain unheard and invisible within the national cultural heritage.*
>
> *Without immediate action many Indigenous music and dance traditions are in danger of extinction with potentially destructive consequences for the fabric of Indigenous society and culture.* (Garma Forum on Indigenous Performance Research, 2002)
>
> The National Recording Project for Indigenous Music in Australia was launched by Mandawuy Yunupingu and Jack Thompson at the sixth Garma Festival of Traditional Culture in August 2004.

Tradition and Technology

Indigenous communities have used recording technologies to circulate and support the inter-generational transmission of their performance traditions for several decades now. Many Indigenous performers now keep recordings of their forebears' past performances and listen to them for inspiration before performing themselves. In recent years, community digital archives have been set up in various Northern Australian communities (Barwick, Marett, Walsh, Reid, & Ford, 2005; Barwick & Thieberger, 2006).

There are also instances in which repertoire that has fallen from circulation has been re-introduced through historical recordings. The power of recordings to reinforce memory and restore lost repertoire to performance traditions was witnessed by Linda Barwick and Allan Marett during the launch of the Bangany Wangga song archive at Belyuen in 2002. After hearing an archived recording of the late Jimmy Muluk singing a long-forgotten song at this event, his grandson, Kenny Burrenjuck, restored it to the ceremony he was leading that very afternoon (Marett, 2003).

Not only can recordings reinforce memory and facilitate the recovery of lost repertoire, they can also provide inspiration for creative extensions of tradition. "Treaty" by Yothu Yindi stands as a

compelling example of this phenomenon. Mandawuy Yunupingu explains that the musical beginnings of this famous song lie in an historical Gumatj *djatpangarri* by Rrikin Burarrwanga which was recorded at Yirrkala by Richard Waterman circa 1952 and repatriated to the Yirrkala Community Education Centre by Jill Stubington in 1989 (Stubington, 1994).

> This song was written after Bob Hawke, in his famous response to the Barunga Statement of 1988, said there would be a Treaty between Indigenous Australians and the Australian Government by 1990. The intention of this song was to raise public awareness about this so that the government would be encouraged hold to his promise. The song became a number one hit, the first ever to be sung in a Yolngu language, and caught the public's imagination. Though it borrows from rock 'n' roll, the whole structure of "Treaty" is driven by the beat of the *djatpangarri* that I've incorporated to it. It was an old recording of this historic *djatpangarri* that triggered the song's composition. The man who originally created it, Rrikin Burarrwanga, was my *gurrung* (mother's mother's mother's mother's brother's son) and he passed away a long time ago in 1978. He was a real master of the *djatpangarri* style (M. Yunupingu, 2001).

Pilot Studies

In 2005, the National Recording Project for Indigenous Music in Australia conducted two one-year pilot studies through which its methodologies and protocols could be refined. The first, 'Planning for Sustainability of the National Recording Project on Indigenous Performance in Australia', was funded as an Australian Research Council Linkage–Project between Linda Barwick, Aaron Corn and Allan Marett of the University of Sydney, Marcia Langton of the University of Melbourne, and Alan James, Witiyana Marika and Mandawuy Yunupingu of the Yothu Yindi Foundation. The second, 'Documenting the Realisation of Indigenous Performance Traditions on Country: A Pilot Study Towards the National Recording Project for Indigenous Performance in Australia', was funded by the University of Sydney with a Research and Development Grant won by Aaron Corn and Allan Marett.

A series of consultative meetings convened under the auspices of the first pilot study, 'Planning for Sustainability', determined that the National Recording Project for Indigenous Music in Australia should:

- be informed by international best practice;
- draw on new technologies in ways that invert conventional relationships between performers, researchers and archivists;
- be driven by local priorities within Indigenous communities rather than the agendas of visiting researchers; and
- aim to empower Indigenous communities by providing new leadership opportunities through its field recording and documentation operations.

It was determined that primary responsibility for the management of all archived data including issues of documentation, preservation, access, rights management and commercialisation should reside with local agencies such as Indigenous knowledge centres with support from partner organisations such as the Northern Territory Library (NTL). In the Northern Territory, this arrangement will build on existing relationships between NTL and local repositories such as the Galiwin'ku Indigenous Knowledge Centre which is managed by Neparrnga Gumbula and plays a vital role in repatriating precious copies of historical Yolngu materials held in public and private collections worldwide for local access.

Other results of these consultative meetings were:

- a commitment from NTL, AIATSIS and the National Library of Australia (NLA) to develop a national archiving infrastructure that will support these aspirations among Indigenous communities; and

- a commitment from NTL and Charles Darwin University (CDU) to work with Indigenous communities in tailoring training programs in recording, documenting and archiving to suit the needs of local repositories.

Under the auspices of the second pilot study, 'Documenting the Realisation of Indigenous Performance Traditions on Country,' a series of field trips were undertaken to test recording and documentation protocols for possible use in the National Recording Project for Indigenous Performance in Australia. In addition to invaluable insights into the management of digital recording and documentation operations in deep field conditions, the field trips yielded recordings of:

- Birrkili Gupapuyngu *manikay* at Lunggutja in North–East Arnhem Land under the supervision of Djangirrawuy Garawirrtja;
- Dhalwangu *manikay* at Gurrumuru in North–East Arnhem Land under the supervision of Mandawuy Yunupingu;
- Wora *manikay* at Djiliwirri in North–East Arnhem Land under the supervision of Neparrnga Gumbula; and
- Recordings of *karrabarda kunborrk* at Kunbarlanja and of *morrdjdjanjno* hunting songs at Kabulwarnamyo, part of a preliminary study undertaken by Allan Marett and Linda Barwick with linguistic anthropologist Murray Garde to discuss the National Recording Project aims and methods with senior traditional owners in Western Arnhem Land.

Due to the high density of discrete performance styles and repertoires within regions like Arnhem Land, Neparrnga Gumbula, Mandawuy Yunupingu and Aaron Corn have concluded that responsibility for the completeness of recordings and documentation will, through necessity, have to be taken by senior performers at the local levels. Discussions about this topic in April yielded this preliminary list of Yolngu *mala* (hereditary groups), and the traditional responsibility areas into which their homelands and affiliated performance repertoires might fall.

Gatjirrk
- Wora, Mildjingi, Manharrngu, Gamalangga, Mälarra, Yan-Nhangu, Walamangu

Marthakal
- Djambarrpuyngu, Liyagawumirr, Gupapuyngu, Liyagalawumirr, Marrangu, Bararrngu, Bararrpararr, Gunbirrtji, Golpa, Yalukal

Miwatj
- Munyuku, Gälpu, Golamala, Dhalwangu, Rirratjingu, Dhurili, Lamamirri, Wangurri, Manatja', Warramiri, Dätiwuy, NGaymil, Djapu', Marrakula, Marrangu, Dhäpuyngu, Gumatj, Madarrpa-Monuk, Djawarrk

Wanba
- Murrungun, Bidingal, Bunanatjini, Buwarrpuwarr, Ritharrngu, Madarrpa-Dhudi, Djawarrabing, Balnbi, Djadiwitjbil, Wulaki, Dabi, Djinba, Manydjalpingu, Walmapuy, Ganalpingu, Malibirr, Djinang, Marrangu, Murungun, Munggurrpi, Gamalangga

Bäway
- Nungudulbuy, Wägilak

In addition to these two pilot studies, a number of other studies have become associated with the National Recording Project for Indigenous Music in Australia. They include:

- the Australian Research Council Discovery Project, 'Preserving Australia's Endangered Heritages: Murrinhpatha Song at Wadeye,' involving Linda Barwick and Allan Marett with linguists Michael Walsh, Nicholas Reid, Lysbeth Ford and postgraduate student Joe Blythe;

- the Australian Research Council Discovery Project, 'When the Waters Will Be One: Indigenous Performance Traditions at the New Frontier of Inter-Cultural Discourse in Arnhem Land,' led by Aaron Corn and Marcia Langton;
- the Volkswagen Endangered Languages Project, 'Yiwarruj, Yinyman, Radbiyi Ida Mali: Iwaidja and Other Endangered Languages of the Cobourg Peninsula (Australia) in their Cultural Context,' led by linguists Nicholas Evans and Hans-Jürgen Sasse, with song documentation by Linda Barwick, Bruce Birch and Joy Williams;
- the Volkswagen Endangered Languages Project, Jaminjungan and Eastern Ngumpin: A Documentation of the Linguistic and Cultural Knowledge of Speakers in a Multilingual Setting in the Victoria River District, Northern Australia,' led by Eva Schultze-Berndt and Patrick McConvell, with the participation of Allan Marett and Linda Barwick;
- the Australian Research Council Linkage Project, 'The Place of Song in Warlpiri Culture,' led by anthropologist Nicolas Peterson and linguist Mary Laughren.

Building a National Strategy

Infrastructural needs for the National Recording Project for Indigenous Music in Australia that were identified through the two pilot studies were:

- national and regional advisory boards to coordinate the planning of individual recording and documentation operations; and
- a national and regional infrastructure for archiving and accessing collected materials.

Also identified were the following regional planning needs.

- Each affiliated recording operation is to be registered with the national advisory board in association with local archives and researchers;
- high priority traditions are to be identified by the regional advisory boards; and
- regional work plans are to be developed through the formation of research teams comprising senior local elders, sound engineers and ethnographers.

The following field protocols were developed through the second pilot study.

- Individual research teams will plan for their logistical needs, negotiate payments with performers and inform them of the NRP data management and access framework;
- Core metadata, to be collected in the field, includes information on *where* recordings are made, *when* they are made, *who performs* on them, *who records* them, and *who has rights* to make decisions about future access and management of the recordings;
- Materials are to be recorded in accordance with international archival standards and formats will include digital audio, video, photographs, and GPS readings as appropriate;
- Preliminary documentation of each recorded performance will identify its genre, repertory, subjects, relationships to country, and core musical practices;
- Rights information to be gathered about recorded songs and dances is to include who holds rights to perform them, who holds rights to speak for them, who owns them, and how rights in them are transmitted;
- Access and suitable use information to be gathered about recorded materials is to include what is restricted and to whom, what is suitable for community access through local archives, what is suitable for general public discovery or access via webcast, what material is suitable for commercialisation via the project's series of albums, and what is suitable for localised incorporation into community health and education programs;
- Preliminary indexation and data management is to take place during fieldwork, including preparation of a complete file listing, making of backup copies, preparation of copies of recordings for local access purposes;
- Local access copies of recordings on disc, cassette and hard drive (as appropriate) are to be distributed to performers and left in suitable secure location as soon as practicable before recording team members leave the field.

Discussions between NTL, CDU, AIATSIS and NLA through the first pilot study have generated the following data management strategy.

- Recordings and metadata will be transported to Darwin on hard drives, uploaded to the NTL server located at CDU and then transferred to the AIATSIS Mass Storage System (MSS) via AARnet;
- AIATSIS will ingest and map metadata for discovery (or not) and/or access (or not) (project metadata will harmonise with the metadata systems currently being developed by AIATSIS);
- Communities and/or performers will have a direct relationship with AIATSIS for ongoing management of their data, including remote access if needed;
- Data previously identified by communities as suitable for discovery and access will be transferred with AIATSIS identifiers from AIATSIS to the NTL server via AARnet;
- NTL will structure data identified as suitable for community access to be delivered via 'Our Story' or similar interfaces;
- NTL will transfer relevant data to local community archives and, under agreement, satellite computers;
- Data identified as suitable for public discovery through the NLA's Music Australia web portal will be moved to the NTL public web server; and
- Material identified as suitable for publication in the project's series of albums will be documented in greater detail to elicit transliterations and translations of song lyrics, associated stories, and performers' biographies.

As well as providing for ongoing sustainability of the recordings, the project's data model has been designed to exploit digital and networking technologies to allow for maximum re-usability of the recordings, for example, in research projects, community health and education programmes, as well as for public interest and commercial publications where agreed.

Preliminary Outcomes and Directions

YYF already holds a strong commitment to recording Indigenous performance traditions. From 2001–2003, six albums featuring musical traditions of eastern Arnhem Land were released through the YYF Contemporary Masters Series (D. Gurruwiwi, 2001; Gurruwiwi, 2003; G. Gurruwiwi, 2001; Marika, 2001; Nundhirribala, 2002; G. Yunupingu, 2001). As part of its campaign to raise awareness about the artistry and importance of Indigenous performance traditions, the National Recording Project for Indigenous Performance in Australia intends to build on this commitment by releasing its own series of albums that conforms to new rigorous standards of documentation and technical excellence. We will take as a model *Jurtbirrk* (2005), an album of traditional Iwaidja songs from Minjilang Community, recorded and documented by Linda Barwick, Bruce Birch and Joy Williams as part of the Iwaidja Project, published by Batchelor Press and released commercially through Skinnyfish Music (Barwick, Birch, & Williams, 2005). Project management and photography was by Sabine Hoeng, and design by David Lancashire Design (Melbourne). In 2005 *Jurtbirrk* was voted Best Traditional Album and Best Album Design at the Northern Territory Music Awards. The package includes performer biographies, background information on the community, language and song style, musical transcriptions of selected tracks and for each song a transcription of the original Iwaidja text and free translation into English, with standard linguistic glossing.

Ultimately, the National Recording Project for Indigenous Performance in Australia hopes to aid Indigenous communities in sustaining cultural survival by stimulating lifelong interest in performance traditions through its serial recording and documentation initiatives, and the collections that it will deposit in local repositories for perpetual community access. Field trips taken under the auspices of the National Recording Project for Indigenous Performance in Australia in 2005 have not only generated stable collections for the edification and enjoyment of future

generations, but have also afforded some participating performers and their families opportunities to visit very remote homelands for the very first time.

The observations made by and training received from elders by the young in these contexts will stay with them throughout their lives. As these young people themselves mature and inherit the burden of sustaining their performance traditions into the future, they will be personally connected to recordings made by their elders and the sites at which they were recorded, and will be able to draw strength and sustenance from their ability to readily access this new thread of hereditary knowledge left to them by their immediate forebears.

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Finding the Green Sheep: the quest for the elusive first performance

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Abstract

Windmill Performing Arts and the School of Education, University of South Australia, established a project 'In the beginning' to explore elements of the arts that might create a memorable first performance experience for very young children. This paper reports on the project which led to the creation of ***The Green Sheep****, an acclaimed 'installation theatre' work based on the book by celebrated children's author Mem Fox.*

The project was undertaken with young children, professional artists, teachers and final year university students, working together in an innovative arts education partnership. The paper explains how the partnership was established with briefs provided to artists and tertiary students working in three early childhood sites. Initial stages aimed at examining multi-literacies used in sensory and playful interactions between artists and young children. The paper outlines how artists created work in their respective artforms, music, dance and visual arts, with tertiary students observing children's unsolicited and spontaneous responses. The students provided Windmill with recommendations from their observations and data to support the company's understanding of young children's learning in the arts.

The paper discusses the final stages of creative development, where three performers, a musician and visual artist developed the concept towards performance, informed by the artistic team and early childhood specialist. As a result, Windmill pioneered its first piece of 'installation theatre' for children from eighteen months to four years at the 2005 Come Out Festival in Adelaide. ***The Green Sheep*** *engaged young children in using visual-spatial, kinaesthetic and musical literacies in a 'first' performance, providing a foundation for 'performance literacy'. The paper concludes by considering how this education and arts collaboration led to a meaningful, rich and memorable first performance experience for young children and babies even as young as nine months. It will identify the mutual benefits achieved by the professional partnership and implications for teaching the arts in early childhood.*

Arts education partnerships

The Green Sheep is an acclaimed piece of 'installation theatre' performance by Windmill Performing Arts' for children from eighteen months to four years, first presented in Adelaide at the 2005 Come Out Youth Arts Festival. Providing a 'first' experience of theatre, *The Green Sheep* captivated young children and their carers and is the result of an innovative industry partnership project between the University of South Australia, Windmill Performing Arts, and the Department of Education and Children's Services.

Recent reports identify wide interest by governments in the impact of the arts upon people's lives (Fiske 1999, Costantoura 2000) and the important contribution of the arts to creativity, cultural heritage and development (Rogers 2000, Roundell 2003). Such reports support now, in Australia, the development of a national education and the arts strategy and the need for arts education research (Australia Council 2004, Australian Council for Educational Research 2004).

The term 'partnerships' has been used extensively at macro level to forge links between education agencies and the professional world of artists and arts organisations. In Australia, the National Education and Arts Network (NEAN) has been forged by the Australia Council to foster greater cooperation between the State and Territory arts and education agencies working as partners for arts education across the nation.

This paper reports on a joint venture working at micro level in Adelaide, South Australia. The

context for the project is an industry and education partnership formed in 2002 between the University of South Australia's de Lissa Institute and Windmill Performing Arts, the national performing arts company for children and families, along with the South Australian Department of Education and Children's Services (DECS).

A common interest: young children and the arts

With a common interest in young children and arts education, the de Lissa Institute and Windmill Performing Arts established a successful professional partnership. Professor Wendy Schiller, Head of the de Lissa Institute and Cate Fowler, Director/Creative Producer of Windmill Performing Arts discussed the potential of a partnership in early 2001 and later signed a memorandum of understanding. The University of South Australia/Windmill partnership includes the shared objective of arts education; a desire to strengthen and broaden cooperation to benefit the de Lissa students and the young audiences and their families attending Windmill productions; and opportunities to explore and research the impact and implementation of arts education on children's learning

The de Lissa Institute is a centre of excellence for early childhood education and care, child development and family studies. Key components of the early childhood education program developed at the university include child development, curriculum, research and practicum. Students develop observation skills with children and an understanding of the role of play and the arts in children's learning. As part of the program, students strive to create and apply knowledge and skills in new contexts, and to show leadership by working as part of a team.

Windmill Performing Arts is Australia's leading company dedicated to developing and presenting innovative professional performances for children and families. It was formed in 2001 to produce and present high quality work across all performance genres and to enhance the repertoire of performing arts available for a family audience. The company has received two prestigious Helpmann awards and acclaim for seasons in New York, Sydney, Adelaide, Brisbane, Melbourne and Perth. Windmill has made Article 31 (Young children's access to cultural and artistic life) and Articles 28 & 29 (Young children's education and learning) of the UN Convention for the Rights of the Child an integral part of its operating philosophy.

DECS is also a key partner of Windmill Performing Arts. With a positive track record for arts education initiatives in South Australia, the Government of South Australia recognises the importance of early years education and the need to establish effective children's services that respond strongly to the diverse needs of young South Australian children and their families. DECS funds a Windmill Project Officer position and provides support for pre-schools, schools and staff to become involved in the partnership projects.

The quest begins

First Stage

The search for the elusive first performance began from an interest in children's first experience of the theatre. Windmill's Director had long been interested in the creation of work for babies and toddlers, as children who are far too young are often forced to attend in-theatre performances with older siblings. She was interested in creating a memorable and engaging "first" performance for a very small child. At this young age children's development involves becoming literate about their world. Inhabiting their world are sounds, movements, words, images, which might be defined as features of "performance" literacy and in addition they become part of a space in which they interact with others. This interaction constitutes the first performer/audience relationship. During a visit to London in 2002, the work of *Theatre-rites*, a company that specializes in work for children under five years, inspired the Director, who realised that many of the ideas she had were manifested in their productions.

The question "How do young children respond to artists and their work?" provided the seeds of the project *In the Beginning*. For the first stage, three visiting artists worked in three early childhood centres and the children's responses to the artists were documented by undergraduate early childhood education students from the School of Education, University of South Australia. The observations provided informative analysis of practical examples of how children at this young age respond to external stimuli. Throughout the project, the early childhood education students took a leadership role in the project management as part of a final year university practicum course focusing upon leadership and management. The brief established by their lecturer required them to work as a team, plan, implement and reflect critically upon arts curriculum for young children; observe spontaneous responses of the children to the artists; report to Windmill and inform the development of the new work. *In the Beginning* started the quest for a better understanding of young children's responses to artists and helped Windmill develop a meaningful theatre experience for this age group.

The project focused on dance, music and visual arts, as these art forms provide a special opportunity to understand young children's non-verbal responses and interactions as they develop spoken language (Wright, 2003). Locally based artists were matched to three interested early childhood centres by Windmill's Arts Project Manager, Julie Orchard, with briefing meetings held to clarify how the artists would work. Most projects involving artists in schools focus on artists leading skill-focused workshops. Here it was emphasised that the artists were not to lead 'workshops' but to play with ideas and create dance, music and visual art.

The students observed that young children often do not discern between different art forms (Vygotsky, cited in Linqvist 2001) and move spontaneously between moving, singing, making sounds and mark-making, in their literal and expressive symbolizing via the arts (Wright, 2003). Students noted that the presence of the artists stimulated children's imagination and creativity often leading to unexpected activity (Meiners, 2005). Students observations highlighted children's use of multiliteracies, using spoken words, movement, images, constructions, sounds to express themselves, make meaning and communicate.

Second Stage

The second stage of *In the beginning* was driven by a conversation with Mem Fox, well-known children's author and literacy expert and advocate. Windmill's Director decided to use her picture book *Where is the Green Sheep?* (2004) to underpin a performance experience for very young children. As the book dealt with concepts and concrete objects using rhyme and repetition, it was perfect to explore with artists and young children.

Three artists (musician, dancer and visual artist) spent further time in early childhood centres. Aware that meaning-making arts learning experiences for young children "draw from the best and simplest elements of the visual and performing arts" (The Task Force on Children's Learning and the Arts: Birth to Age Eight & Goldhawk 1998, p. 3), the artists worked with themes provided by Windmill's Director using sound, movement and images. This time they were given specific concepts to explore: 'blue and red', 'bath and bed', 'near and far', 'moon and star', 'car and train', 'sun and rain', each linked by the idea of 'sheep'. They also introduced the written word.

Once again the early childhood students documented the children's responses. Critically evaluative feedback from the students indicated that the opportunity to see artists playing with ideas and creating work had provided fresh insights into how they might approach the arts curriculum with young children. The students were surprised at, and stimulated by, some of the ways that the artists worked, such as opening a piano and inviting children to explore sounds, or by following children's ideas in creating magic baths and beds for teddy bears from wide-ranging found materials, or by seeing a dancer use simple gestures of hands and feet to create a simple dance (Meiners, 2005).

Towards the end of the artists' residency in the childcare centres the artists worked together and offered a more multi-level approach to the concepts, for example, the dancer and the musician worked together or the visual artist and the dancer.

Observing multi-literate young children

Students again worked in teams to focus on different children's responses, using a range of observation tools, including video. Observing and documenting children's active responses can be difficult and the sample videotaping of sessions over one week provided the project with useful material for revisiting and clarifying different aspects of the observation context. Videotaping was the result of a University of South Australia Teaching and Learning grant to the project involving collaboration with university students from the School of Communication, Information and New Media.

The early childhood education students guided the Communications students to film the child/artist interactions, capturing unique moments of young children responding in a "real" classroom environment. The Communications students worked in production teams and on location with the ECE undergraduates to conduct interviews for the video, edit the footage, assist in the creation of voice-overs and render the finished material in formats suitable for video, CD and streaming via web delivery (Schiller, Wood & Meiners 2004).

The students' observations over this two year period were collated and an educational video made, revealing the richness of the experiences for the young children and providing a basis for the development of the performance experience. The arts provided a focus on the use of spatial, musical and bodily-kinaesthetic thinking and knowing, and the project provided an opportunity for all in the project to develop their understanding of both artists' and young children's uses of signs, symbols and texts as intrinsic to art-making (Wright, 2003) and as a part of an understanding of what it means to be multi-literate.

'Multiliteracies' (New London Group, 1996; Cope & Kalantzis, 2000) refers to the growing body of work acknowledging that meaning-making occurs in multiple forms; that literacy education policy is too narrow and does not reflect the lived contemporary world of communication; and that new forms of communication mean that children engage in multi-modal texts rather than just the written or spoken text (Kress, 2000, 2003). Children are now used to processing and interpreting visual images, sound, movement, shape and colour through film, animation and digital images, demanding a broader range of literacy and perceptual skills than the verbal/written focus of the majority of educational literacy programs (Livermore, 1997). Visual, kinaesthetic and musical literacy requires the use of symbolic, non-verbal languages, each with symbols, codes, structure and meanings that provide ways of thinking, expressing ideas and communicating about the world in ways other than writing (Wright, 2003).

Third stage

At this point in the project, the expression "installation theatre" was defined as it become increasingly apparent that small children are more comfortable in a flexible space rather than being restricted to formal theatre seating. A decision was made to use a visual artist rather than a theatre designer to create the space in which the children were to be placed.

A two-week residency focusing on the picture book, *Where is the Green Sheep?* was held in an inner city childcare centre with three performers, a musician/composer, a visual artist who would design the installation and early childhood expert, Professor Wendy Schiller from the University of South Australia.

In the Beginning informed the development of the final performance experience *The Green Sheep*. It was important that the text and performance were contextualized for the children and their parents

or carers. Professor Schiller provided a strong insight and knowledge into the various stages of development from eighteen months to four years. This gave the performers a background in what to expect from their very young, multi-literate audiences. Professor Schiller debriefed with the students following each session and affirmed or suggested alternative ways to communicate with the young children.

It was decided to place the audience for the production in a sheep pen. This was a flexible environment, informed by the university students' observations of the role of carers in providing a bridge to artists. Here, the young audiences could move around safely with their carers close by, respond actively to the story and follow the journey to find the elusive green sheep. Sound, movement and images were used to reinforce the text and provide an association with the written word. It was important that the performers developed skills in directing the young audience's focus of attention without being too prescriptive in the direction. Throughout the production the audience were encouraged to observe at some points and participate at others - they gradually learnt how to be an audience.

Mutual benefits

In the early stages of the partnership project, teachers and parents reported positive outcomes for young children as they observed and participated in a variety of art forms. A teacher remarked on the richness of the experience for children in what she described as a "feast for the senses" (Schiller, Wood & Meiners, 2004).

An important outcome from the first two stages of the project has been the development of educational materials for arts curricula led by the University of South Australia at home and overseas. Students reported on benefits they gained from participation in a 'real world' situation involving negotiation with key stakeholders in the project and problem solving to meet the client's requirements. As a result of their experiences, de Lissa students felt more confident about introducing arts activities into their own teaching programs. The undergraduate students highly valued the opportunity to see the professional artists in action and considered how arts curriculum can be co-constructed with children (Dockett in Schiller, 2000). One student commented that she had developed lifelong skills, in particular, the ability to communicate and collaborate in the work place.

Students from the School of Communication, Information and New Media who participated in the project also reported positive outcomes from their involvement in the project. These students echoed the comments of de Lissa students noting that the project helped them to develop skills in teamwork, collaboration, communication and an understanding of the importance of role definition within teams. Commenting on the impact that observing and filming the interactions between children and artists had on their own appreciation of the arts in early childhood, one student said "… there were a lot of magical moments between the artists and children which were a joy to record".

This was a successful project with rich layers of arts education experiences for all participants in the partnership, leaving memorable benefits. The research, the students' observations, the input of solo artists, the choice of the text, the need to contextualise the work, a knowledge of the babies and toddlers audience were all crucial and integral aspects leading to the development of the final product *The Green Sheep*.

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With backs to the wall: working creatively with early years and primary student teachers studying 'the arts'

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Introduction

Arts educators at Australian universities have their backs up against a neo-liberalist wall. This paper reflects on the creative response of three tertiary arts educators to reductionist education policies forcing their 'backs to the wall' when dealing with the loss of discipline-based, in-depth practice and theory in each art form. Arts curriculum development as it relates to teacher education courses is examined in the context of the broader arts and education landscape over the last decade. Three teacher education programs in different Australian states demonstrate how varying combinations of dance, drama, music and visual arts are offered as an often contested 'generic arts' course with reduced curriculum time.

Background to arts curriculum policy and practice

In 1994, the Australian Curriculum Corporation published *The Arts* curriculum framework along with documents in seven other areas of learning. Developed by the Australian Education Council at the direction of the national council of Ministers of Education, the framework was described as 'the most significant collaborative curriculum development project in the history of Australian Education' (Australian Education Council, 1994, p. iii). These Arts documents describe three fundamental and interrelated organisers: creating, making and presenting; arts criticism and aesthetics; past and present contexts, as well as characteristics of learning in the arts: aesthetic, cognitive, physical, sensory, social (Australian Education Council, 1994). Over the following decade each state and territory refined and developed their arts curricula referencing a variation of these arts organisers.

Also in the mid-nineties, the Senate's report on *Arts Education* (Commonwealth of Australia, 1995) detailed problems inherent in university pre-service primary teaching courses for the arts. The report identified a decline in pre-service training in the arts, a reduction in curriculum time for individual arts disciplines and highlighted the inadequate preparation by universities of generalist primary teachers for teaching 'the arts' in Australian schools. The *Arts Education* report asked, "How can university teacher training faculties make better generalist primary teachers?" (ibid, p. 65) and posed questions about the use of arts specialists to implement the new demands of curricula.

Developments in arts education

An extensive body of writing in the area of arts education can be traced to the middle of the twentieth century. Following on from the early work of arts education theorists such as Herbert Read's *Art and society* (1945), Marion Richardson's *Art and the Child* (1948) which claimed the value of the visual arts and Peter Slade's *Child Drama* (1954), arts theorists have further developed the field. This is typified by the development of conceptual approaches to drama (Bolton 1979, 1984, 1995; Heathcote in O'Neill & Johnson, 1984), music (Swanwick 1979) and dance (Laban 1948; Smith-Autard 1984). Other arts educators and academics also published their philosophies and theories about arts education (Reid 1969; Witkin 1974; Ross 1978; Gardner 1983, 1994; Eisner 1998) and theoretically positioned the arts (Abbs, 1987, Best 1990). In conjunction with these theoretical developments, coalitions of arts educators (such as Australia's National Affiliation of Arts Educators (NAAE) which formed in 1989), have responded to policies proposing 'the arts' as a generic learning area by lobbying for a place for the arts in the re-conceptualisation of curriculum and entitlement for all children.

As the new millennium approached, new technologies advanced globally with unprecedented speed and 'creativity' gained new currency in educational discourse, demonstrating governments' interest in nurturing the human capacities of their population. The British report *All our futures: creativity, culture and education* (Rogers, 2000) emphasised the importance of creativity as a vital characteristic and is comparable to recommendations made by the Australian Senate Report (1995) with regard to Australia's industry-driven Mayer Key Competencies (1992). Earlier criticism of the Australian Mayer Key Competencies identified the omission of creative, cultural and aesthetic awareness and the British report proposed that 'creativity' should be added to identify key skills.

Renowned economist, Richard Florida, has also argued that the creative and cultural industries have become powerful drivers of economic growth in modern knowledge-based societies (2002). The concept of 'creative industries' has been taken up by Queensland University of Technology in Australia with the idea of reducing a silo approach by promoting cooperation between disciplines. State and Territory governments are also developing strategies that locate creative advantage and innovation at the core of re-visioned economic policies (Landry, 2003; Queensland Government & Arts Queensland, 2002).

Arts education research

Recent research projects highlighting the benefits of creativity and arts education include *Champions of Change* (Fiske 1999), a compilation of longitudinal arts education research studies in the USA. This has led to a better understanding of the impact of the arts upon young people in that country. This publication has proved an important stimulus for further research into the benefits of arts-rich education for young people, their schools and communities (Gardiner, 2004). A research report titled *Australians and the Arts* (2000) by Saatchi and Saatchi for the Australia Council revealed that "85% of people agree that 'the arts should be an important part of the education of every Australian kid', and 86% would feel more positive about the arts if there were 'better education and opportunities for kids in the arts' (Costantoura, 2001, p. 11). Following this research, Australia is now embarking upon an 'Education and the Arts strategy' (Bott, 2004) that encourages research partnerships to investigate the arts experiences of school-aged children as well as reviews into the quality of music and visual arts education.

Most of these studies focus upon the investigation of instrumental improvements in student performance resulting from engagement in the arts, for example health, well-being, school attendance and literacy, rather than the inherent advantages of experiencing the arts. The USA's Rand Corporation study (McCarthy, Ondaatje, Zakaras & Brooks, 2004) is critical of 'instrumental' approaches that locate the public value of the arts in their contribution to broad social and economic goals with measurable outcomes such as economic growth and student learning. Such instrumental benefits for school-aged learners include *cognitive*, *attitudinal and behavioural*, *health*, *social* and *economic*. The authors make a case for improving understanding of 'intrinsic' benefits which, in their *Framework for Understanding the Benefits of the Arts* (p. xiii) includes *captivation*, *pleasure*, *capacity for empathy*, *cognitive growth*, *social bonds*, *expression of communal meanings*. The study calls for a new approach that develops understanding of how both instrumental and intrinsic benefits of the arts contribute to the public realm.

Arts learning models in teacher education programs

In a submission to the *Review of Teaching and Teacher Education* (2003), the NAAE called for improvements to pre-service and in-service arts education for teachers. While the Senate report on Arts Education (Commonwealth of Australia, 1995) identified the challenges for inexperienced teachers expected to teach the arts and the "need for more tailored teacher training" in the arts (p. 71), the published research does not examine the views of student teachers and teachers of their abilities to implement the arts curricula.

Primary and early childhood teacher education programs across Australia respond to the relevant arts curriculum documents, which generally emphasise both instrumental and intrinsic benefits of student participation in the arts. These are usually expressed as learning 'through' (instrumental) and learning 'in' or 'about' the arts (intrinsic). Developments in teacher education approaches to arts curricula draw upon the understanding that young children use multiple-intelligences (Gardner, 1983), multi-literacies from different art forms (Livermore, 1998; Wright 2003) as well as neuroscientific research on infant brain development (The Task Force on Children's Learning and the Arts: Birth to Age Eight and Goldhawk, 1998). As foundations for quality arts learning are laid with young children in the pre-school years, it is increasingly argued that the arts offer significant ways of knowing for young children using the body as a sensory base for meaning-making (Edwards, 2002; Wright 2003). When young children engage in both art-making themselves and with the work of others, this approach to making and appraising embraces creativity and aesthetic understanding as vital aspects of artistry (Abbs, 1987).

Three teacher education cases highlight approaches to teaching the arts in pre-service teacher education. The cases are representative of a diverse range of universities: the University of South Australia situated in the capital city, Adelaide, the metropolitan University of Western Sydney and the regional Charles Sturt University in Albury on the Murray River. Early childhood and primary teacher education programs are used as the point of reference for the way tertiary educators within a neo-liberalist environment design courses and facilitate learning and teaching the arts.

Case 1: Early Childhood Education at the University of South Australia

The early childhood education field, with strong traditions in the arts, has faced a reduction in arts curriculum time and students are no longer given the opportunity to choose a major study in the arts in the current early childhood education degree program (Ebbeck & McDowall, 2003). In the School of Education, early childhood education students undertake a compulsory arts course that follows a traditional teaching and learning paradigm synthesising educational theory and practice. The compulsory one semester course requires attendance at twelve weekly one hour lectures introducing theoretical material followed by a two hour tutorial which links practical work to theory. The course has recently changed from a focus on music, visual arts and media to provide additional learning experiences in dance and drama with the consequence of a reduction in time for the previous art forms. Two written assignments include an essay and a curriculum plan. This one 'arts' course is the sole curriculum course that students undertake as part of their four year preparation as early childhood educators, though arts learning experiences are embedded within the program.

In addition, as part of the University of South Australia's mission to serve the community, students are also offered the opportunity to participate as volunteer leaders in a mid-year Holiday Workshop Program with a locally-based, internationally renowned performing arts company for children and families. This involves students working as a team to plan post-performance arts workshops for young children and accompanying adults which are then implemented at a theatre during the school holiday period.

In a recent research study at the University of South Australia, the Holiday Workshops were perceived as particularly beneficial in providing opportunities to practice teaching skills in a safe and encouraging environment, with peers for support. Contributions from the student teachers participating in the study indicated that it is vital for pre-service arts courses to continue including practical workshops linked to theory, with associated assignments that enable students to research, synthesise and articulate ideas. The study also revealed that each art form was evenly represented though there were more responses mentioning visual arts experiences. Dance and drama were popular activities from pre-university experiences for a number of the study participants, which support an inclusion of these in such courses.

Case 2: Primary and Early Childhood Teacher Education at the University of Western Sydney (UWS)

UWS graduates a very large cohort of teacher educators in NSW and it has the reputation of a strong tradition in the study of music, theatre, dance, fine arts, media arts and design for career paths in the respective industries and as arts educators.

UWS offered a broad range of arts education subjects for students working towards a career in teaching. The then UWS Nepean mandatory curriculum subject covered the curriculum art forms of dance, drama, visual arts, music and indigenous arts. As well there was a suite of arts-specific curriculum subjects, such as Drama Curriculum and electives, such as, Puppets, Masks and Monsters. An example of community engagement in these subjects was the Drama in Schools project which synthesised students' arts learning and teaching. This course has evolved into a one-year primary education graduate course. Various phases of arts curriculum design have ranged from a choice from two arts-specific subjects and an elective, to a shared subject with another curriculum area, to the most recent manifestation of two shared subjects with three other curriculum areas. In this final scenario, there is no requirement for students to have studied any arts in their undergraduate course as a prerequisite for entry into a primary teacher education degree. In this era of neo-liberalist course design, the complex relationships in an all-inclusive, generic arts education subject still need to account for quality learning in personal arts experiences, arts pedagogy and arts curriculum implementation. Current students respond to this neo-liberalist wall, by asking, "When are subjects offered in each of the art forms?" (primary education student). And, there is the enthused response: "I think the arts are great for learning about things and yourself. It'll be great for the kids at school", and, the response that demands more time for quality outcomes: "I'd like lots more practice so that I can plan exciting lessons in each art form".

There is a similar story of reductionist course design for early childhood students at UWS. A decade ago students studied two mandatory arts curriculum subjects: one visual arts and the other a combination of music, movement and drama. Also on offer were electives which included the arts. Then, when all courses across the university were rationalised, the Bachelor of Education in Early Childhood comprised one mandatory, generic arts curriculum subject. This was supplemented with elective subjects which listed the arts. The current phase of early childhood education course design embraces multiple perspectives, polices and pedagogies, and places minimal emphasis on the pedagogical value of arts learning. By comparison, the popular secondary education course at UWS has resisted reductionist demands and has maintained the high profile of its drama, dance, music and visual arts curriculum subjects.

Case 3: Early Childhood education at Charles Sturt University

Within the Bachelor of Education (Early Childhood) at the Albury Campus of Charles Sturt University, there are two arts subjects. The first has an emphasis on children 0-5 years and the second embraces all the arts in the primary school setting. Study in both subjects covers each arts discipline to enable student teachers to not only understand the pedagogy of teaching in the arts, but to encourage their own personal development in the arts. Student teacher feedback consistently reports that in order to teach effectively they need to feel capable of making art themselves before they can confidently work with young children. Therefore, the earlier subject assessment tasks include a personal drawing portfolio, attendance at dance workshops with a Visiting Artist, participation in existing children's music classes, participation and creative work in a community Tree Dressing project, as well as study of developmentally appropriate practice for young children in the Arts.

In order to provide more meaningful education (Cuttance & Stokes, 2001) the student teachers in the second Arts subject are involved in an 'authentic' Arts teaching project: the Museum Project, which is a collaboration with the Regional Museum and Art Gallery, where they plan, run and evaluate a week of learning experiences for young children. The student teachers plan a specially

prepared education program in the Creative Arts through topics from continuing and touring exhibits at the Museum and Gallery, so that young children are involved in various ways of arts learning. Students' folio presentations include photographs, digital photography, video, audiotapes of children's ideas and interviews, drawings, children's work, and often decorations of their own creation. Kornhaber and Gardner (1993) remind us that our curriculum, assessment and pedagogy have been so based in linguistic and logical-mathematical domains that we miss many opportunities for excellence in allowing a broader range of assessment submission. The Museum project provides the student teachers with this chance to learn both instrumentally and intrinsically.

Future arts education research

Even though arts education is on the political agenda with wide-ranging claims for the benefits (Bott, 2004), there remains reduced time for arts curriculum courses in pre-service teacher education. Studies reported by the Australian Council for Educational Research (2004) have led to an acknowledgement that there is a pressing need for more research in arts education to help educators and the government gain a better understanding of what and how the arts contribute to young people's development.

The Australian Senate's report *Arts Education* (1995) received numerous submissions about problems in pre-service teacher education and the loss of curriculum time, status and value for each of the art forms when clustering of 'the arts' is advocated. Research is recommended to investigate the tension of clustering each art form under the broad generic heading of 'the arts' that would reference the debate about theoretical and conceptual perspectives (Abbs, 1987; Best, 1990; Commonwealth of Australia, 1995; NAAE 2003). This tension is manifest in the provision of equal and adequate time for learners to engage in each art form with its discrete body of knowledge, practices and philosophical underpinnings. Implications are that the generic grouping leads to a reduction of curriculum time for specific art forms and the inadequate preparation of generalist teachers for teaching the arts. Research could interrogate the hierarchical structures in arts implementation, which privilege some arts over others in the context of a crowded curriculum. The Australian government's reviews (2005) of only two arts forms, that of music and visual arts education, is the most recent articulation of this dilemma.

It is recommended that following the Australian government reviews into the quality of music and visual arts teaching and learning, reviews of the art forms of dance, drama and media be endorsed. The follow-up research would bridge a gap in understanding about the implications of a generic arts curriculum framework. Additionally, it is recommended that, due to the paucity of research in arts education, that there be an examination of how teachers implement a sustainable arts curricula. This would build upon the significant government-funded studies and clarify both the intrinsic and instrumental benefits of an arts-rich education considering synergies between the private benefits for individuals such as personal, cognitive and affective effects, for example, pleasure and captivation, as well as the public instrumental benefits such as social interaction, community identity and a culture of creativity. Research is also required into the preparation of pre-service early childhood teachers for building arts learning cultures with young children.

Recent research in Australia has focused on "children's descriptions of their engagement with the arts" (Barratt & Smigiel, 2003), offering greater insight into the meaning, purpose and value children place on engagement with the arts. These and many other studies draw attention to gaps in the research that inquires into the needs of student teachers, teachers and university educators to critique the implementation of quality arts curriculum for young people. Wright proposes that: "We must formulate a vision of how we want the future of arts education to look, and then work to make that vision a reality" (2003, p. 221). Such a vision needs to be informed by research into the views of student teachers, teachers and tertiary educators responsible for pre-school and school arts curriculum implementation.

The challenge for the tertiary arts educators is to devise ways of ensuring adequate good quality arts pedagogy to provide pre-service teachers with confidence to undertake personal development in the arts as well as embark on inclusive arts teaching with children. Over the next decade further critical practice and research is required so that pre-service teachers can adapt to flexible, blended and complex learning environments. In this period of flux in the university system across Australia, teacher educators, in resisting neo-liberalist education policies that reduces curriculum time and quality, will strive to maintain arts-specific, sustainable, instrumental and intrinsic arts learning curricula.

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Risky Business: Young people, collaboration and arts engagement

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Abstract

This paper reports on Risky Business, a three-year Australian Research Council funded study with Industry Partners from the Departments of Justice, Human Services, VicHealth and Arts Victoria. The Risky Business research project (2002-2005) investigated the effectiveness of creative arts involvement as a diversionary intervention for young people at risk. Over the three years of the project ten arts programs were conducted across urban and rural Victoria in association with various organisations, including youth support and custodial centres. This paper provides an overview of the project, an outline of the ten arts programs and a discussion of research findings. It argues that arts programs can have a significant positive impact on marginalised young people, offering opportunities for skill development and social inclusion. However the Risky Business study indicates that arts work with marginalised young people can be challenging and engagement can be hard to elicit and sustain. 'At risk' young people require multi-skilled artists with a high level of pedagogical expertise as well as the capacity to address complex individual needs. This research indicates that an holistic and integrated approach to arts programs within a supportive institutional, artistic and interpersonal context is essential for optimum outcomes.

Introduction

This paper reports on The *Risky Business* research project, a three-year cross-disciplinary investigation into the use of the creative arts as an intervention for marginalised young people in urban and rural Victoria (Australia). The study was conducted from late 2002 to 2005. The research team consisted of three Chief Investigators: Associate Professor Angela O'Brien (Creative Arts), Dr Kate Donelan (Arts Education) and Associate Professor Christine Alder (Criminology) who retired from the project in 2004, a full-time research Coordinator, Dr Kruno Martinac and a PhD student under an Australian Postgraduate Award (Industry), Kiersten Coulter, as well as various part-time research assistants.

Risky Business was funded through the Australian Research Council's 'Linkage' scheme, which supports research projects that can demonstrate industry participation, in terms of cash and in-kind support, a commitment to the research process and an interest in the outcomes of the research. The project had ten Industry Partners: the Department of Human Services (Juvenile Justice), the Department of Justice, the Magistrates Courts in Melbourne and Broadmeadows, Whitelion, a youth support agency for young people who are serving or who have served a custodial sentence, Arts Victoria, VicHealth, and youth support agencies, including Visycares (Dandenong), B-Central (Bendigo) and St Luke's, Bendigo. Thirty-six percent of the funding came as cash from the ARC and nineteen percent as cash from the partners. The remaining forty-five percent was in-kind and included essential support such as the provision of performance and workshop spaces and the supervisory attendance of youth workers associated with various partner agencies. During the life of the project there was additional funding from the Australia Council and VicHealth.

Aims of the *Risky Business* Project

The issue of risk was central to the project. A significant proportion of the young people in the study presented with multiple risk factors, including disconnection from school, family and/or community, unemployment, exposure to violence, homelessness, and a history of offence, mental health issues and substance abuse. However the research was equally concerned with risk-taking behaviour – why young people take risks and the kinds of risks they are prepared to take. This aspect built on the research of Hughes and Wilson (2003) who argue that young people's transitions into adult life are 'uncertain, complex and risky in the current social and economic climate.'

The *Risky Business* project explored whether youth with a background in harmful risk-taking behaviour are more likely to respond to intervention programs that focus on creative expression and involve excitement and risk, but within a safe framework. A desired outcome of a positive arts intervention is a decline in self-destructive behaviours as a corollary to improved self-esteem and social integration. With this in mind, the project operated from an assumption of latent or unrecognised potential in marginalised young people and the outcomes argue for the exploration of creative rather than corrective diversionary programs.

The Research Questions

Broadly, the project addressed two interrelated critical problems: the identification of effective diversionary programs for marginalised young people and an analysis of the social impact of creative arts activity. The research project investigated the engagement of 'at risk' young people in creative arts activities and asked whether involvement in creative expression results in increased self-esteem, improved goal setting and achievement, together with a sense of community and social inclusion.

The *Risky Business* research sought to answer the following questions:

A. The arts programs

- Are the different art forms similarly engaging for young people?
- Do the different art forms have identifiably different impacts for the young people?
- What are the most appropriate processes/activities/educational practices for the most effective involvement of marginalised youth in creative expression?
- Do the responses to these questions vary with gender, race, and ethnic identity?

B. The young people

- Are the programs engaging for the participants? Do they provide an alternative source of fun, excitement and risk?
- Do they increase the young person's competency and skill levels (including self-confidence and self-esteem)?
- Do they increase the community options available to young people at risk and their integration into the community?
- Do the responses to these questions vary with gender, race, and ethnic identity?

C. The community

- What are the impacts of art performances, presentations and exhibitions by youth at risk on community understandings of these young people and their potential?

D. Policy and program development

- What guiding principles can be identified for future arts based community programs for youth at risk?
- What are the ramifications of these findings for the development of youth, juvenile justice and criminal justice policies and practices?
- How might arts based community programs be integrated into youth, juvenile justice and criminal justice policies and practices?

Through case study analysis, the research explored the participants' experiences and conceptions of the creative arts programs, the varying approaches of artists assigned to the projects and the ways in which different art forms and approaches affect young people's skills and personal development and their social integration. The research also analysed the effects of gender and diversity. A key question for Industry partners has been the investigation of different models for effective youth program planning, which might inform social justice policy.

The Structure of the Project

Over the period of the *Risky Business* study, ten creative arts programs were established and investigated in three broad geographical areas in Victoria, Australia: inner urban Melbourne, an

outer suburb in Melbourne, and a country town north of Melbourne. An additional project was undertaken in rural Victoria at an indigenous boarding school that draws students from across Australia. Three projects were undertaken in custodial settings. Each of these areas or sites has a low socio-economic profile, moderate to high unemployment and a high proportion of marginalised youth exhibiting a complex combination of risk factors. Most sites involved diverse communities with high proportions of first generation immigrants; and three included significant indigenous communities. Young people were recruited through the partner youth support agencies, and four programs were held in residential (schools or custodial) centres. Participation was intended to be voluntary and flexible.

The ten creative arts programs were led by community artists and focused on different art forms: theatre, writing, painting, photography, stand-up comedy and circus. A number of programs involved more than one art form. The programs were of varying length, from two intensive weekend workshops to others extending over a year. Young people participating in the programs became artists in training with the opportunity to develop a range of arts based skills through experiential workshops. Most programs culminated in a public performance or exhibition.

Methodology

The project used a conceptual framework based on qualitative research design (Denzin and Lincoln, 2000; Janesick, 2000) and ethnography (Denzin, 1997; Tedlock, 2000; Wolcott, 1994, 1995). The study involved field based data collection, an emergent design, grounded theory and community and stakeholder input within a community research context. The research was participatory and collaborative with complex multi-faceted outcomes, to inform the multiple sector end-users of the research.

The *Risky Business* project was constructed as an ethnographic study across multiple sites. Each of the ten creative arts programs was researched as a case study. Ethnographic data was collected and analysed within each arts program and demographic and thematic analysis occurred across the case studies. Wherever possible longitudinal data was analysed to elicit the impact on individual young people of their participation in different kinds of arts interventions over time.

Researchers documented the institutional and social context of each arts program and observed most sessions. They interviewed artists and young people before, during and at the end of each program and undertook follow up interviews where possible. Interviews were also conducted with workers and significant others associated with participants. Analysis was based on data from individual and group interviews with young people, artists and case-workers, researchers' field notes, visual and sound recordings of both artistic process and product, demographic information and art works generated through the programs, including scripts, fanzines, performances, musical recordings, poetry and song lyrics.

The Participants

Approximately 150 young people were involved across the ten programs. Exact numbers were difficult to ascertain, even in residential or custodial projects where participants came in and out of the projects. There was a fairly equal gender split across the study, though this was not the case for all individual programs. Approximately half of the participants were in juvenile custodial centres, and these three programs were gender specific. While more young people undertook programs in the rural areas (57%), a number of the young people in rural residential or custodial circumstances came from urban areas. The majority of young people were aged between 16-21. In terms of ethnic background, approximately one third claimed Anglo-Celtic Australian descent; approximately one-third claimed Indigenous Australian descent and one-third were from eighteen other national groups including Vietnamese, Maori/Pacific Islander, Middle-Eastern and South-East Asian. Of the post-school cohort, 98% were unemployed. 15% indicated social security benefits were subsidised by income from crime. Of the post-school cohort 80% were educated to year 10 or

less, and 27% to year 8 or less. Most of the participants in the study claimed minimal substance abuse, other than those within custodial settings where the level of substance abuse was very high, especially with young women.

29 artists were involved across the ten programs as well as at least 55 youth workers and/or teachers. There were 17 male and 12 female artists including 2 visual artists, 5 musicians, 3 puppeteers, 3 writers, 7 performing artists and 9 comedians. In a number of cases the artists worked across arts forms and were multi-skilled.

The Arts Programs

Flow Zine was a writing and editing creative program based at the Footscray Community Arts Centre in Melbourne. It was part of the 'Flow' project – an arts program reflecting the fluid nature of contemporary society and the dynamic everchanging life of young people in the Western suburbs of Melbourne. A young writer and editor coordinated the program, under the guidance of the artistic director of the Flow project. Five participants from different cultural backgrounds attended the program over three intensive all day sessions in November 2004. They created stories and images about themselves and their environment both real and imaginary and produced a publication, Flow Zine.

Modern Art Painting program is an ongoing visual art course run by Visy Cares and supported by Your Employment Service and Centrelink. It is based at the Dandenong Community Arts Centre and offers young people an opportunity to learn basic drawing and painting techniques under the supervision of a local artist. Participants learn how to transform their stories into paintings and prepare their portfolios for further education. The program was researched from September to November 2003. The initial group of 11 participants dropped to three by the end of the research period, mainly due to the participants' obligations to Centrelink and the associated youth employment service. The group of participating young people exhibited their selected works in December 2003 at the Dandenong Community Arts Centre.

Comedy Quest was a comedy-mentoring project under the direction of prominent artists Rod Quantock, Brian Nankervis and Nelly Thomas conducted in collaboration with the City of Greater Dandenong Youth Services. This project involved seven young people from the Dandenong area. Activities involved a comedy workshop, one-to-one mentoring sessions coordinated by professional comedians, the development of individual and group comedy acts and a performance of stand-up acts by the young people. The coordinating artists were skilled in youth work and were well-established or emerging comedians active in the Melbourne comedy club scene and at the Melbourne International Comedy Festival. All participants gave a final public performance at the local community club and this performance was recorded and televised on Community Channel 31.

Real to Reel is an ongoing music program that involves young people in writing and performing songs using their own lyrics and a music composition computer software program. The program was researched for approximately six months in 2003. The participants at the time were highly disadvantaged young people aged 14-18 from the Bendigo region. The program was, and continues to be, conducted in partnership with a youth support organisation in Bendigo that established the project and recruited the participants. Two male artists led the program, a full-time youth worker attached to the youth support agency and a trained teacher and musician who also worked in the local TAFE College. A preferred style for many of the young people was hip-hop and rap. They produced a CD of their songs, which was launched at a public event. Current participants continue to create recordings and perform at public events.

The ***Real to Reel*** program was extended for a group of young Indigenous people from the Bendigo region in 2004. A local Indigenous woman with experience working with young people joined the team of two male musicians to work as a liaison person and a researcher. She developed a dance

group for local young women to balance the music making activities that seemed to attract more young men. The Real to Reel indigenous project has since developed into a cross generational program. Every second week elders tell stories to the young people who put their stories to music.

Art of Movement was conducted in association with the Bendigo Youth Arts Network that operates under the auspices of the city's cultural development program. Workshops in circus skills, drama, theatre production, video filming and photography were held on a weekly basis for twelve months in 2004. The program started with circus skills involving juggling, unicycle, stilts, rolling boards and Diablo. These sessions were led by an artist who worked as a clown and taught circus skills in a wide variety of community settings. It continued as a drama program led by an experienced drama teacher and involved basic actor training and videotaping of short scenes. It then moved on to set design and construction in association with a local theatre company and concluded with a photography program conducted by a City Council based youth worker. The program was researched throughout 2004 with an initial cohort of 10 young people; most weeks around 6 or 7 attended along with 2 workers. Participants exhibited their artworks at a public event in Bendigo at the conclusion of the program.

The ***Snuff Puppet Program*** was an intensive puppet making and performance workshop conducted at Worawa Indigenous College in 2005 by the Snuff Puppets, a professional theatre company that makes performances with giant puppets. Worawa College is a private residential secondary college in Healesville for young indigenous people from anywhere in Australia. The two-week program, which involved designing and constructing puppets, script development, music, dancing and a puppet performance, involved the whole school. Four members of the Snuff Puppets, 2 puppet makers, a musician, and a designer, worked with the cohort of 30 young people. Sarah Cathcart, a writer, performer and previous artistic director of women's circus, directed the performance. Tony Briggs, an indigenous writer and actor worked on the production as both artist and indigenous mediator. The students presented a multi-arts puppetry performance to a public audience in the school grounds at the conclusion of the program.

Custodial Programs

Three performing arts programs were conducted in custodial centres, two with young women and one with young men. Each program ran for approximately six months. The workshops, which focused on the development of a group-devised performance, involved storytelling, writing, song writing, dance, visual arts and acting.

The programs conducted for young women operated on an inside/outside model enabling young women in transition from custody, post-release and on community orders to participate. Those leaving custody were able to maintain involvement in the program. This was made possible by the running of two or three separate workshop groups, linked by the theme they had chosen and their shared arts-work. The artists were the conduits for the flow of information until the final week of each program when complex day-leave arrangements were negotiated for participants in custody. In the final week of rehearsals all groups came together, building their work into a performance piece. Public performances for an invited audience were held in the Open Stage theatre at the University of Melbourne.

A peer education program was piloted during the second of the young women's programs. Shortened versions of performances by young women, in and out of custody, were taken to secondary schools and to conferences. All aspects of this program are now offered as an integrated part of the custodial services for young women who are receiving TAFE accreditation for their participation. Forty-one young women between the ages of 14 and 23 participated in the *Risky Business* project.

The young men's program operated only as a custodial program with limited post-release access for specific participants whose release towards the end of the program would have excluded them. Like the young women, their program culminated in public performances outside the custodial institution for an invited audience. They also participated in peer education and received TAFE accreditation within general education for their participation. Twenty-nine young men between the ages of 17 and 22 participated in the project.

There were three artists in each custodial program, one common to both sites. All but one artist had extensive experience of working in the custodial context with young people. The three female artists on the young women's program all had past experience of drug use and two had been in prison, as was also the case for two of the artists on the young men's program. This proved important in managing complex behaviour, issues associated with the context and in building rapport and engagement in the process.

Challenges of the *Risky Business* project

Conducting and researching the arts programs involved considerable challenges for the researchers. The first and most significant of these was the difficulty of working with marginalised young people who often had limited experience with the arts, and factors associated with arts engagement including concentration, persistence and teamwork. Many of the participants needed individual support and guidance throughout the programs. Continuity of attendance was a major issue across all the projects, including those in residential and custodial settings. Even when the young people lived on site, it was difficult to engage them for reasonable periods of time and from session to session. Attendance was spasmodic. Similarly, it was difficult to maintain a schedule of interviews. Often, on scheduled interview dates, the participants would not arrive, and remain unavailable, even by phone. Follow-up interviews, after the programs ended, were even more of a problem, reducing the quality of data in some case studies.

There were two further challenges. The first was the selection of appropriate artists - those who were able to offer effective artistic leadership as well as providing the necessary mentoring and personal support for the individual young people. In almost all instances we needed to employ at least two artists for each program. Project management of each arts program also presented problems. Initially our intention was to delegate this task to the youth providers with whom we were working. In reality, project management fell to either artists or researchers, deflecting their energy and compounding the complexity of their roles.

The artists also faced challenges in working with the particular cohorts of young people. Across all programs there were difficulties in engaging the young people and maintaining their interest and energy through to the final public outcome. A lack of continuity of attendance also frustrated progress, particularly for those programs that included a public performance deadline. In most instances, despite extraordinary stress for the artists and other support people, the deadlines were met.

One artist talked about the emotional demands of an arts program she was leading.

> *I think as the artist it (the final week) was extremes of emotions for me. It was feeling really excited and really joyful, watching young women's self esteem grow and the different things that they seemed to be getting from actually achieving the performance. So there was that side, which was just overwhelmingly joyful, it was fabulous, and having observed them growing and to see them get up and actually perform was really amazing, given that it was a particularly difficult group too. That they did gain a lot from it. But there was also, for me as the artist, a fear that I hadn't felt for a long time. For me, well it was the feeling of drug use, having no control over anything in a sense, stemming from, each day not knowing who was going to turn up. Yeah I've never quite worked with a group where I was that uncertain.*

The Benefits of Arts Participation for Young People

Despite the challenges associated with program management and the difficulties of sustaining the engagement of the participants, the *Risky Business* project provided clear evidence of personal, educational and social benefits for the young people. Even if their attendance was patchy and their focus inconsistent or if they did not complete the program, there were still positive outcomes for individual young people.

This finding relates to other recent research on the impact of arts engagement on young people. A series of reported studies on the arts by the RAND Corporation (McArthur and Law, 1996; Stone et al, 1997, 1998) and most recently, *Gifts of the Muse* (McCarthy et al, 2004) offer a systematic analysis of the intrinsic and instrumental benefits of the arts, as well as an examination of the relationship between these benefits and the process of arts participation. Their summary of benefits includes the following: cognitive, attitudinal and behavioural, health, social and economic. Other North American-based research, including that undertaken by Shirley Brice Heath (1999) and the Chicago Arts Partnerships in Education (Dreeszan et al 1999; Fiske 1999; Deasy 2002) have found that there are significant learning outcomes for young people engaged in an arts rich curriculum environment.

Major British studies also show evidence of the positive outcomes for young people of participation in arts activities. These include the research report by the UK National Advisory Committee on Creative and Cultural Education (2000) and a study by the National Association of Youth Theatres, funded by Arts Council England, that found a positive impact on the personal and social development of young people engaged in youth theatre (Hughes and Wilson, 2003). Creative Partnerships, a large project between the Arts Council and educational authorities is providing evidence of enhanced learning across the whole curricula where the arts are privileged (Brice Heath and Wolf, 2004, 2005). In Australia there has been less systematic large-scale research, but a number of smaller projects, including those funded by the Australia Council and VicHealth, support the North American and British findings (Barret and Smigiel, 2003; Jones, 2000; Marsden and Thiele, 2000).

Research Outcomes

Outcomes of the *Risky Business* project are summarised below. Quotations from the young people and artists are used to illustrate and illuminate each finding.

Enjoyment and fun

Most young people in the *Risky Business* project enjoyed the arts programs and experienced a sense of fun and pleasure.

> *Getting the music together is pretty fun but it's pretty hard at the same time trying to get the right sound.* (Female participant, music program)

I reckon it was fabulous. I really enjoyed it. Just to see us all grow and to perform our pieces. It was amazing. *(Female participant, performing arts program)*

> *The performances - there was no question for me. It was the best thing that happened in here. The rehearsals, it was all good. Like Thursdays was our fun day because the rest of the week I'm either studying or in the gym, whatever. It's boring, that stuff. So there was nothing bad to it (RB), nothing hard.* (Male participant, performing arts program)

Arts and communication skills

Many of the young people, across all programs and art forms, indicated that they learned new arts and communication skills.

Because it was a skill that I didn't have before and it's a skill that you can possibly use for work but also it's a skill that you can use it for your own personal use. (Male participant, visual art program)

I write a lot of poems and artists here have been helping me to turn my poems into music and it's a wonderful to see my thoughts and emotions that I've put on paper…it's kind of therapeutic in a way I guess because then you can deal with things a lot easier and it's a lot of fun, even sometimes when things don't work. (Female participant, music program)

Interpersonal skills

All participants indicated some improvement in their personal and social skills:

We've learned to work as a group, you know, help one another out. (Female participant, performing arts program)

Listening. A lot of people say that's not a skill. You have to be an active listener as opposed to a passive listener. (Male participant, visual art program)

What I've learnt here is the people I've met here, the social skills, the connections I've made here…so, it's about making connections with people…so that's something I've really got out of it. (Male participant, writing program)

I think I'm a little bit more confident now. As I said, if it wasn't for this I wouldn't be where I am, so, it's changed a lot for me and opened up a whole new path for me. I think I'm one of the lucky ones though. (Male participant, visual art program)

Well just public speaking generally to get that confidence and the performer did well at answering questions from the audience, in a positive manner they were answering questions, so that can only be good for their own self confidence and their speaking skills, feeling comfortable in speaking with a group of people. (Female worker, performing arts program)

Importance of an arts product

There was strong evidence of the importance of a public presentation of an arts product at the conclusion of programs. The young people valued and were proud of the performances, presentations, exhibitions and products that were the outcomes of the arts programs they participated in.

Just the good feeling, seeing it done and knowing that I've accomplished something. (Female participant, writing program)

My little brother doesn't really understand much but he loved it when I sent him the burnt CDs so he took it to school and played it to his friends and they were impressed because I know his little friends and they go like yeah, your sister's on a CD. (Female participant, music program)

You know, just seeing their work up there and saying, oh that's mine, I did that, wow! The wow factor is very much there. For everyone I think. (Female participant, visual art program)

Yeah, they (friends) really liked the artwork and the stories and other things in the magazine. They thought it was good. (Male participant, writing program)

The Role of the Artist

In formulating our research questions at the commencement of the *Risky Business* project, we paid little attention to the role of the artist, rather focusing on the design of the programs and any key differences across the various art forms. The findings revealed that the effectiveness of the use of art forms and the workshop methods were highly dependent on the qualities of the artistic leadership.

The artist was a key factor in engaging the young people in all ten *Risky Business* programs. The participants' comments during interviews provided evidence that the role of the artist was pivotal, not only in terms of providing artistic guidance, but also in offering emotional support and fostering personal development.

> *She is inspiring us and she's helping us to write freely and honestly about how we feel and stuff that's happened to us. She edits like part of our songs, like a poem, to make it into a good song. She helps us to sing our songs and she just gives us encouragement. And she makes us feel good about it when we do it.* (Female participant, performing arts program)

> *He helps me see it through and when I get frustrated with it he just gives me confidence and support to keep doin' it, somehow.* (Male participant, visual art program)

> *They make you feel that everything is achievable. So, yeah, give you the confidence and stuff like that.* (Male participant, music programs)

> *Well they set all of this up and make it sort of possible for me to put this down and coming every week, and they say oh we should do this and we should do that, and it just happens. Otherwise I'd be by myself and I wouldn't get too far…Great, like real good mate, its pretty cool.* (Male participant, music program)

Interviews with the artists indicated that most artists recognised the complexity of working with a very difficult cohort, but accepted it and modified their expectations and approach to meet the needs of the participants.

> *You are never sure from one week to the next who is going to be there, so you really have to accommodate that… it's really chaotic so you have to embrace chaos…So each week when I walk in here I have to think what form for what chaos?* (Female artist, performing arts program)

Flexibility was an essential quality for artists and support workers associated with the young participants in the arts programs. Flexibility was a key issue in terms of time, space and participant needs.

> *Their concentration levels are not that high to address everything so then it's just that flexibility to be able to go with what comes up at the time… the difficulty is that the amount of energy I have to spend to motivate as well…there's a lot of energy spent on just motivating, and that comes and goes.* (Male artist, performing arts program)

> *Yeah. I guess in terms of future work or any other artist working with this particular group or working with any group involved with an institution where decisions take a long time to be made and processed. That you just really have to be incredibly flexible and not go in with your own agenda about what you are going to do. I mean because I worked in there I sort of knew a lot of what would happen but even I was surprised at times at the degree of flexibility that you had to have to achieve anything.* (Female artist, performing arts program)

Policy Implications

A number of policy considerations emerged from this study. The first of these is the important role provided by the institutional or youth service provider whether this is a school, custodial centre or government agency. Positive institutional and youth service provider support is essential, as is the provision of an appropriate infrastructure to support the arts programs. When program schedules are cancelled or interrupted by other activities, the focus becomes even more fragmented. Similarly when access to arts programs is used as a reward or punishment for the young people, it can undermine the program and divide the participants. Uninterrupted time in an appropriate and safe space is another key requirement.

The nature of the cohort demands a high ratio of artists and workers to young people due to their extensive and complex personal and learning needs. Many of the young marginalised people we worked with were so emotionally neglected throughout their young lives that one to one attention was often the only way to ensure progress. This finding has ramifications for not only arts programs but also any activities and institutions in which highly marginalised young people are involved.

As indicated above, marginalised young people require artists with particular qualities to engage them. *Risky Business* PhD researcher Kiersten Coulter reflected on some of these qualities that emerged from her analysis of data:

> *The young women shrewdly identify some key qualities that are crucial to them. The artists make them laugh, they are fun, they make the program enjoyable, they are positive and encouraging, offer praise, they are open, they listen and understand, they are caring and know how to help, they are supportive with problems and artistic dreams, they are there for the long haul – they see them as always being there and they treat the young women with respect. The artists are people who they can look up to and who inspire them. They are also seen as cool, talented and in one artist's case as funky and groovy. As one young woman put it, 'It's not just what she says but how she is.'*

The *Risky Business* project indicates that arts work with marginalised young people is difficult. This cohort can be challenging to work with and engagement can be hard to elicit and sustain. 'At risk' young people require well-organised program management and an integrated service delivery that is committed to meeting individual needs. Arts programs require artists who are aware of and prepared to address both the issues faced in working with the young people and the environment and context in which the programs take place. This work requires multi-skilled artists with a high level of pedagogical expertise as well as commitment and dedication.

Facilities and services that aim to assist marginalised young people need to be prepared to adopt fully integrated approaches to arts programs, and to address the broader needs of the cohort. While arts programs remain on the margins of service delivery, so too the outcomes will be short-lived and marginal. The results from the *Risky Business* research are sufficiently promising to suggest that an integrated approach, with arts programs given equal priority alongside other services and programs, provides marginalised young people with opportunities for personal skill development and increased social inclusion.

Despite the evident benefits of arts involvement for young people 'at risk', the arts cannot be seen as offering a panacea. There is no evidence that the arts alone, or an arts program that struggles for space and time within a hostile environment, can change young people's lives. They may ameliorate pain and provide some moments of laughter and achievement, but without an approach that involves arts intervention as part of an holistic approach to improving young people's lives, the arts are just another band-aid.

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Embodied Learning: A metaphor for teaching through an embodied experience

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Abstract

This paper presents a narrative account of an embodied learning experience that aimed to develop pre-service teachers' skills and understanding of the art of becoming a teacher. The paper describes and discusses a unit of study undertaken by a group of pre-service teachers in their fourth year of the Bachelor of Education Program at the University of Tasmania. In this unit, students were required to create and perform a theatre in education piece for early childhood/primary students. The contribution of an arts professional to this process will also be described and discussed. The paper will articulate how the pre-service teachers found relevance within the creative process for developing the skills necessary to become effective educators as well as reaching new levels of understanding about the importance of drama in early childhood and primary classrooms. The pre-service teachers' learning was documented in reflective journals and excerpts from these journals are included in the paper.

Embodied Learning

The emergence of interest in both the mind and the body as sites for perception, knowledge and learning can be linked to the rapid technological advances during the last twenty years. In the Information Age, people display an ability to manipulate information rather than absorb and be changed by it. Emig (2001, p. 2) states that with cyber learning there is confusion about the 'acquisition of information and the comprehension and creation of concepts'. With the reality of this contemporary dilemma, embodied learning approaches can be viewed as a way to ensure deep learning and understanding. As Emig (2001, p.5) explains, embodied learning takes place through 'transactions with literal others in authentic communities of inquiry'. As well as embodied learning being a communal process, it is also one that engages both the mind and the body. Davidson (2004, p.198) in discussing the work of Dewey (1925) stated that he 'sought a means of identifying the deeply connected paths of knowing, where mind and body intersect and become entangled'. Dewey believed that the engagement of mind and body led to experiences that involved problem solving and meeting ends that in turn resulted in the acquisition of new knowledge and understanding.

The pre-service teachers and an embodied learning experience

This unit provided an embodied learning experience for a group of pre-service teachers as they were required to use both their bodies and minds to create and perform a theatre in education piece for early childhood or primary students as part of this unit of study. The unit valued an embodied learning experience for pre-service teachers in two ways. Firstly, it was used as a vehicle for the participants to further understand the art of becoming a teacher by developing techniques in collaboration, cooperation and interpersonal skills. For the participants to achieve a final performance outcome they would engage in a creative accomplishment that involved 'intense concentration and intensive work over a period of time' (Vialle,Lysaght & Verenikina 2005, p. 137) Secondly the process required the pre-service teachers to examine the importance of embodied learning experiences for early childhood and primary students. Teachers can be viewed as crucial in providing opportunities for authentic learning transactions that involve the mind and the body. Arts experiences, 'value embodied knowledge to a greater degree than many of the traditional disciplines found in schools'. (Davidson, 2004, p.197). Through this creative process it was hoped that this group of pre-service teachers would reach a new understanding of the importance of such arts experiences for their students.

A further focus in this embodied learning experience was for this group of pre-service teachers to work independently emphasising 'teacher autonomy and a pluralist approach to developing their creativity' Winston (2003, p.214). The weekly tutorial time slots were opened up into flexible rehearsal times convenient to the performance group. This approach towards independent study

sought to prepare the pre-service teachers for the rapidly approaching time when they would become novice teachers; alone in their decision-making.

The Journals
A reflective journaling process was the method used by the pre-service teachers to document their learning and understanding. In the journals the pre-service teachers documented their acquisition of new personal and professional knowledge. Data collected from the journals has been analysed and presented throughout this paper to evidence the learning that took place.

The Theatre professional
In the early stages of preparation I knew there would be some aspects of this project where my expertise would be limited. I am a teacher not a performer. I decided to invite a theatre professional to join me in this teaching venture. This invitation aimed to open up a 'third space where artists and teachers come together' Winston (2003, p.213). Ryk worked with the students in the preparation stage and later directing the theatre pieces ready for performance.

A Beginning
During the first three weeks, students attended tutorials at the designated time. The focus was to develop a cohesive group dynamic that would allow for the transition into a shared creative process. The students engaged in a range of improvisation techniques and viewed videos of theatre in education pieces for critical analysis. The students were then left to work independently on the initial planning phase for their theatre in education pieces.

This is how Sally responded to these early sessions with a journal entry she titled 'Disequilibrium'.
I can do this? What have I gotten myself in for? She questioned. These two thoughts chased each other around in my head as I listened to Julie explain what is expected of us. Watching the videos of theatre in education pieces compounded my sense of inadequacy – the raw energy, obvious time in rehearsal and empowering script intimidated me to a point. I wonder where I will travel with this. I hope I have my journey with someone with a good sense of humour and some level of shamelessness so we can carry it off!

Kelly reflected on the links between her experiences in this unit and the skill of teaching.
This unit has opened up many intriguing ways of looking at my own teaching practices. How do I react to others and how do others see me? These questions are thought provoking ones. It is exciting to think that we are about to make and perform a piece of educational drama for children. I must admit I love to make people laugh so this opportunity is perfect for me. I have learnt so much already, let's hope the rest of the seven weeks is going to be just as stimulating. After three weeks preparation it was time for Ryk, the theatre professional to offer his expertise in the creative development process.

Ryk shares his expertise
Ryk's first workshop focussed on idea generation, story development and how to embody ideas into a performance. This was done by first of all mapping the group's intentions through a series of questions:

- Where are we now?
- Where do we want to be?
- Where do we need to be?
- What are our resources?
- What are our limitations?
- What is the work about?
- How will we work together?

Ryk explained that the answers to these questions could be established as a code of conduct, or a set of values and goals for the group. The group could then write a plan of action and start creating their performance.

To generate ideas for the performance, Ryk suggested a variety of sources could be experimented with and may include:

- Images: pictures, imagination
- Sensation: movements, textures, fabric, materials
- Emotion: rhythms, music, colours, sounds
- Issues: concepts, politics

When considering storytelling, the pre-service teachers were invited to view storytelling in its simplest form, as a pattern that is disrupted and from this disruption a new pattern emerges. Ryk explained that to tell a great story, you need to analyse what form best contains the content. If the chosen material is presented in the wrong narrative form the performance may not work. He described and discussed two basic story forms, Western Narrative or 'the four act play', that explores cause and effect or consequences of actions and Eastern Narrative with links to nature or clusters.

Ryk encouraged the pre-service teachers to consistently interrogate their choices within the creative process as a way of ensuring that the selection of images, ideas and actions always served their intentions. He explained that good questions to ask during this process included:

- What will this scene in the performance do for the audience?
- Is the meaning being advanced?
- Will it feel right to go from this scene to this scene?
- Can we reduce the number of scenes in our performance and still retain the intention?

The students were now ready to move into their independent creative development phase and continue using journal entries as a way to document their experiences.

Left to their own devices

Reflecting on their experiences, the pre-service teachers described and discussed both personal and professional learning that included issues related to the collaborative process, interpersonal skill development, coping with frustration, arts experiences in the classroom and the challenge of embodying a concept into a drama performance.

Kelly began with a positive reflection:

the group is working together really well. Apart from the hiccup of one of the girls missing rehearsal today because of an unfinished assignment, there seems to be a real cohesiveness between us all. O'Neill (1998) suggests that the dramatic world of educational drama is most valuable both educationally and aesthetically when its creation is shared and its essence negotiated. I feel that we are achieving this. With regard to group dynamics, I have spoken to the group about my tendency to take over and they all agreed they would tell me if this happens.

Sally explored the significance of developing interpersonal relationships through this embodied learning experience providing significance for herself and the rest of the group as well as for her teaching. She explained it this way:

I have just come to the realisation that drama is like a key, a key that opens up relationships, feelings and confidence. Several of my group members were, to start with, quite shy, withdrawn and hesitant to let their feelings show. But as the weeks have gone by I have seen the power of drama. I now know by including drama in my classroom I will give children the opportunity to come out of themselves in ways that they would never have been given before. Vive le Drama!!

Felicity initially questioned the creative process but then decided it was significant in developing her professional knowledge. She contemplated:
as a teacher I sometimes think, what am I getting out of this? How is it going to improve my teaching? Then I realised that I have to look for the implicit things rather that the explicit things, such as being spontaneous and being able to improvise. As a teacher confidence is so important, giving input to the group and working together as a group for a common goal. Arnold (1991, p.13) identifies with this, stating that 'drama can empower and inform teachers in significant ways to enhance their teaching practice.'

Renee reflected back into the classroom when she wrote:
the process of creating a play has included a bit of fun, laughter and frivolity. That is not to say that it has not been productive; quite the contrary. I think that the enjoyment we have experienced has helped us to remain motivated and build relationships. It didn't actually feel like hard work. This highlights for me a crucial teaching element that must be considered very carefully. If a teacher intervenes in the creative process too much, by perceiving laughter, fun and chatter as unproductive, then they run the risk of stifling the creative process and turning the event into an unimaginative assessment task. Children and their work should be respected, trusted and given flexibility (Arnold, 1991).

At a personal level Renee reflected on how the creative process gave her a physical and psychological boost:
on days when I didn't feel like going to drama lessons or I was feeling sensitive or tired, the drama experience revitalised my energy and enthusiasm. Perhaps Friday afternoon is not a bad time for classroom drama after all!

Felicity wrote about the experience at a personal and professional level.
For me, voice projection and tone of voice is an area that I need to focus on during my internship this year. Finding our voice and hearing it, Fantasia (1996), is enhanced through drama and theatre. The process of acting requires us to raise our voices and use expression to bring our character to life. I think this experience will benefit my overall teaching.

The journal entries also discussed the development of the educational focus for the performance. Deciding on the educational focus was more challenging for one group than the other. This is how Linda described her group's deliberations.
Our group met this week and decided on the educational focus that we wanted our drama to explore. It took us quite a while to finally decide, but we chose to focus on 'respect' as our issue. We also decided that it would focus on respect for others and self respect. While we were discussing our options and the path we would take, the idea of using literature was brought up. We decided we would use the Roald Dahl book 'The Twits' as a basis of our drama, as the characters in the book did not have respect for anyone, including themselves.

Renee supported this choice for an educational focus this way:
'The Twits' contains the humour, elements of distortion, exaggeration, caricature, eccentrics, absurdity and the impossible, ensuring the entertainment of the reader (and in this case drama participant) in an imaginative experience' (Saxby, 1997).
Renee goes on to say:
The link between a literacy focus on 'The Twits' and a dramatic approach will be the forum for children to make connections between real life and texts; the imagination and the imaginative processes that lie at the heart of the process and practice of literacy in all its forms (Winch, 2001).

John reflected on the complexity of taking this educational focus and using drama to embody the meaning:

The other thing that struck me through this experience is the relative ease and difficulty of providing a message through drama. On one hand it is easy because drama lets you convey a message visually and symbolically that may be difficult to portray effectively through the use of language. On the other hand it can be difficult sometimes to ensure that the intended message in fact gets across.

The second group quickly reached agreement on their educational focus. Sally explained:
we brainstormed ideas today and although I made it clear I was happy to go with anyone else's ideas no one had thought of anything so we are planning to work on my idea about a send up of 'Pop stars'.

Kelly described their concept this way:
I feel our work will be a blend of both drama and theatre. By incorporating the educational message with actually performing we are creating a relationship between the two. Arnold (1991, p.19) states, 'truly educative drama work is to create a sense of the group's ownership of, and responsibility for the thoughts, feelings and expressions and creative outcomes of the drama work.'

After weeks of independent rehearsal and preparation it was time for the two groups to come together to share their performance with Ryk and each other.

Ryk views the work
Ryk returned to view and critique the students' work. As he explained, a successful creative process should involve the following steps:

- Making the performance
- Showing the performance
- Receiving feedback
- Making changes

In terms of an embodied teaching process, Ryk explained that he would interrogate their work to ascertain whether the message that a work 'says' it conveys is embodied in the performance. Will the audience receive the desired message? This rehearsal model aimed to minimise 'any gaps' that may exist. Ryk also explained that the role of the director is similar to that of a teacher, where they may take on the role of coach, collaborator or 'top down/bottom up' authority.

Performing their work
After a further two further weeks of rehearsal that incorporated changes suggested by Ryk, the pre-service teachers were ready to perform their work. The first show involved two performances to Grade Three and Four students from a nearby school. The second show was held two months later and involved re-rehearsing their work, travelling in a small van to a rural school and re-jigging props etc. to fit the space. The two performances of their work at the second venue were to the entire school.

This is how the pre-service teachers reflected on the experience as performer and teacher. Sally began under the heading 'After the show is over. What I learnt:
Children need to be exposed to all kinds of drama, literature, music and art forms in order to develop understanding and appreciation of the world in which they live. She went on to say, the university needs to recognise, as this unit does, that we can become independent learners. I am almost 35 years old and I really appreciated the opportunity this unit provided for me to develop my interpersonal skills with people who will one day be my professional peers. Life teaches us many things and being provided with learning tasks that are authentic and relevant at university is equally valid as asking us to do the same thing when we teach.

Linda made a personal reflection on the success of the second show in her journal.

At lunchtime when we stepped out into the playground I instantly felt like a celebrity as kids expressed their absolute delight in the show swamped Lisa and me. This feeling was great and it really made all the hard work feel entirely worth it. The people you were trying to impress truly were impressed!

Kelly focused on the audience and as a teacher, reflected on their responses as well as reminding herself of the significance of drama experiences.
The difference in groups of children always amazes me. Of all the performances we have done (to over 100 children) they have reacted differently every time. It has really shown me that all children are unique individuals who have had varied experiences and relate to new experiences in their own special way. As a teacher you have so many children to build relationships with and what better way to do it than through drama. I have learnt that drama can foster a belief in self, thinking skills, problem solving, collaboration and connectedness when it's included in a school curriculum.'

The embodied learning experience described and discussed in this paper proved to be a rich site of learning for this group of pre-service teachers. They enjoyed the opportunity to plan a flexible rehearsal schedule away from routine tutorial time slots. They appreciated the opportunity to undertake an authentic and rewarding assessment task as part of this unit of study. The pre-service teachers' journal entries articulated their deepening professional knowledge regarding drama and arts experiences in the context of early childhood and primary classroom. At a personal level, they developed a greater understanding of their own strengths and weaknesses as well as the opportunities to make deep connections with their fellow performers.

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Intergenerational cultures of creativity: Practices promoting active participation and enquiry in the arts

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Abstract

Viewing creativity as socially configured, it is accepted that children's creative development is significantly influenced by adults and peers. What of the creative development of student teachers? Of particular relevance in this context are ways that adults, including tertiary students, conceive of creativity within a lifelong perspective. Childhood is frequently associated with creativity, spontaneity and freedom from constraint. Conversely, many adults have a limited view of their own creativity. When a final year student teacher was asked to write an initial perspective of her own creativity she asserted," I need to start off by insisting that I am NOT a creative person. By this I mean I cannot draw to save my life," she appeared to equate drawing with creativity. Believing that she lacked the skills to save herself through drawing, this student's view of herself a "NOT creative" provides a valuable impetus to consider perceptions of creativity and the arts among student teachers, and in the wider community.

How can such perceptions be challenged? This paper addresses intergenerational cultures of creativity to consider ways that attitudes to active participation in the arts are passed on. Wenger's (1998) conception of communities of practice in learning, and White's (2005) concept of an ecology of creativity provide the basis for discussion of practices that promote active enquiry in the arts in teacher education. Following from Thurber's (2004) recommendation for future directions of research in art education, this paper supports the place of reflective practice and student self assessment in tertiary art education programs and encourages the practice of actively engaging undergraduate students in arts research methodologies.

Creating Intergenerational Cultures of Creativity

Viewing creativity as socially configured, it is accepted that children's creative development is significantly influenced by adults and peers. What of the creative development of student teachers? Of particular relevance in this context are ways that adults, including tertiary students, conceive of creativity within a lifelong perspective. Childhood is frequently associated with creativity, spontaneity and freedom from constraint. Conversely, many adults have a limited view of their own creativity. When Astrid, a final year student teacher was asked to write an initial perspective of her own creativity as she commenced a fourth year unit of study in creativity and the arts at Macquarie University, she asserted," I need to start off by insisting that I am NOT a creative person. By this I mean I cannot draw to save my life," she appeared to equate drawing with creativity. Believing that she lacked the skills to save herself through drawing, this student's view of herself a "NOT creative" provides a valuable impetus to consider perceptions of creativity and the arts among student teachers, and in the wider community. Given that effective teaching in the arts requires a high degree of creativity and imagination, how do students develop these characteristics and how can perceptions of creativity such as Astrid's be challenged? This paper addresses intergenerational cultures of creativity to consider ways that attitudes to active participation in the arts are passed on.

Perceptions of Creativity

Perceptions of creativity shifted significantly during the twentieth century from views of an exclusive domain of exceptional individuals to more complex ways of understanding the social and cultural contexts in which people interact and behave (White, 2005). Awareness that childhood memories and experiences can influence adults' conceptions of their creative capacity, alerts us to ways that assumptions and beliefs about creative processes and behaviour are formed.

> In childhood, creativity may be viewed as a creative ecosystem in which children and adults within a physical environment influence and are influenced by each other's creative ways of

being. (White, 2005, p. 101)

Adults who are aware of their own creative processes are better able to understand, and work with children's creative behaviour (Makin, White, & Owen, 1996). Engagement with children and students as they encounter challenges, pleasures, self-doubts and delights inherent in creative experiences is an essential element in a creative ecosystem.

In this regard, Astrid, quoted above, provides a valuable example. Astrid's assertion was qualified by the following rejoinder:

> *However, as I have noticed others are doing, I would like to attempt this subject as a means of combating my fear of the unknown. I really want to go beyond the boundaries, and reach out to what I know is my creative aspect.*

Her full statement makes it possible to infer some beliefs and feelings held by many adults, teachers and parents included, with respect to their creativity:

- Being able to draw is frequently equated with being creative
- Being creative involves facing the unknown, and moving beyond fears of the known
- Engaging with self-doubt about creativity may enable us to work towards challenging these perceptions

Astrid's belief about her drawing ability is not uncommon as a study by Grant, Langer, Falk & Capodilupo (2004) found:

> Beginning as early as they can hold a pen, a pencil or a crayon, most people mistakenly learn that they are unable to draw. This constraining mind-set prevents many from enjoying creativity that others find engaging and restricts their opportunities to see the world from a different perspective (p. 261).

While voicing her apprehension, Astrid articulated some confidence in her creative capacity and indicated her preparedness to challenge her assumptions and beliefs.

Educational Imagination

Astrid's story provides a valuable illustration of ways that educational opportunities can be created to work with imagination in learning. In articulating a sense of the possible, Astrid is exploring her identity and ways that she can influence her future trajectory. Encouraging active participation and enquiry in the arts involves engaging educational imagination to enable students to manage their own learning and to understand how their past experiences influence their present perceptions. By locating themselves within a wider ecological landscape of learning, students can explore and invent new possibilities for themselves. Wenger (1998) observes, " identity involves choosing what to know and becoming a person for whom such knowledge is meaningful" (p.273). Astrid was clearly not accepting things the way they were, she was preparing to experiment and to move beyond the boundaries of her present way of being.

Considering characteristics of environments that foster educational imagination, Wenger's (1998) conception of communities of practice in learning offers a resource for building identity through learning. Creating a community based in practices of social participation can provide opportunities for students to actively explore new ways of learning, to manifest their learning through an identity of participation, and to take charge of their own learning.

Astrid's perspective was written as she embarked on a semester of study in a unit titled *Creativity, the Arts and Childhood*, in which staff explicitly set out to create a community of practice in

learning. Students were advised in the unit outline that they would be participating together in exploring creative processes that involved risk-taking, innovation, a range of emotions, making sense of ordinary experiences by being reflective, by shifting perspective, and by engaging in dialogue with differing views.

Student Self Assessment and Reflective Practice Within a Community of Practice

Creativity, the Arts and Childhood is a unit generally chosen by students in their final year that requires them to challenge their perceptions through parallel projects in theoretical and practical learning. The practice of challenging student's perceptions of creativity and the arts is informed by the knowledge that adults who are aware of their own creative processes are better able to understand and work with children's creative behaviour (Makin, White & Owen, 1996).

Through researching personal creative histories to investigate how their creative growth has influenced their current beliefs and identity, students broaden their perceptions and knowledge of creativity and of arts processes. In the first of two major assignments, visual journals are used to document creative development through a series of structured experiences in tutorials and reflective research into their personal histories. To encourage a higher degree of risk-taking, the visual journals are not assessed.

From documentation in their visual journals, students build up a piece of work that symbolises their creative development. In different years this may take the form of a scroll, map, installation, or visual narrative. A third part of this assignment is a structured chronicle involving reflection on their creative process and artmaking in the light of theoretical understanding that they have been developing during the semester. This theoretical enquiry that occurs in parallel with their practical work, requires the students to investigate different theories of creativity to understand how definitions of creativity have changed over time. The socially-configured nature of creativity is examined, particularly through the work of Csikszentmihalyi (1990). Studies of creative process encourage students to take a meta-cognitive view of their own process, providing another layer of theoretical and personal understanding.

Since 1999 when this unit commenced, records of a range of student assignments and reflections have been kept. From 2002 a more systematic collection of evidence of student involvement has been undertaken. Analysis of student's initial perspectives written in the first week of each semester, reflections written in the final weeks of semester, and formal student assessment of teaching, has revealed some emergent themes that permeate student's engagement in the unit.

The initial perspectives are unstructured, that is, students are asked to write generally of their perspective of themselves as a creative person. Their choice of focus in this writing is in itself an indication of their present concept of creativity. In general, these show evidence of narrow definitions of creativity, and Astrid's equation of creativity as inseparable from drawing was not uncommon. While the idea of creativity is valued, more than half the students demonstrate a constrained view of their own creative abilities. Interestingly, there is generally limited awareness of implications of constrained self-beliefs for their teaching practice.

At the conclusion of semester, students review their learning in the unit and write a final perspective in the light of their experiences. The majority show a marked development in their understanding of creativity as socially configured and illustrate this through articulating their own creative process during the semester. Many are surprised to recognise diverse creative traits as they acknowledge apparent contradictions that they recognise from their study of theorists such as Csikszentmihalyi (1990). Significantly, most students show awareness of intergenerational implications of the understanding they have developed since writing their initial perspective.

Analysis of summative evaluations of teaching, conducted externally by the Centre for Professional

Development at Macquarie University, reveals both ways that students perceive their involvement in the unit and their developing insights into creative processes. Ratings frequently reflect student's perceptions that this unit offered opportunities for them to learn about artistic processes in ways that they had not experienced in other university units and that they valued the balance between practical and theoretical learning. One comment reflected a student's uncertainty:

> *Even though it was a learning process, I feel I am so used to guidelines i.e. word limit etc. ... it took me several weeks to have a grasp of exactly what it was I was doing or was expected of me.*

This comment acknowledged a significant characteristic of creative behaviour. Uncertainty is recognised by Csikszentmihalyi (1990) as an integral element of creative behaviour. Many students perceived that their work in the unit was extremely challenging and in one year, 93.33% agreed that they were stimulated to work beyond the requirements of the course.

Forms of assessment that differ from those in other university subjects are frequently cited as challenging. For many students, successfully completing the practical assignments is a source of satisfaction and perceived to be of long-term benefit. Flexibility to choose topics is valued, "Being able to choose your own topic was amazing! I think it really heightened my own understanding and motivation in the area." Initial doubts were also a valuable source of learning for a student who reported, "I really enjoyed this subject – much more than I first thought. It gave me the opportunity to really consider how to foster children's creativity and my own." This student also makes it clear that she is considering the development of creativity in a life-long context.

In the learning environment created within this unit, the gap evident in some student's initial perspectives between wanting to 'be creative', and the reality of engaging creatively, is narrowed through both practical engagement and gradual transformation of identity. As students examine theoretical models of creativity and creative proccesses, they are challenged to broaden their definitions of creativity and to recognise richer ways of understanding creativity.

Similarly, as students gain insight into their own creative development, including factors that have facilitated or constrained their creativity, their recognition of ways that adults influenced their own developing identities enables them to reflect on qualities that they want to pass on through their practice as teachers. The central place of such recognition in the lives of student teachers is illustrated by Wenger's (1998) observation:

> It is the learning of mature members and of their communities that invites the learning of newcomers. As a consequence, it is as learners that we become educators (p. 277).

Participating in a community of practice in learning can heighten student's perceptions of their place within a creative ecosystem.

Engaging Students in Research Methodologies

Engaging undergraduate students in self assessment and reflection on their learning as described above, is supported by Thurber (2004) who sees this as a means of introducing students to research methodologies that they may later use in their classrooms. Involvement in classroom-based research is increasingly seen as a valuable means of challenging assumptions about learning in the arts. Eileen Adams, the educational leader of Power Drawing, an initiative of The Campaign for Drawing in the UK, encourages teachers to participate in action research as a means of investigating the purposes of drawing. A significant number of teachers across the UK are engaged in this collaborative project and to date, seven research booklets outlining the findings have been published. Details of these are at www.drawingpower.org.uk .

The inclusion of drawing sessions in the undergraduate teaching program at Macquarie University, developed partially through a partnership with the Campaign for Drawing in the UK, and the establishment of Drawing Australia, a teaching, research and community outreach project www.aces.mq.edu.au/drawingaustralia Like the UK project, Drawing Australia aims to raise awareness of drawing as a means of perception, communication, invention and action.

As a consequence of the university's policy of encouraging interdisciplinary study, students from any area of the university, including teacher education, are able to enrol in the unit Visual Arts: Conventions, Concepts and Practice, and while no prior formal experience of artmaking is assumed, many students who enrol have some practical experience in the visual arts. From 2003, weekly drawing sessions have been integral to this unit.

In 2005, these students were given the opportunity to participate in a Drawing Australia research project. They were invited to write briefly about their prior experience with drawing, to select three drawings made over the semester and to comment on what they sought to achieve in each drawing, what they felt they had achieved or not achieved in terms of their expectations for the drawing, and any specific developments in their drawing skills they felt are evident in the drawing. Of the ten students who chose to participate in the research project, all nominated family influences ranging from encouragement, provision of materials, and an encouraging environment, as prior influences on their development. A number made reference to particular teachers who had inspired them. Significant aspects of their identity as drawers were evident in most responses. These included seeing art as an important part of life, taking time to draw regularly, struggling with perfectionism in their drawing, and visiting galleries regularly as an inspiration for their own drawing. Overall, these students showed a strong self-concept of themselves as artistic, and those who were self critical showed evidence of a degree of confidence in their artistic ability.

In these two different undergraduate teaching units, opportunities to assess their practices, and to engage in reflective practice have introduced students to the practice of engaging in research as a form of enquiry in the arts.

Promoting Intergenerational Cultures of Creativity

There is a sense of momentum in the notion of an intergenerational culture of creativity. In the process of learners becoming educators, educators also continue as learners as they engage in dynamic and creative practices. When student teachers are encouraged to view themselves as learners in terms of their own artistic development, their awareness of the role of teachers within a cultural ecosystem is expanded. Their awareness of their own learning through the arts enables them to engage with children and students in the light of these experiences and, having confronted their own self-doubts and uncertainty, they are able to appreciate and develop tolerance for divergent and different ways of learning.

When considering artistic growth, it is useful to draw parallels with language and mathematical development that require learning and practice over time. Unlike language development in particular, processes of artistic development are frequently misunderstood, deterring many students from engaging in the sustained work of building up satisfying levels of skill in particular art forms.

As the context of teacher education has changed in recent decades, in many courses, fewer opportunities are available for students to engage in art practices at an undergraduate level. The reasons for these changes are too complex to detail here. However, viewing the arts in education within a broader culture of creativity, and encouraging insight into intergenerational practices enables a richer conception of learning and situates the student teacher as an active participant in a cultural ecosystem. In this system, learning continues well beyond undergraduate study to embrace classroom research, participation in continuing education including arts practice, and postgraduate study that builds on teaching practice. Universities are now able to provide opportunities for

participation in a virtual community of practice for their graduates through online discussion groups can that foster identification within an intergenerational culture of learning in the arts. Similarly, projects such as Drawing Australia that incorporates a public access program, the Big Draw, promote active participation in the arts and make the processes of artmaking visible within the wider community and, in the process, promotes intergenerational cultures of creativity.

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PART TWO

POWER DRAWING - The education programme of The Campaign for Drawing

Eileen Adams

Abstract
This paper outlines work in progress of The Campaign for Drawing in the UK (2000-2005), comprising The Big Draw, Drawing Attractions, The Drawing Research Network and POWER DRAWING, its education programme. This has provided both a focus for research and a means of development, adopting approaches familiar in action research to investigate the use of drawing as a medium for learning in schools, museums, galleries, heritage sites and other cultural settings. Evidence has been collected in the form of: original drawings and images of drawings (including individual drawings, series and sequences of drawing) by young people age 3-18; images of people engaged in drawing activities; and interpretative commentaries to explain the educational thinking that underpins the work. Evidence has been interrogated at meetings, workshops, courses, seminars and conferences. Interim findings have been disseminated through a series of publications to report on work in progress. These explain the use of drawing as a means of perception, communication, invention and action. POWER DRAWING has established a greater awareness of, and interest in, drawing as a tool for learning, and has initiated debate and experimentation on ways in which this can be nurtured and supported. The final publications are now in preparation and plans are being made for a professional development programme for educators. Key issues have been the nature of the relationship between research and development and accommodating constraints imposed by funders. Plans are now being made to reinvest what has been learnt in a professional development programme.

The Campaign for Drawing

The Campaign for Drawing, was launched in 2000 by the Guild of St George, a small charity founded by John Ruskin, to promote the use of drawing as a tool for thought, creativity, social and cultural engagement. The Campaign comprises four elements:

- The Big Draw, established in 2000, an annual event to raise the profile of drawing and encourage its use in a wide range of cultural and community settings. Sponsors include Crayola (2002-2003), Persil (2003-2005), Berol (2004-current) enhanced by an Arts & Business New Partners Investment (2005). Other supporters include NESTA (2001-2004) and the Barbara Whatmore Charitable Trust (2004 – 2006).

- Drawing Attractions, established in 2004, a programme to promote the use of drawing on built and natural heritage sites. It is funded by The Heritage Lottery Fund (2004-2006).

- The Drawing Research Network, established in 2001, a forum for individuals involved in research, through professional practice or education. It is not funded, but support is evident in the time given by participants to maintaining email contact and organising seminars.

- Power Drawing, the education programme, established in 2001 to research and develop the use of drawing as a medium for learning across the curriculum. It is currently supported by Esmée Fairbairn Foundation (2002-2006). Previous supporters include: The National Foundation for Science, Technology and the Arts (NESTA), the Linbury Trust. Publications have been funded by: Crayola, The Department for Education and Skills (DfES), The Arts Council of England (ACE); The Baring Foundation, The National Association for Urban Studies, and Lever Faberge.

Methodology

The POWER DRAWING programme permeates the work of The Campaign for Drawing.

This programme has adopted strategies familiar in action research to engage educators in investigating the use of drawing as a medium for learning across the curriculum. Much of the theoretical rationale for educational action research in a British context derives from the Ford Foundation's Teaching Project under the direction of John Elliot (Elliot 1997). This was based upon Kurt Lewin's classic model of action research to bring about change, proceeding in a spiral of fact-finding, action planning, implementing action steps, monitoring action and evaluating the results (Bell 1987). Carr and Kemmis (1986) provide the theoretical framework, with Kemmis (1993) placing action research in the context of social action.

Central to the notion of action research is the idea of change. It is a form of research where data is systematically gathered and analysed in order to inform and improve practice. The researcher does not seek only to understand existing situations or practices, but actively seeks to change them. The study of cases of practice is preferred to the study of experimental samples and the focus of enquiry is on practical issues as distinct from theoretical issues, though these are included (Kemmis, 1988). It requires practitioners to engage in developing a fuller understanding of their work through systematic enquiry, careful evaluation and testing out of possibilities as a basis for action.

The approach in POWER DRAWING is informed by five of the six principles identified by Lomax (1994) as characterising action research:

- Action research is about seeking improvement by intervention.
- Action research is participatory and involves others as co-researchers rather than informants.
- Action research is a rigorous form of enquiry that leads to the generation of theory from practice.
- Action research needs continuous validation by "educated" witnesses from the context it serves.
- Action research is a public form of enquiry.

(Lomax, P 1994)

Research programme

The aim of the POWER DRAWING programme has been to understand how drawing can be used as a medium for learning in a variety of educational settings. Funders would not support a study of drawing across the curriculum in 12 schools, as was originally planned, but agreed to 50 schools being involved in the programme. Between 2001 and 2005, 520 schools joined the network. Educators from museums, galleries and heritage sites are also involved. The research has been conducted within a collaborative framework of dialogue validated by colleagues and co-professionals (Bell, 1987). It has been carried out through visits, meetings, seminars, courses, workshops and conferences. Participants have been invited to contribute evidence of the use of drawing as a medium for learning in the form of:

- images of drawings, series or sequences of drawings;
- images of people engaged in drawing activities;
- interpretative commentaries to explain the educational thinking that underpins these.

These have been submitted on CD ROM. Original drawings and digital images, individual drawings, sequences and series, in portfolios sketchbooks and exercise books have also been studied. A digital archive is being developed. A framework to interrogate the evidence was developed in collaboration with the Campaign's Education's Advisory Group* to categorise key purposes of drawing. These were identified as: perception, communication, invention and action.

- Drawing as *perception* is that which assists the ordering of sensations, feelings, ideas and thoughts. The drawing is done primarily for the need, pleasure, interest or benefit of the person doing the drawing. It might enable them to explore and to develop observation and interpretative skills to investigate and understand the world.

- Drawing as *communication* is that which assists the process of making ideas, thoughts and feelings available to others. Here, the intention is to communicate sensations, feelings or ideas to someone else. It is likely that certain codes or conventions will be used so that the viewer will be helped to understand what is being communicated. It might be for an unknown audience. It might be to support group interaction, discussion or other learning activity.

- Drawing as *invention* is that which assists the creative manipulation and development of thought. Ideas are at an embryonic stage, unformed or only partly formed at the beginning of the process of drawing. Ideas take shape when the drawer experiences 'reflexive oscillation' between impulse, ideas and mark, receiving feedback from the marks appearing on the page, which prompt further thought and mark-making. Usually the drawing is one of a series, where ideas are explored, repeated, refined, practised, worked over, discarded, combined, where alternatives are sought and alternative possibilities explored. Key activities here are translation, formation, transformation and invention.

- Drawing as *action* is that which helps to put ideas into action. These drawings form a bridge between the realm of the imagination and implementation. The intention is not just to focus on the content of ideas and proposals, but also to put them to the test and see how to put them into effect.

Some drawings relate to two or more categories. The key question has been what is the drawing *for* rather than what is the drawing *of*? The emphasis has been on drawing to learn rather than learning to draw. The main concern has been the process of drawing within a learning activity rather than the drawing as a product of the learning process.

Drawing in schools

As part of the POWER DRAWING programme, evidence of the use of drawing as a medium for learning has been collected from schools, museums, galleries and heritage sites. However, in this paper, specific mention is made only of schools.

In nursery and infant schools, **c**hildren make marks for the sheer joy of sensuous experience, using materials to explore qualities of line, shape and colour. Combinations of these create forms and configurations to which children assign meanings. For adults, the word 'drawing' implies the idea of representation. However, a child will make drawings for a range of purposes and different ways of attributing meaning can be found within a single drawing. The child's early mark making carries in it the seeds of many different activities – writing, using mathematical notation, creating plans and maps, using signs and symbols and picture-making.

In primary schools, **c**hildren are strongly motivated to use drawing to represent and interpret the world around them. They also use it to connect with their inner world of feelings and ideas. The drawings that children make for themselves hint at their fascination with the external world of artefacts and events and reveal their inner world of fears and fantasies. Children enjoy drawing. It is something they really want to do and they get satisfaction from doing it regularly. They set themselves tasks and challenges. They draw what they know and what they love. They draw what interests and obsesses them. Drawing is a system they use to enquire into the world about them and to explore their inner world of thoughts, feelings, dreams and desires, as well as their fears and fantasies. Drawing can be used in primary schools to gather information, generate ideas, sort out possibilities and test out proposals. It is a valuable starting point to understand experience, then to organise ideas ands communicate thoughts and feelings. It can be used to develop observation, promote imagination, as an aide memoir, to experiment, to share ideas, to visualise and to plan ahead.

In secondary schools in the UK, all teachers make use of English as a medium for learning, but perhaps the English teacher has particular responsibility for pupils' development in the use of verbal language. Similarly, it can be argued that the responsibility for developing drawing skills resides with the art teacher, though many subjects make use of drawing as a medium for learning. The study of mathematics, geography, science or design and technology would be very difficult without drawing. Rinne (2000) suggests that 13-14 year olds spend more than 10% of teacher-directed time in schools engaged in drawing activities. This is in addition to the time they spend drawing when they should be doing something else, and the time they spend at home engaged in drawing activities of their own choosing. Although drawing takes up a large measure of time and effort, it is not valued in schools in the same ways as words and numbers.

In the UK, drawing is very much in evidence in art and design education. Whether by hand, computer-generated or computer-aided, drawing underpins a lot of art and design activities in 2D and 3D work, including painting, printing, textiles and sculpture. The use of research notebooks, sketchbooks, visual diaries and journals has been encouraged and now features importantly in examinations at General Certificate of Secondary Education (GCSE), Advanced Level (A-level) and in the International Baccalaureate. Drawing in research notebooks retains traces of experience, feeling and thought. Drawing can be quick, flexible, expressive, versatile and responsive. It can also be the result of reflection and insight. Drawing can make the invisible visible, accessible and usable. It can be exploratory, investigatory or questioning. It can attempt to fix an experience, a feeling, an idea or a memory.

Dissemination and development

Dissemination has not happened at the end of the programme. It has been an integral part of the development process. Through lectures, seminars, workshops, courses and conferences, ideas about the use of drawing have been shared with educators from the different sectors. Ways of supporting young people's learning through drawing have been discussed. Workshops and courses have been developed in collaboration with local authorities and other organisations such as The National Society for Education through Art and Design, The Architecture Centre Network and The Royal Botanic Gardens at Kew, to formulate and test drawing strategies.

A substantial body of evidence has been generated. Some if it is accessible in a series of books produced to report on work in progress. These have been used as a research tool, to provide feedback for participants and to prompt further reflection and critical responses. Seven books have been produced: *Power Drawing, Start Drawing, Drawing on Experience, Power Drawing Notebooks in the Primary School, Space and Place* and *Lines of Enquiry*. Print runs of 8,000 have provided copies for the network and for people who attend courses and some conferences. Some are made available for sale. In addition, two packs on learning through drawing were commissioned by Lever Faberge, one of the Campaign's sponsors, and distributed to 28,000 primary schools in the UK in 2003 and 2004.

Outcomes

The Campaign for Drawing has shown that drawing is not just a practical skill confined to art and design, but an intellectual activity that can be used to foster learning and creativity across the curriculum and in different settings. It is not only a private, solitary and contemplative activity, but can be public, shared and celebratory. The four elements of The Campaign for Drawing have been complementary and mutually supportive. A strong symbiotic relationship exists between them and it is difficult to separate their impact. Each has raised the profile of the importance of drawing within different constituencies. Through extensive publicity, The Big Draw has created a more positive and informed perception of drawing by the general public as a pleasurable, engaging and exciting activity, particularly in museums and gallery settings. Drawing Attractions is raising the profile of drawing on heritage sites. The Drawing Research Network has brought together

practitioners and researchers in higher education who use drawing or who are studying the nature of drawing, and has offered a fresh impetus and new focus for study. The combined efforts have made an impact across a range of sectors. POWER DRAWING has created a focused and serious regard for drawing as an educational tool amongst educators in both schools and informal education settings. It has established a clear rationale, a conceptual framework, a body of evidence and a range of pedagogical strategies to enable educators to understand the value of drawing as a medium for learning in a variety of settings. It has obliged educators to revisit a familiar activity that many have taken for granted and invest it with new meaning.

There is now a substantial archive in paper, slides and digital formats of the use of drawing as a medium for learning across the curriculum. The POWER DRAWING series has established a greater awareness of, and interest in, drawing as a tool for learning and initiated debate and experimentation on ways in which this can be nurtured and supported. Two further books in the series are planned: *Professional Practices* (2005) and *Drawing Attractions* (2006). This last book will also form part of the Drawing Attractions pack for heritage sites. The research material is now being further interrogated to produce two major publications in 2006: one for educators working with primary age children and the other for those working with secondary students. A publication in DVD format will provide material for in-service and professional development courses. Together with a website, these publications will form the permanent legacy of the Campaign for Drawing.

Reflexivity

It has not been an easy way to work. Some of the key issues have been about the nature of the relationship between research and development. There were particular difficulties in relation to:

- securing annual funding within a bidding culture which does not necessarily support long-term qualitative research or promote systemic change:

- accepting sponsorship, while recognising the possible danger that it might impact adversely on the research activity;

- coping with the ambitious scale and scope of the research – supporting so many participants over such a wide spread of educational settings has been a constant challenge.

It has proved impossible to provide adequate support for the network and to ensure consistent quality of evidence. Not all drawings were kept. Not all activities were photographed. Although all educators were asked to keep notes on their work, and had the opportunity to comment on their experience, not all of them did so. Some institutions were better geared for systematic investigation than others. The ideas and strategies that underpinned the educational practice were sometimes made clear only at the end of the process. Not all participants were used to taking a critical stance to their work. Many viewed it only as an aspect of art and design, and found it challenging to shift to valuing it as a pedagogical tool across the curriculum.

However, the degree of interest and the enthusiastic response suggest that the time is right for a reappraisal of the place of drawing in learning. Educators in a variety of settings have appreciated the use of drawing to support different learning styles and promote visual literacy, and have embraced the opportunity to reflect on their practice. Many of those who participated in the programme reported that they welcomed the experience of peer review. They found the experience of sharing evidence of their use of drawing and presenting it for scrutiny both enjoyable and valuable. It enabled them to understand their practice more fully and to re-visit their use of drawing. It allowed them to compare and contrast their work with that of others. It encouraged the stance of the reflective practitioner, where educators were able to take a critical view of their own work and to build on the work of others.

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* The Campaign for Drawing's Education Advisory Group in 2001:
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Children, Their Parents And The Arts: A Case Study in Connecting Research, Policy and Practice

Collette Brennan, Out of the Box, Queensland Performing Arts Centre and Gillian Gardiner, Australia Council for the Arts

Abstract
The Queensland Performing Arts Centre (QPAC) established the biennial Out of the Box Festival of Early Childhood in 1992. From its inception, the event has maintained a focus on enriching the cultural lives of children aged 3-8 years. OOTB has been recognised nationally and internationally as a leader in work for and with children. Most recently, OOTB won the 2004 Premier's Award for Excellence in Public Sector Management – Engaging Communities Award.

This paper examines QPAC's 2004 Out of the Box festival partnership with the Australia Council for the Arts and the Queensland University of Technology (QUT) through the project *Learning Partnerships with Parents of Young Children*. Specifically, the paper will focus on partnerships in the creation, delivery and evaluation of research and innovative programming initiatives for children, parents and families. It highlights the ways large cultural institutions, universities and arts policy and funding agencies can work together to develop engaging relationships with parents of young children.

Through grounded, practice-led research, this project aimed to explore methods that enhance participation and value of the arts by actively and positively supporting parents and carers of young children through children's arts experiences. The paper proposes some philosophical and quality assurance principles that can be applied by major cultural institutions to enable greater engagement from parents and families in high quality arts experiences in out-of-school settings.

Introduction

QPAC's Out of the Box Festival of Early Childhood

QPAC's award winning Out of the Box Festival of Early Childhood remains the only arts festival in Australia and one of the few in the world that caters specifically for children aged 3-8 years. Since it was established in 1992, over 400,000 children, parents and carers have experienced Out of the Box. This incredible event not only caters for children's creative needs but has also sparked new knowledge about how to assist parents and carers to support children's engagement in the arts.

Out of the Box is a child-centred festival that supports children's development by creating and presenting high quality and innovative creative activities and events. The program structure is finely tuned and responsive to the diverse tastes and needs of children and their parents and carers. Out of the Box conducts regular consultation with our large and diverse audience to gain insights into their needs, aspirations and contemporary experiences.

Children enter a special space when they come to the festival. The size, scale, audience numbers and quality of the work are truly amazing. The whole building (the largest performing arts centre in Queensland) and the outside green spaces are literally taken over by children for the week of the festival.

The festival is committed to a diverse program of free and ticketed performances, workshops, exhibitions and creative spaces. A typical day at the festival might involve:

- Attending a show featuring local, national or international companies presenting various works, from the small and intimate to the large and spectacular

- Participating in a creative workshop which involves children in anything from making sushi or biscuits at *YUM*, producing a TV show at *TV* to becoming a DJ producer and Hip Hop performer at the music making workshop *JAM*
- Participating in the free events program of theatre, public art and installations ranging from *Putt Putt* to *The Island*, a colourful presentation of songs, dance and music by Aboriginal, Torres Strait and Pacific Island people.

60,000 children, parents and carers attended the 2004 festival. The festival program presented 28 different arts experiences for children using forms ranging from performance to large outdoors installations. Over 6 days of festival activities, OOTB presented 126 workshops, 178 performances as well as exhibitions, installations and public art.

Supporting so many children, parents and carers in having a positive festival experience is a very involved, but highly rewarding task. OOTB involved over 800 adults, including artists, arts workers, security guards, volunteers and university students. Of significance, the 2004 festival involved: 323 artists and artsworkers (151 of which are from Aboriginal and Torres Strait Islander and other culturally and linguistically diverse backgrounds) and; 281 Volunteers.

Research and policy context

In 2000 the Australia Council released *Australians and the Arts* (Costantoura, 2000), a major report about how Australians see the arts today and how they would like to see the arts tomorrow. While there was already a lot of data available about attendances at arts events, purchasing patterns within the arts and patterns of work within the arts sector, there was no clear information available about how the general public in Australia values the arts.

This report resulted from quantitative and qualitative research, and interprets the various perspectives and suggests possible strategies for the future. It made some interesting observations about the role of families in promoting the value of the arts to children and young people. As described further below a key finding was that children who were encouraged in the arts by their parents were far more likely to value the arts as they grew older.

The report argued that parents need incentives and better opportunities to help their children become involved in the arts. It also recognised that many parents were deterred by practical issues which could be relatively easily overcome.

In 2002 the Council released its first young people and the arts policy which is about supporting, promoting and raising the profile of artistic and creative work by, for and with young people and children. The policy is implemented by the various artform boards and divisions of the Council via a number of grants categories, programs and special initiatives. In the course of ongoing monitoring of the policy's delivery, it was noted by the Council's designated Youth Arts Group that while the policy had led to many positive outcomes for teenagers and young adults, there had not been as much success with children.

Around the same time this finding was made, the Out of the Box Festival approached the Council with a proposal for a research partnership to identify ways to better engage children and families in the arts. A framework was developed and the partnership project commenced in 2004.

The festival and parents

Alongside the festival program, QPAC implements a range of strategies designed to support children's teachers, parents and carers in maximising the festival experience for themselves and their children. At each festival, considerable time and energy has been devoted to supporting teachers through the provision of Teachers Notes, preview events, festival buddies and other

support materials. While these activities are considered a core undertaking, the 2004 festival saw the introduction of a new initiative, *Learning Partnerships with Parents of Young Children.*

Under this initiative, QPAC, with the support of the Australia Council for the Arts and the Queensland University of Technology (Early Childhood and Creative Industries Drama Faculties) undertook action-orientated research designed to explore the ways cultural institutions can create engaging relationships with parents of young children. Essentially, the project was inspired by the findings of the report to the Australia Council: *Australians and the Arts* (Costantoura, 2000), that indicated it is parents' own participation in and value of the arts that actively impacts on the subsequent engagement with and value placed upon the arts by their children.

The report (Costantoura, 2000, 12) found that a person's attitude towards the arts is likely to be more positive if they had been encouraged to be involved in the arts when young. It also noted that many families perceived the arts as being 'family-unfriendly.' Furthermore, evidence was located that a supportive family who encourages children to be involved in the arts and finds ways to help them do this outside of school is likely to have a positive effect on the attitude that a person has towards the arts (Costantoura, 2000, 90).

Arts organisations, policy-makers, research institutions and education providers all play a significant role in encouraging families to be supportive of the arts. The report (Costantoura, 2000, 90) identifies the need for organisations to:

- Acknowledge the importance of family involvement and support
- See the formal education system as only one tool for influencing the attitudes of children and that it cannot be expected to encourage significant change in isolation
- Provide parents with the incentive and opportunities to help their children become involved in the arts
- Address the reality and/or perception of the arts being a 'family-unfriendly' environment (Costantoura, 2000, 18), and
- Consider the role the arts play in the lives of Australian families in the vision of the arts for the future (Costantoura, 2000, 47).

In response to this, the project team devised an action research methodology featuring a number of strategies to support parents at the 2004 festival. These included:

- Providing parents' notes to demystify various creative forms through the provision of follow-up activities for parents and their children to undertake after the festival
- Developing targeted marketing materials such as a hotline for any questions about the program and a simple brochure designed to alleviate common perceptions that arts and cultural institutions are difficult to access and navigate
- A critical friends group of 50 parents, carers and children. This group was provided with tickets to events as well as access to artists and artsworkers. They also participated in a public forum on the final day of the festival.

The strategies implemented at the festival were analysed and provide the foundation for the formation of some guidelines for working with parents of young children on arts-related projects. These guidelines are useful to anyone interested in children, families and the arts. The guidelines feature four key platforms including:

- Deliver a philosophical framework with children at the centre

A child centred philosophical framework and programs, events and experiences especially designed for children and that recognise children as beings with agency, are appreciated and valued by parents. As one parent noted: *"Small children are important – these events show that the*

community values children. I appreciate that something special for children has been created and shows children are valued."

- Parents are pivotal in the learning community

Parents introduce their children to the value of the arts and provide the foundations for children's knowledge, attitudes and appreciation of the arts. Carefully planned support strategies for parents are highly valued. In describing the support materials, a parent said: *Suggestions, outline and content was very helpful – helped me to understand the… performance.*

- Cultural life is a collective and collaborative responsibility

Collective action around children's public experience of the arts can be rewarding not only for children but for all participants. Out of the Box involved over 550 adults, including artists, arts workers, security guards, volunteers etc. Parents strongly value the range of people involved to assist them in navigating the space, in engaging in the work and participating in the arts. When adults from various backgrounds and fields come together to produce a child-centred environment, children learn from the social cohesion that is modelled. After the festival, one parent observed:

> *Plenty of good QPAC staff and volunteer help and people to take part with the children*

- Take a futures perspective

Although the role of the arts has been significant for the *preservation* and reconstruction of history, it is important to realise that the arts also play a significant role in the *shaping* of current and future cultures. Children are important contributors to community and cultural life. The arts, and arts festivals, provide important pathways for children as they connect with the wider community. Through arts activities children come to understand themselves, their interactions with others in their community, their culture and the wider world. Parents appreciate arts experiences that are designed to enhance young children's learning and development. As one parent stated:

> *My child absorbs everything – these experiences become a part of who he is, he grows up with an understanding of community – with respect.*

From our research, it is apparent that parents believe that participation in activities such as the festival support children and their learning differently away from the time, space and institutional constraints of schools and other more formal early childhood settings. It is vitally important that individuals and organisations continue to not only create sophisticated and innovative festivals, programs and events for children but to consider the support structures provided to the parents and carers participating alongside children.

Critical success factors and next steps

Particularly from the policy perspective there were some factors built in to the project which were important for the research findings to have a life beyond the project itself. These included the development of the guidelines publication – a tangible outcome that could be launched and distributed to the many arts organisations supported by the Australia Council. The guidelines represent a practical application of the research findings which can be adapted and used by any interested organisation.

It has also been important to find new forums to disseminate the findings and describe the partnership model. Public presentations have been given at arts and cultural conferences and importantly also to people working closely with children in other sectors, such as education, health and social services.

The Australia Council is currently examining the policies and strategies that will shape the work of its newly formed Community Partnerships section. Part of the purpose of creating this new section is to better coordinate the Council's engagement with a wide range of communities, including children and young people.

The Council will continue to share the knowledge gained through this and other research projects with and beyond the arts and cultural sector. The research findings will also inform future priorities in the area of children and young people, through the Council's continuing iterative cycle of research, policy and practice.

The guidelines *Children, their Parents and the Arts: Some guidelines for working with parents of young children* are available from QPAC. Please email ootb@qpac.com.au or phone 07 3840 7500 for a copy of the guidelines or to be added to the festival database.

References

Costantoura, P. (2000). *Australians and the Arts: Report to the Australia Council from Saatchi & Saatchi*, Australia. Sydney: Australia Council.

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Good Arts And Education Partnerships Don't Just Happen – They Have Support
Fay Chomley, Arts Victoria

There are many different models of practice and approaches to arts and education partnerships. Most arts and education partnerships are a collaboration between arts practitioners and school communities both within or beyond the classroom. It is clear that such partnerships need financial and administrative support. They need support from school Principals, staff, parents and extended school communities. But over the life of a partnership there are three key elements that really make the difference between "Good" or high quality and partnerships and less successful partnerships.

The three key elements of high quality partnerships are:

- partnership facilitators;
- an emphasis on professional development - for artists and teachers; and
- provision of significant time - for program development, planning, reflection and continuous evaluation.

Arts and education partnerships can be artistically and educationally rich, innovative and energising for students, teachers and arts practitioners. They can engage all students in learning, particularly involving those students that are most hard to reach. They can enrich the whole curriculum, providing relevant, deep and broad learning experiences for diverse groups of students.

Good partnerships enrich and extend teaching practice, providing educators the avenues to work in new and creative ways. They can provide a platform for teachers to explore and develop innovative approaches to integrated curriculum, focussing on creativity and to reflect on and further develop their pedagogy. Arts and Education partnerships can also provide arts practitioners' great opportunities to explore and move to new levels in their own professional practice.

It is vitally important that arts and education partnerships not be irrelevant "add on's" for students, unconnected to the rest of their learning, school and life experience, Unrewarding partnerships can be time consuming, draining, exhausting experiences for teachers, adding to the already heavy work load. They can be restricting, unrewarding and dreary work for arts practitioners, that is work that artists feel they have to be involved in "just to make a crust" while their "real" work takes place in a very different settings and contexts.

I have witnessed both "good" partnerships and unrewarding partnerships in Victorian schools, both when I was a secondary school visual arts teacher and in my current role managing the Artists In Schools program in Victoria and as convenor of the Performing Arts Network. I believe that arts and education partnerships need a range of supports to ensure that we have more of the former, those great success stories, and less of the latter. To ensure this we need a greater focus, emphasis on those vital supports, and strengthening of those supports.

For those not familiar with the Victorian Artists in Schools program. It involves individual artists working collaboratively with students and teachers. It
supports diverse learning across the curriculum, enriches teaching practice
and generates rich, creative learning experiences that build on the interests and expertise of all involved. They vary considerably in format, length and artform. They usually involve a single artist working in a school for one Term, sometimes, two or three. The program is funded by the Department of Education and Training and is managed by Arts Victoria. Some of the Artists in Schools projects are merely "residencies", the good ones I regard as small scale, collaborative arts and education partnerships.

What do we mean by partnerships? Dictionary.com defines a partnership as a relationship "that is characterised by mutual cooperation and responsibility, for the achievement of a specified goal". In an arts and education partnership there needs to be meaningful collaboration between schools and arts practitioners in the development of both education and arts goals that meet the specific needs and strengths of the students, teachers and arts practitioners involved. Accordingly the best partnerships are ones that extend over a significant period of time. This implies that an arts and education experience that is based on the single, three hour visit, to a performance or workshop is not really a partnership. Likewise a short term residency is not often a partnership. These may well be valuable and important learning experience for those involved but where an arts organisation offers a "one size fits all" product and the school purchases that product I would not refer to it as a "partnership". Yet some of the supports that strengthen arts and education partnerships can be called on to strengthen these shorter-term arts and education experiences also.

At the outset of a partnership, the beginning of the "relationship", the partners need support. They need both time and expertise to assist in project, or program planning and development. Sufficient attention to the initial planning and development of common goals cannot be underestimated. A facilitator or broker, someone who has previous knowledge and experience in educational settings as well as in the arts, can assist the partners at the outset. Someone that can help facilitate communication between the two worlds. Someone who is familiar with schools and who can help translate, the language and terms that are the familiar shorthand of educators and education systems. But this person also needs to understand the language, style and ways of working of the arts practitioners. It is also important that this "facilitator" is also familiar with the full potential of what the arts practitioners can offer the school in the broadest sense.

Yet most importantly the partners need time together at the outset of a partnership project or program. Time to explore learning and teaching possibilities, student and staff needs, possibilities for broad curriculum outcomes, and exciting and innovative options and plans for the partnership. It is essential that they can engage in shared creative visioning for the partnership, and that they are supported to plan for a program that pushes the boundaries of both worlds.

In the best of all worlds I would suggest that 1/3 of project time is ideally allocated to project design and planning. For both teachers and artists time for planning is often a very hard thing to find – teacher's battle with a crowded and stretched curriculum and heavy teaching loads. Arts practitioners are often hoping to maximise contact time with students within the limitations of the time available to them in the school setting. But it is essential to create that time. For instance with the Artists in Schools program – we provide advice and support for teachers and arts practitioners in project design and planning, no matter how small the project. We intend to place an even greater emphasis on this in our program from 2006 onwards.

Another essential element of "good" arts and education partnerships is an emphasis on and support for professional development - for both teachers and artists. Experience both here and overseas shows that ideally professional development for partnerships involves both the teachers and arts practitioners together, rather than separately. Both parties stand to gain a great deal from targeted and appropriate professional development time and support.

Teachers benefit from professional development that assists and supports them to integrate the partnership project/program across the curriculum. Where appropriate assistance to integrate the arts and creativity across the whole curriculum. They benefit from guidance on how to integrate the project/program into "Whole school" planning and how to integrate the work with the schools assessment and reporting requirements.

Through professional development teachers can gain an insight into different ways of working, the myriad of roles the arts practitioners and teachers can play in a partnership. They can also gain

better understanding of artistic processes and products. They can better understand the shifting relationships that occur in a partnership, where students see teachers and artists as joint resources for the bigger project or program. Sometimes the teacher is learner along with students at other moment's artists and students are learners together. Teachers can increase their understanding for the need to allow for flexibility, to allow the process to take all in unexpected directions. It is important to have time to build trust in the partnership as teachers need to feel comfortable taking off on a journey with creative people that they may not necessarily control. Educators often feel the need to "control" situations that occur in the classroom in which they feel responsible for the learning and well being of their students. It is sometimes hard to share that responsibility with others who are not trained teachers. It is necessary to spend time building trust to share responsibility in an arts and education partnership.

Art practitioners also benefit from targeted professional development. They can learn more about broad issues of working in schools, broad education structures and the specific school in which they are working. They can gain understanding of curriculum possibilities and parameters within which they are expected to work (or which they can extend and enrich). They can learn how to integrate their work into the curriculum and if appropriate across the whole curriculum. They can be assisted to understand ways of how to work beyond the narrow confines of the disciplines of Drama, Music or the The Arts.

But most importantly arts practitioners stand to benifit benefit from having a better understanding of the diverse student body with which they will be closely working. The different learning styles, the different expectations of what a student at particular level might be able to engage with. (Though this always needs to be handled carefully, as I feel that some of the greatest strengths of these partnerships is that arts practitioners do not come with preconceived expectations, of what students can and can't do – accordingly they call on skills, take them to places that the teachers did not think were possible.) It is not necessary or at all desirable that the arts practitioners become "teachers" but they do need to understand the context in which they work. It is also vital that they explore the opportunities to extend and develop their own professional practice within the partnership and continue to focus on their own sense of themselves as creative practitioners.

Partnerships need ongoing support throughout all stages of a project or program, not just at the beginning. It is vital that the key people involved in the partnership have the opportunity and support to reflect, modify, and improve a program while it is in progress. That time for reflection and continuous evaluation be built into all stages of the project or program. Partners benefit from external people coming into the school setting to facilitate discussion of issues and concerns, reflection on learning and evaluation of the program between the partners. It is also important that they have the opportunity to network with other educators and arts organisations involved in partnerships.

I believe that in Victoria we need to think about how we can strengthen all of the types of supports that can be offered to arts and education partnerships. Each state will have it's own structures; it's own opportunities to be explored.

In Victoria we are fortunate to have the Department of Education and Training (DE&T) Strategic Partnerships Program. Through this DE&T provide approx $6M over three years to scientific and cultural organisations to design, develop and deliver student programs, professional learning programs for teachers and learning and teaching resources for schools. DE&T also provide support to this program through five networks that provide those organisations with support. The Performing Arts Network, which I convene, is one of those, the Visual Arts, Design and Media Network convened by the National Gallery of Victoria is another. These networks can provide some supports to arts and education partnerships. I believe that there is also an opportunity here for

a range of training providers, peak arts bodies and professional teaching associations to provide the facilitation and professional development needed to support partnerships.

As always I believe that we can benefit from looking overseas to see the nature of supports that can be provided to arts and education partnerships. I believe that it is particularly valuable to look at what is taking place in the UK's Creative Partnerships Program. Because of the scope and scale of that program, they have explored and developed a range of models for supporting their partnerships program. In my reading of material from Creative Partnerships and through my discussions with both administrators at a variety of levels and arts practitioners involved in Creative Partnerships, they too have founds that support from program facilitators, professional development for both arts practitioners and teachers as well as significant time allocated to project planning, and reflection are all key elements for successful arts and education partnerships.

Advocating The Future – A Strategic Focus Through Creative Connections – A Western Australian Arts In Education Partnership Framework

Digby De Bruin, Department of Education and Training, Western Australia and Stephanie Matthews, Department for Culture and the Arts, Western Australia

Abstract

Education systems worldwide have been undergoing review and transformation. Policy makers have been urged to modernise education systems to enable students to develop abilities that will allow them to deal effectively with the opportunities and challenges of the 21st Century.

In Western Australian the Departments of Culture and the Arts and Education and Training entered into a partnership to develop Creative Connection - an arts and education partnership framework and implementation plan 2005 - 2007.

Creative Connections supports the value of the arts in education, their essential place in developing creative abilities and their contribution to developing skills for the 21st Century, which are now firmly grounded in theory and research.

ArtsEdge is a collaborative partnership between the Department of Education and Training WA and the Department of Culture and The Arts WA and is the key strategy in Creative Connections.

The ArtsEdge initiative provides aesthetic educational experiences aimed to encourage and facilitate arts organisations, artists, teachers and students to develop and express their aesthetic understanding and creativity.

ArtsEdge:

- *works with arts education providers to enhance opportunities for students and teachers to work with practicing artists;*
- *creates partnerships between schools, artists and arts organizations;*
- *liaises with arts organizations, artists and education providers to assist in the provision of professional development opportunities for teachers; and*
- *liaises with arts organizations and education providers to assist in the development of education support materials.*

ArtsEdge is recognised by the Australia Council as one of a number of programs in Australia leading the way in building a future for the arts in Australia.

The Western Australian Government recognises that creativity is a key driver and can provide a competitive advantage in the modern economy, often referred to as the knowledge economy. Consequently promoting creativity is becoming a collective goal of governments, businesses and communities searching for new ideas, education products, designs, public spaces and identities. This brings arts and culture to the centre of public policy and makes it a priority for government in its quest to position Western Australia as a creative and innovative society, and one with the potential to thrive in a knowledge driven economy.

In support of this quest, the Department of Culture and the Arts and the Department of Education and Training agreed to develop an arts in education partnership framework for Western Australia. Consultation for *Creative Connections* commenced in 2002 and built on the success of the ArtsEdge program, a strategic partnership arrangement between the two departments ongoing since 1998. In January 2005 the Ministers for Education and Training and Culture and the Arts jointly launched *Creative Connections*.

A significant number of agencies and individuals in the arts and culture sector and education and training sector already appreciate the far reaching value of the arts in education and actively work toward these outcomes through a range of successful programs and projects. *Creative Connections* has been developed with significant input from, and in close consultation with these organisations and individuals. One consequence of this has been that *Creative Connections* has grown into a 'partnership framework' in acknowledgement of not only the partnership between the Department of Culture and the Arts and the Department of Education and Training, but also in recognition of the essential broader partnerships with professional and community based arts and cultural organisations, Education Districts, professional teacher associations, tertiary education institutions, local and other government agencies and community based youth organisations. These partnerships will be fundamental to the implementation of *Creative Connections.*

Creative Connections aims to support and enhance existing successful activities in the arts in education, identify gaps in provision and initiate projects to promote access to a diverse range of high quality arts and cultural experiences in government schools from kindergarten to year 12. High quality arts and cultural experiences in education are those that may do one or more of the following:

- provide a balance between different disciplines of the arts;
- provide a balance within the teaching of arts disciplines between tradition (heritage) and innovation;
- provide a balance between different cultural values and traditions;
- encourage and inspire an appropriate attitude towards imaginative activity;
- encourage young people to believe in their own creative potential and discover their own creative strengths;
- make connections with the arts and cultural community; and
- make connections with everyday life.

Principles

Creative Connections is premised on the following principles:

- the arts are important to learning both intrinsically and extrinsically and will become increasingly so;
- partnerships and collaborations are essential to achieving the vision and objectives of *Creative Connections*; and
- the importance of developing and supporting young people's arts and culture.

A Complementary Framework

Creative Connections does not impose additional compliance requirements on either education and training or arts and cultural stakeholders. *Creative Connections* and its strategies are designed to complement and support a range of existing policy developments and directions in both sectors in Western Australia.

National Context for Creative Connections

The Australia Council for the Arts is currently focused on the potential of education and the arts in Australia from a national perspective. The Council aims to see improved opportunities for Australians in education and the arts through forging productive links and strengthened partnerships between the education system and the arts sector throughout the country.

The National Education and the Arts Network (NEAN) was established as a result of a national seminar on education and the arts held in Sydney in February 2002. The purpose of the network is to improve the links between education and the arts in Australia.

The following table summarises the Creative Connections' objectives and strategies.

OBJECTIVE 1

To support and promote the provision of a diverse range of high quality arts and cultural experiences through the Curriculum to achieve student outcomes from kindergarten to year 12.

STRATEGIES

Deliver an enhanced ArtsEdge program.

Support and encourage student and teacher access to artists working in schools across the State and in all art forms.

Identify existing high quality arts and cultural service provision to schools and examine opportunities to extend, or enhance these activities.

Support and encourage the improvement of professional learning for teachers.

Examine opportunities for the arts and cultural sector to support Indigenous education goals and the teaching of Aboriginal and Torres Strait Islander studies, cultures and languages to all Indigenous and non-Indigenous students.

Investigate the development of a venues-based model of arts and cultural service provision to schools.

OBJECTIVE 2

To demonstrate the positive contribution the arts can make to the provision of programs and strategies servicing students at educational risk.

STRATEGIES

To provide information to District Education officers, schools and teachers which highlights the contribution of arts learning to service students at educational risk.

Explore ways to influence funding for programs and services to support students at educational risk.

OBJECTIVE 3

To facilitate the development of relationships between the arts and cultural sector and the training sector to support the implementation of post compulsory courses of study and vocational education and training in schools.

STRATEGIES

Explore opportunities for arts and cultural sector involvement in the development and delivery of post-compulsory courses of study and vocational education and training in schools.

OBJECTIVE 4

To raise the profile and status of the arts in education emphasising both their intrinsic value, as well as the contribution the arts can make to:

the Overarching Learning Outcomes of the *Curriculum Framework*;

learning in, and expressing the ideas and content of, other learning areas; and

general education goals, such as addressing retention rates in schools and the needs of students at educational risk, improving literacy and numeracy, and the needs of boys in education.

STRATEGIES

Disseminate information and research findings.

Conduct seminars and forums.

Support the exhibition and showcasing of students work across the range of art forms including writing.

Advocating Creative Connections and its strategies at key conferences and events.

Promote existing achievements and successful projects and programs to both arts and cultural and education and training sectors.

Identify opportunities to target advocacy at young people and parents.

Seek opportunities to promote careers in the arts and culture, as well as how learning in the arts can be applied in a range of careers.

OBJECTIVE 5

To contribute to and support local and national arts in education research.

STRATEGIES

Contribute to the development of a national body of evidence on the importance of arts in

education. Support the establishment of a network of local researchers. Monitor research relevant to arts in education nationally and internationally.
OBJECTIVE 6 To strengthen the relationship between the arts and cultural sector and the education and training sector to ensure a long-term collaborative partnership.
STRATEGIES Establish mechanisms for broad and ongoing dialogue and guidance on the development of Creative Connections strategies and their implementation. Develop a collegiate and collaborative approach at a local level to achieving the objectives of Creative Connections.

ArtsEdge and Implementation of Creative Connections
Creative Connections seeks to deliver on these six key objectives with a number of identified strategies and actions for the period 2005 – 2007. ArtsEdge, a collaborative partnership since 1998 between the Department of Education and Training WA and the Department of Culture and The Arts WA, is the key strategy in implementing *Creative Connections*.

ArtsEdge supports and encourages high quality arts in education experiences in Government schools from Kindergarten to Year 12, and provides essential links to the Outcomes of the State's *Curriculum Framework*, particularly in The Arts and English Learning Areas.

ArtsEdge provides vital resources and professional learning opportunities to students and the education sector (including teachers, principals, universities and district education offices) and the arts and cultural sector.

Through a range of programs and projects, ArtsEdge seeks to assist schools to deliver cultural and arts education that is engaging, accessible, excellent, relevant and economic. Initiatives are designed to create a climate of support and acceptance for arts and culture, enriching students' experiences and enhancing learning outcomes.

ArtsEdge Projects and Initiatives
The ArtsEdge website <www.artsedge.dca.wa.gov.au> developed and launched in 2004, was recently announced the winner of the Most Outstanding (overall) and Best Government Website at the 2005 Western Australian Web Awards.

Other ArtsEdge projects and initiatives include:

1. Professional Learning
ArtsEdge provides a range of professional learning opportunities including seminars, workshops and advice linked to key Departmental policies and priorities. These include:

- Professional learning for the education sector
    - Curriculum based professional development
    - Skills based professional development
- Professional learning for artists, arts organisations and companies
    - Education policy and priorities briefings
    - Best practice working with schools professional development
- Professional learning for arts and education sector
    - Artists in schools professional development

2. Communication
ArtsEdge has focussed on improving its communication services to develop better links between the arts and education sectors. These include:

- Development and management of the ArtsEdge website
- Facilitation of networking opportunities between and amongst arts and education sectors
- Production of online calendar of arts and cultural events for schools
- Provision of a monthly enewsletter to all schools in Western Australia
- Networking opportunities for arts and education sectors

3. Partnerships

As a collaborative partnership between the Western Australian Departments of Education and Training and Culture and the Arts, ArtsEdge has both an education and a culture and the arts focus. Key to the success of the ArtsEdge program is the partnerships created between the education and arts sectors, including:

- Facilitation and support of partnerships between educators, arts organisations and teaching artists
- Arts In Education Collegial Group (network of tertiary educators)
- Arts Organisations and Administrators Arts in Education Collegial Group
- District Education Office Network of Arts in Education Officers
- ARTSmART (expo of arts organisations working in education)

4. Support Material

ArtsEdge produces and provides advice on a range of print and online support materials for schools, including:

- Biannual printed calendar of arts and cultural events
- Biannual arts guidebook detailing professional learning opportunities for teachers, regionally-based arts activities for schools and arts programs for students
- Resource material in key priority areas
- Advice to arts organisations and individuals on the development of workshop notes, curriculum resources and resource packs for schools
- Music Education Pack (part of State Contemporary Music Strategy)

The Future

As the key *Creative Connections* strategy that has already achieved great success and experiencing high recognition in both the arts and education sectors, it is considered it vital to continue the ArtsEdge alliance and enhance program delivery.

The Department of Culture and the Arts and the Department of Education and Training have committed to continue to implement the ArtsEdge program and to further expand the partnership activities in accordance with *Creative Connections.*

A summary of Creative Connections is available at <www.dca.wa.gov.au>
Further information on the ArtsEdge program is available at <www.artsedge.dca.wa.gov.au>

Close Encounters: The Contribution of Dedicated Children's Arts Centres

The Ark, Dublin: a presentation by Martin Drury

The Ark : A Key Place in a Wide Landscape

The landscape of arts education is wide and varied because of the range and nature of the arts and the range and nature of young people. It is a landscape that requires of policy-makers and providers a range of responses. The focus of this presentation is the distinctive role and value of the dedicated arts centre or arts facility for children, as exemplified by The Ark of which I am founder and first director (1992-2001). After three years of planning and development, moving swiftly from idea to finished building, The Ark opened in September 1995. It remains, as far as I know, unique as the only arts centre that is custom-designed and built from the ground up for children. By arts centre I mean one that is a *producing house* programming regularly *across all the art forms*, and *dedicated exclusively to children.*

The Ark: a pen-picture

The Ark is centrally located in Dublin (a city of approximately 1m people) almost on the banks of the river Liffey which runs through the city. It is a 1,600 sq metres building on four floors, a complete 'new-build' behind the retained façade of a 1725 Presbyterian Meeting House. The Ark has three major spaces: a theatre seating 150; a medium sized gallery and a large rooftop workshop, as well as a series of ancillary, service and administration spaces. The theatre gives onto a public square and is designed to 'face in the other direction' allowing performances to be given to 400 spectators in the open-air.

Typically, when I was director, we ran between six and eight major programs annually, each lasting between 3 and 8 weeks, ranging across the arts and serving different age-groups within the overall target cohort of 4-12 year olds. In addition, the annual program also included a wide range of short-term projects (lasting about one week) and many once-off events. There was a core permanent staff of sixteen covering administration, technical support / building management, and programming. In a typical year's work up to 50 artists of all disciplines would work in or for the centre on short or medium term contracts, with an approximate whole-time equivalence of about eight artists' annual salaries. Some 22,000 children and 3,000 adults visited annually (representing 100% capacity) in school term, at weekends and in holiday time. The annual budget grew over the years but in ballpark terms was approximately AU$1.2m with about 0.8m coming from the public purse (chiefly the national Arts Council) and the balance from donations, sponsorship and earned income.

Given the early success of The Ark and the reaching of 100% capacity within a year of opening, we established, after four years, a sister organisation with separate funding, dedicated to touring The Ark's programs nationally and to developing outreach projects especially in disadvantaged urban community settings and children's hospitals.

Ten Guiding Principles

The focus of this paper is an outline of some of the governing principles of The Ark. They are not exclusive to The Ark, of course and while I have distilled them and shaped them and feel a strong ownership of them, they are also the product of reading, reflection and engagement with a whole range of people in Ireland and internationally who have researched, written and practised in this field. The enumeration of ten principles is somewhat arbitrary but space requires me to be selective and so I submit to the compelling power of the figure ten and offer the following.

1. Citizen Child

Article 31 of the U.N. Convention on the Rights of the Child embodies The Ark's political imperative. Parties to the Convention *shall respect and promote the right of the child to*

participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity. In its architecture as a civic building (The Ark won joint first prize for best building in the 1995 Architecture Awards in Ireland) and in its programming, The Ark always sought to underline the notion of the child as citizen. Too quickly and too often we make the leap from 'child' to 'pupil' or 'student' as if these were simple synonyms. While the role of formal education in the development of young people is clearly critical, it should not obscure issues of citizenship and their implications for public provision for children, especially in a market-economy, which is becoming increasingly skilful at manipulating children into becoming 'consumers' of all sorts of goods and services, many of them 'cultural'.

2. Making Meaning / Making the Self

The arts are primary forms of knowing. Sometimes, to assert this primacy, I have taken to referring provocatively to the arts as 'the imaginative sciences', proposing an equivalence with the physical or mathematical sciences that dominate the current educational paradigm. In employing this term 'imaginative sciences', I wish also to underline that the arts are disciplines and 'means of enquiry', developing and requiring certain kinds of intelligence and contributing to the learning of certain kinds of problem-solving and decision-making.

Of course to claim too much is as disabling as to claim too little and the arts do not have any monopoly on creativity. But they do provide important and distinctive ways for children to make meaning: to make sense of their selves and make sense of the world. In good arts experiences children make themselves and make the world. The difference between making themselves and expressing themselves (the arts as self-expression) is profound. If children have poor or limited arts experiences then their selves are poorer and more limited than would be otherwise. And diminished childhood is an infringement of human rights and an impoverishment of society.

3. Presentness

Children are not the audience of the future, but citizens of the here-and-now, with important cultural entitlements. An eight-year old is not a third of a 24-year old, a quarter of a 32-year old, a fifth of a 40-year old. Being eight is a whole experience and so we need to create situations where the stories, dramas, songs and images of being eight are made and shared and where eight-year olds can encounter music, dance, theatre and art as fully-realised eight-year olds rather than as adults manqués. There should be acknowledgment that there are understandings and meanings which are the preserve of eight-year olds and that, for all the developmental aspects of 'growing up', there is also a process of loss of certain attributes and understandings which are the preserve of childhood and of its different stages.

I do not want to deny the developmental imperative or to romanticise childhood but I do want to assert its intrinsic value and significance as a human state. We live in age where forces that are antipathetic to education and to sensitive development seem to be rushing us all (and children especially) from one experience to the next. Just as in the commercial world advertising creates anxiety and then consumption, there is an equivalent remorseless impulse in much of education that rushes the child from being seven to eight and then on to nine. Forced up rather than 'growing up' might be the more accurate term, just as for commercial consumption, flowers are forced rather than grown.

The role of the arts in asserting, marking and empowering presentness in human experience – and this is not at all limited to childhood - is significant. Within the constraints of this paper I can only assert my sense that there is a relationship between this notion of 'presentness' and the 'presentness' of a work of art, the 'while the music lasts' that T.S. Eliot refers to in Four Quartets.

4. Encounters

Simply expressed, The Ark was designed to be a space for children to encounter the arts and to meet with, play with, talk with, and work with artists. While the spirit of encounter was everywhere I hope, it had a special quality in the workshop where the most intense collaborations occurred between the children and artists. The architecture of the building assisted this. The internal stairs was designed to stop at the second floor allowing relatively easy access to the facilities elsewhere but then providing something of a 'buffer'. The feeling when you arrived on the second floor gallery was that you were at the top. But the building held a significant 'surprise': a large third-floor, airy, rooftop workshop which in the manner of the traditional artist's studio had great Northern light and offered perspectives on the city and a sense of being 'away from it all'. This floor was accessed by the side stairs only (and the lift) and facilitated a quality of concentration and application which facilitated the encounter between the children and the artist, most especially the artists-in-residence who worked there for periods ranging from 6 to 10 weeks developing large-scale projects.

Such encounters enrich both artist and child. There is work to be done tracking the influence and enrichment afforded to artists and their work by their encounters with children and others in such residencies and related programs in a range of education and social settings.

5. Maker-Doer and Looker-Listener

One of the reasons that people felt that the building was complete on reaching the second-floor gallery was because, at that point, it accorded with their expectation of an arts centre as containing a performance space, an exhibition space and other support and service spaces. Such attribution of space is based on the adult premise that our role is to look and listen. Most adults have long since surrendered any notion of playing, performing and making and are quite content to pay at the box office for others to 'do their playing' for them. But of course that is not true of children.

In allocating an entire floor to a workshop space and in often having all sorts of activities in the gallery and long room, and in making and commissioning dance, music and theatre that had as its central dynamic, or as a key element, or at least as an adjunct, a commitment to participation (widely defined), we sought in The Ark to create a tradition of *engagement* which ranged from looking/listening, to more engaged interaction, to full-blooded participation.

I believe that one of The Ark's innovative contributions to children's arts practice is in the visual arts and the development of a meaningful, short-term but sustained encounter in the visual arts that possessed the kind of *density of engagement* normally associated with high-quality performance experiences. These visual arts programs – at their heart was the children's encounter with the resident artists and governing them was usually both a formal discipline such as sculpture, print-making, photography and a thematic focus such as flight, landscape, animals – lasted two or three months, involved many thousands of children, and offered occasions of collective making rather more than private work.

Though there was no template, we did develop a flexible pattern that served many of the programs well. After the meet-and-greet, the children went to the theatre for a 15/20-minute audio-visual / multi-media presentation which the program staff had developed in the preparatory period (most large-scale programs were in preparation for about one year) and this display brought the children into the world of the program. After which they went upstairs to the gallery where a commissioned exhibition was on display. (One consequence of this policy is that The Ark has a not inconsiderable collection of original artwork by Irish artists commissioned for children). The children had a mediated 40-minute session in the gallery. The final element involved the children meeting a working artist in the rooftop workshop. This session took about 60 minutes and involved meeting the artist and being introduced to the materials, tools and techniques and the current task of making something for which the children were needed as active collaborators. In making distinctions between looking / listening and making / doing and in attributing the idea of 'participation' to the latter, it may appear that I am proposing a dichotomy and hierarchy. But in fact great value was placed on looking and listening as primary ways of engaging with the arts. The truth is that the quality of looking / listening is immeasurably improved by making / doing experiences and the converse also holds true.

6. The WORK of art

Placing emphasis on the work of art – as distinct from the work of art – was a guiding principle. It is one connected to the 'making' principle but also to the idea offered earlier of the arts as disciplines. In practice this meant considerable attention being paid to the practice of revealing, demonstrating and otherwise engaging with the process of making art. So in addition to the direct encounters with working artists in the workshop and the wide range of experiential encounters offered with artists of all disciplines, there was a strong commitment in the performance program to unpacking the production and design process and revealing the materials and techniques involved.

Furthermore commissioned visual artists were often asked to supply their notebooks, reference materials and examples of their working tools and materials so that the mediation of the finished work of art could include direct contact with process, inclusive of the problem-solving (and even problem-setting) revealed by artist briefs, sketches, notebooks, maquettes, model-boxes etc. How something was made is as valuable away of discovering its meaning as is the more orthodox way of enquiring 'what does it mean?'. Given the preponderance of the latter question in Irish classrooms, it seemed valuable to at least offer an alternative route and, in passing, to show that artists are often action-researchers whose daily practice is, in the language of most artists, *making work.*

7. The Arts Connected

The epithet, 'A Cultural Centre for Children' was deliberate. As the initial promotional brochure expressed it: *The Ark's program will reflect the integrated world of the child by emphasising the connections between the arts and other aspects of life such as history, the environment, religion, and science.* And I am glad to say that we were true to our word as attested by the titles of major programs like A Flood of Colour: The Colour of Nature and The Nature of Colour; Bless The Beasts; ARKitecture; Once In A Life: A Celebration of Children, Time and Photography; Flight: The Science and Sculpture of Flight or by music programs like Pulse and Zephyr which used the whole building to explore aspects of sound and music like rhythm and wind respectively.

Of course the commitment to 'connectedness' was not dogmatic. There were dozens of programs which made no such explicit connections and which were more exclusively arts-focussed. Certainly, what the spirit of 'connectedness' did not betoken was any comfort with the rather careless notion of integration which can bedevil some arts education practice and which can allow educational providers off the hook of making appropriate provision by taking refuge in the convenient doctrine of integrating the arts with other school subjects. The arts are distinctive human enterprises or disciplines ('subjects') and there are indeed fruitful *links* between the arts and other subject areas, but the proposition of some heart-warming curricular stew must be resisted.

8. Enriching the Curriculum

Mirroring the distinction between child-as-pupil and child-as-citizen is that between syllabus and curriculum. For me the latter is a wider and better-stocked river. The Ark never paid detailed attention to the primary school syllabus but it always sought to enrich the curricular experience of the children. There was a productive relationship with the Department of Education and Science in my period whereby we were able to engage the services of two primary teachers to join our program team (sadly this arrangement lapsed recently). The presence of these two teachers gave the program team a honed expertise in the design of programs for specific age or developmental levels and their calibration in terms of language and other references, as well as in the design of once-off and somewhat longer professional development workshop programs for teachers interested in developing their confidence and competence in the arts.

I have had a long-standing conviction that it is important to invest more in teachers' personal artistic selves. Just as the child is not always a pupil, the teacher is not always a pedagogue. So we sought, in a variety of ways, to enrich the teachers' personal experiences of the arts believing that if we could assist in the extension of their own comfort zone in the arts, the benefits for them and for their children would be enormous.

9. Renewing the Repertoire

As will be clear, a guiding principle was the commitment to create new work for children as well as new contexts for children to work with artists. Several impulses underpinned this commitment. One was the need to raise the bar of expectation around children's arts and about the nature and quality of work associated with this aspect of professional arts practice. Another was the fact (no less true of children's arts than of any other arts area) that repertoire stagnates unless it is re-visited, adapted and augmented. A third was the need to engage living artists to make contemporary work for living children. All art arises in a particular context (sometimes surviving beyond that context into another) but it is necessary to create *pretexts* and *contexts* where the *texts* of a contemporary dialogue between artists and children can occur.

Our commitment to experiment and innovation was, I hope an institution-wide value, but it had its most obvious expression in the commissioning of many new pieces of theatre, music theatre, and opera; in the formal experiments that resulted in the visual art experiences outlined in Section 5 above; in the series of visual concerts developed by musician-in-residence Nico Brown; or in initiatives like the creation of the installation of poetry trees in The Word Garden which sought to subvert the conventional way in which children encounter poetry.

Not unrelated is the commitment to risk-taking especially in matters of content. There is always a danger in the domain of children's arts that too high a premium is placed on 'the pleasure principle'- often a by-product of adult anxiety around some of the darker impulses of children. Without courting controversy (and sometimes there was none), I can recall a number of theatre shows we commissioned and at least one visual arts program where there was what I would characterise as an authentic exploration of 'dark' themes. Much of the cultural pap offered to children is untrue because it is premised on a sanitised version of the world and especially of human feeling. It is important that a centre like The Ark (with due regard for sensitivity and proportion) does not dodge that work or those artists whose truth-telling includes an engagement with darker or more problematic themes than are considered conventionally to be 'correct' or 'appropriate' for children.

10. Excellence

This principle should need no explicit assertion but its absence might be remarked upon! So I include it as an absolute value, provided it is qualified by an understanding that working for and with children requires working definitions of excellence that are to some degree different to those that apply in other domains of the arts. In part this has to do with the old tension between 'product' and 'process', but it is more subtle than that. The nature and the quality of an arts experience are intertwined. It might be said that there are two complementary notions of 'quality' that need to be accommodated: one pertaining to the characteristic of the experience and the other to its standard of excellence. In the domain of children's arts, inappropriate weight on the latter (sometimes weight applied from insensitive adult pre-conceptions) can lead to a distortion of the former. The need for balance applies also to the 'quality' of the artists and arts workers engaged to work with and for children: excellence in their chosen art form or discipline needs to be accompanied by a set of dispositions and attributes that would have little bearing in most arts contexts except where there is direct engagement and participation.

The principle of excellence has some simpler and more obvious applications. It is a fact that often children's arts practice has done itself few favours by a disregard for what I might describe as 'depth and density' of content and 'flair and finesse' in terms of production values and presentation. And again the two are intertwined. True excellence is often to be found in a measurement of balance between the two, so that production values neither outweigh nor mask the core ideas or impulses, nor do the ideas and impulses fail to become airborne though unresolved formal solutions.

In many ways The Ark itself serves as a paradigm: strong values, ideas and convictions led to the definition of a brief and fed a design process that pushed the architects pretty hard in terms of realising an exceptional building and, in turn, that building and its facilities set challenges for artists, programmers and children.

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Educating for Innovation: Is Creativity Necessary?

Bernard Hoffert, Monash University

This paper is a first stage in the development of research on a curriculum to enhance individual creative potential which takes the emphasis off individual disciplines and places it on building the processes used in creative activity. It is a direction to 'repurpose' education, in Sir Ken Robinson's terms.1.

It is not aimed at the arts, but at knowledge across the spectrum, but the 'repurposing' uses the arts to achieve creative outcomes. We customarily link the arts with creative activity and often refer to them as 'creative arts'; however this only serves to isolate the notion of creativity from the intellectual domain in general and establishes further barriers to ways in which we might understand the relationship between creativity and the academic spectrum.2.

1. It is generally accepted that innovation is a fundamental dimension of development and progress; whether it be in the sciences, humanities or arts, all depend on innovation to carry disciplines forward, but there is no system of education which concentrates on providing the necessary skills to innovate; rather we are faced with the standard systems of education which address the knowledge needs of a particular discipline, and rely on research to innovate within it; we educate for knowledge, not for innovation in it.

While research is the process for gaining new knowledge which can form the basis of innovation, there is no integral relationship between the research process and the achievement of innovation, without considering creativity. The DEST Website defines research as .."creative work undertaken on a systematic basis in order to increase the stock of knowledge..", but it does not provide an equivalent definition of what is meant by 'creative work'.3.

Similarly, there are no clear definitions or differentiating factors which apply to many of the terms we use in describing the path to innovation; creativity, research, discovery and innovation itself are general terms which refer to characteristics such as originality, systematic process, new knowledge or new products; but there is often a sliding across the terms referring to research and discovery interchangeably, creativity; invention or innovation as the same thing, or research as creative work, as in the previous example.4.

This does not particularly matter in the bigger picture; each discipline determines the boundaries and processes relevant to its development and sets the standards for its research achievements; while we might expect a fair degree of similarity in these, we tolerate considerable difference, as for example in the present debate between conventional research and practice based research; the real issue is advancement through new knowledge, however it is developed.

However in the more specific context, where we might be trying to identify characteristic skills which contribute to development, the problem is considerable. If we are to build study programs which enhance our abilities to innovate we need to have at least a reasonably consistent terminology and even more importantly, an understanding of the characteristic skills and processes each term reflects. It may be too severe to require definition, but I would contend that for us to have a working understanding of the skills necessary for a good researcher, a frequent innovator or someone who consistently makes discoveries, is fundamental to our ability to integrate such skills into an educational format and certainly to teach it. We have developed programs of 'research methods' to support and enhance research skills, we must move now to 'creative methods' to do the same for innovation.

Unfortunately creativity is a loaded term; it has no agreed definition, specific role or even uncontested existence and its relation to both research and discovery is uncertain. It is a term which can arouse ambiguity and dissent and confuse our understanding of the path to innovation, rather than enable greater insight; however there is no doubt that the enhancement of the skills embraced by 'whatever' we take creativity to be, are crucial to achieving innovative outcomes. This paper proposes we do away with the terminology and concept of 'creativity' and replace it with specific skills which demonstrably contribute to the development of innovative research outcomes; skills which might be regarded as characteristics of creativity, or in DEST terms, creative work. These skills would be derived from examining the processes involved in successful research which has made a creative contribution, which has resulted in innovation. The following discussion focuses on several examples of what has proven to be important research and the skills drawn upon to achieve it-the processes involved in 'creative work'. The objective is to identify the skills and abilities on which innovation depends. Once these have been identified, they can be included in our core curricula and enhance our potential to be creative. We will educate for innovation and not just for knowledge and understanding.

2. Leonardo Da Vinci has been celebrated in various contexts and particularly for his speculations about human flight. When we look at the drawings for his designs for flight, we see the examination of birds, their wings, their feather patterns, their bone structure, the shape and surface qualities of the wing and the muscular mechanisms which enabled them to move.5. Leonardo based his designs for flying machines on the close observation of birds and his drawings and sketches, recount the intense detail with which he recorded these. Through observation, he recognized that the underside of the wing was curved inward and found that this allowed the bird to be kept aloft by the movement of air over it creating an uplifting force. His designs employed this observation and established a curved underwing as the basis of how machines might be kept in the air, a development built on by successive researchers until powered flight was achieved by the Wright Brothers. Leonardo's observations were not derived from the analysis of experiment, rather they were taken from nature. The observation of his environment provided the starting point for his experimentation.

If we were to describe Leonardo's developments toward human flight systematically, it would be:
his observations of birds identified the nature of the concave underside of the wing;
he understood, or perceived this, in the context of his enquiry, the search for flight, which lead to his discovery that movement across a concave shape produces a force against it; from this discovery he imagined how humans might fly and designed machines to enable this. The 'creative work' which he produced moved from observation (recording the raw data) to perception (understanding it in the context of his objectives and making a discovery) to imagination (considering what might be possible). His designs were a response to this sequence and resulted in something new (innovation).

3. In 1903, Orville and Wilbur Wright undertook the first controlled, motor driven flight, which proved the starting point for modern aviation. The Wright brothers developed a glider with movable parts in the wing assembly, to vary the shape of the wing surface. This maximized the potential up thrust from moving air across the wing and enabled the flight position to be corrected in response to prevailing conditions. They mounted an engine on the glider and on December 17, 1903, they flew for 59 seconds, covering a distance of about 260 metres; the aeronautical industry was born. What was revolutionary about the Wright brothers work was neither the glider nor the engine, which both relied on existing technology; it was the shaping of the wing to allow a pilot to manipulate the aerodynamic impact on the structure; it was an issue of design.6. The whole aircraft industry reflects the innovations which flowed from their research. When the Wright Brothers developed powered flight, they took Leonardo's observations a step further, developing a mechanism to alter the shape of the wing surface in flight, to control the impact of the air and vary the degree of uplift; they had observed how birds change the shape of their wings during flight to respond to the movements they want to make. If we were to describe the sequence of their search it would be:

observation-seeing how birds altered different parts of the wing to control the force of the air against it; perception-considering this in the context of controlled human flight; imagination-considering how this might be used to create controlled flight. Through experimentation, they developed a mechanism for altering the shape of the wing in flight and designed it into an aircraft.

4. The philosopher Pythagoras was born on the Aegean island of Samos. According to tradition he was walking past the local blacksmith's foundry and heard the smith striking iron rods with his hammer against the anvil. Pythagoras noticed that rods of different lengths gave different sounds when struck; based on his observations he determined that the level of pitch produced by a vibrating chord depends on the length of that chord. From this discovery the understanding of musical structure and the relationships of harmonious sounds developed.7. It has also been suggested that it marks the starting point of mathematical physics. Describing the pattern of his research we find: observation-hearing the blacksmith; perception-considering these in the context of his mathematical interests; imagination-applying his discovery to the development of music and more generally, this provided the clue to understanding the world through mathematical physics.8.

5. Benjamin Franklin is well known for his experiments with electricity. One evening in 1746, while watching a summer storm, it occurred to him that lightening looked like an electrical phenomenon, resembling the spark generated from an electrified body in his experiments. These experiments had demonstrated that a pointed object, like a finger or a rod, attracted a much greater spark than a blunt object, when brought close to an electrified body. Franklin then drew an analogy between a cloud and an electrified body, and concluded that lightning was an electrical discharge; he imagined a parallel in nature, to his experiments with electricity, and went on to speculate how the destructive power of lightening could be controlled by the use of lightening rods. He wrote: "may not the knowledge of this power of points be of use to mankind, in preserving houses, churches, ships and cont, from the stroke of lighting, by directing us to fix on the highest parts of those edifices, upright rods of iron made sharp as a needle, and gilt to prevent rusting and from the foot of those rods a wire down one of the shrouds of a ship, and down her side till it reaches the water? Would not these pointed rods probably draw the electrical fire silently out of a cloud before it came nigh enough to strike, and thereby secure us from that most sudden and terrible mischief?" 9.

Again the pattern emerges: observation-Franklin noted that lightening appeared to be like an electrical charge; perception-he found that electricity was attracted by a pointed object; imagination-he speculated about the possibility of a lightening rod and the wondrous applications of this innovation.

In each of these examples, observation, perception and imagination emerge as significant dimensions of the path toward innovation. While imagination might be expected, observation and perception are not usually linked with creativity or innovation, being regarded as mechanisms for gaining information. But imagination does not occur in a vacuum; while its substance may be the fantasies and daydreams of the unfettered mind, for these to be used in practical developments a context needs to be established in which they can have meaning; observation and perception establish the raw data and relevant context for this to occur; as Pasteur remarked, 'Fortune favours the prepared mind'.10.

6. The previous examples can be related to the more traditional areas of research and knowledge development; the following example is drawn from art, a more usual domain in which creativity is recognized. In 1908, the Russian painter Vassily Kandinsky, then a resident of Bavaria, was returning to his studio from his after lunch walk. As he approached the door he saw a painting on the easel which was not the one he had been working on during the morning; it was alive with brilliant colour and expressive vitality and seemed to achieve what his paintings had not. As he drew closer he realized that the cleaner had been to the studio and replaced his painting upside

down on the easel; the work was his but he saw it in terms only of colour and form, rather than the images of the landscape which he had been described by his shapes. Kandidnsky recognized the emotive power of colour and imagined an art independent of representational meaning. Abstract art was born.10. Abstraction shaped Kandinsky's art production for the rest of his life and he laid down the tenets and assumptions on which it was based in his book, Concerning the Spiritual in Art. Kandinsky follows the same pattern: observation-he sees the painting upside down and unrecognizable; perception- he discovers that colours and shapes have an independent expressive power; imagination-he speculates on an art free from the limitations of representation, able to express the metaphysical qualities of experience.

7. An interesting example is found in the work of Professor Richard Florida, of Carnegie-Mellon University, a major contributor to recent discussions on creativity. In his 2001 book, The Rise of the Creative Class, he refers to noticing a strong similarity between the distribution of the gay community in the USA and the development of centres of new technology; his statistical analysis of this showed a significant correlation. He made a similar observation and subsequent analysis of the location of areas of density inhabited by writers and artists and found a parallel situation. Florida referred to both a Gay Index and a Bohemian Index which aligned with the presence of economic development. He concluded that economic growth was occurring in places which were 'tolerant, diverse and open to creativity'. Florida's observations lead to one of the pivotal contentions of his text, that creativity leads to productivity and economic growth.11. Florida's research follows the same pattern: observation-finding the various patterns of distribution (technological growth, gay communities, artists); perception-discovering the correlation which existed between them; imagination-speculating that creative people were fundamental to economic growth as well as, and through cultural development.

8. This paper seeks to develop a taxonomy of innovation; an identification and understanding of the skills which contribute to innovation. On the descriptions above observation, perception and imagination emerge as important dimensions of the development of both new knowledge and innovation; they are skills which are employed in the analysis/synthesis of experience into creative outcomes. I do not propose that this is a comprehensive list; feeling, for instance, is an important part of other examples of creative work, as is aesthetic experience; however it is sufficient to point the way to an educational format for innovation.

Professor Teresa Amabile, heads the Entrepreneurial Management Unit of the Harvard Business School. Her research has been grappling with problems of creativity for nearly 30 years. Her entire research program is devoted to creativity and she is recognized as one of the foremost contributors to business innovation. A major part of her research program is to observe creative people and derive information about the creative process from these observations. This aspect of her work which has been on going for eight years has altered the view of how innovation occurs, challenging the views that creativity is type specific and that pressure and money are creative motivators.12. As the myths of creativity are set aside by such research, the opportunity to systematically build a pathway to innovation becomes more viable and the isolation of characteristics of creative work offer direction.

Observation, perception and imagination are familiar aspects of the visual education curriculum. Every art school in the country emphasizes their importance through its programs of study; but the objectives of all of these studies are art based; they may be toward professional, art educational or other art related outcomes, but they are always grounded in the art discipline. Further, they are skills which are demonstrably successful in contributing to creative development in art-our art schools produce artists of outstanding calibre.

It now remains for us to separate our understanding of these skills from the context in which we customarily apply them and recognize their potential more generally. They are integral to the

production of creative work; we can teach them successfully in a particular context; why not teach them in another, the context of innovation. If we teach these skills around objectives aimed at innovation we can develop a curriculum for enhancing creativity, separate from the discipline in which it might be applied. The skills are generic and apply to the process of achieving innovation across disciplines, just as the examples used to identify the skills were drawn from different domains of knowledge. We need to introduce education for innovation; what we might call 'Ednovation'. Whether we undertake research in science, technology, the humanities or art, the study of Ednovation could provide the core skills we need to innovate; to apply the knowledge of our discipline creatively, to undertake 'creative work' and by so doing, develop new knowledge which can contribute to innovation.

This paper provides a first stage of the development of Ednovation, identifying its content: it remains for us to specify its objectives and determine its curriculum and these may vary according to the level of the study. But the content is clear, and there are established ways it can be taught. Ednovation could become a core part of any undergraduate degree and the 'creative methods' of any research study.

Notes

1. Robinson, Sir Ken, Keynote address, NEAS conference.
2. ibid
3. Definition of Research, DEST website.
4. Robinson, Sir Ken, op cit, Acknowledging the lack of definition of terms, Sir Ken proposed definitions for creativity and imagination.
5. Da Vinci, Leonardo, Codex on the Flight of Birds, in Leonardo Da Vinci, Reynal and Co. NY.
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8. Russell, Bertrand, History of Western Philosophy, George Allen and Unwin, p.53.
9. Koestler, Arthur, op cit, p.203
10. Pasteur, Louis, in Koestler, op cit, p.113.
11. Kandinsky, Wassily, Concerning the Spiritual in Art, Dover,
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Immersion In The Arts For Learning & Living

Bella Irlicht AM, Martin Comte Ph D, Pam Russell FACE

We want to share with you a change process based around the Arts at Port Phillip Specialist School in Melbourne. The school caters for children from age 3 to 18 with a wide range of disabilities.

The traditional delivery of curriculum has generally been inappropriate for students at Port Phillip Specialist School. Their needs are such that it does not make sense merely to duplicate the curriculum that is offered in mainstream schools. The majority of children are working between Levels 1 to 3 of Victoria's Curriculum & Standards Framework II (that is, Years 1 to 4 of primary school), but some are performing below this.

What we present is an exemplary model in school improvement. In presenting this to you we are discussing it from four related perspectives: the "Why", the "What", the "How" and the "Now What?" (in other words, how does this fit into a larger picture?).

We begin with the "Why". Three years ago, Bella Irlicht, Principal of Port Phillip Specialist School, confronted four basic issues: First, how to make the curriculum more meaningful to ensure optimal development for the school's unique students. Second, how to resource the project in terms of both human and physical resources. Third, how to maximize the engagement of staff and the wider school community in the process of change. And fourth, where to find the right people who could lead the process.

Underscoring this was a profound belief in the power of the arts. We were convinced that the answer to the first issue (how to ensure optimal development for the students) lay in making The Arts the basis of the curriculum, given the students' unique learning and developmental needs. What has evolved is an innovative curriculum, the core of which is The Arts – music, dance, drama, and visual art. The Arts now underpin all areas of the curriculum, including literacy and numeracy.

The children at Port Phillip Specialist School are different. Their needs are different. And therefore the delivery of curriculum needs to be different. Children attending this school generally don't learn like most other children. The learning styles that are stressed in mainstream schools are often inappropriate in this school where children, regardless of their age, learn by doing. Consequently, an ongoing task is to maximize opportunities for the children to be involved with their whole body and mind. It is essential that teaching involves every sense. This, of course, is what The Arts, collectively, do. No other medium does it so well. And it is for this reason that The Arts are at the core of the new curriculum.

The experience of the school's teachers over many years has been that arts activities facilitate development and learning in a range of areas. In part it is the non-verbal nature of the arts. And in part it is because children can express things in music, movement, dance, drama and visual art that they are unable to express in language. (This, of course, is true also for children in regular schools.)

And so Port Phillip Specialist School set about the task of reviewing and re-writing its entire curriculum – not simply its arts curiculum. Integral to this project was the appointment of an outstanding team of Consultants. There were no appropriate models for writing a curriculum for a specialist school that had the arts as the basis of learning and teaching of *all* subjects.

Effectively, the curriculum has been turned upside down and the consultants, working closely with the staff, have come up with a radical alternative to teaching and learning in specialist schools. They have designed a curriculum that is sensory in nature – a curriculum in which the arts are explored and used educationally, instrumentally and therapeutically to maximize sensory

experience, development and learning across all curriculum areas, including English and Mathematics.

To implement the curriculum the school saw the need to build a dedicated Visual and Performing Arts Centre. Financial assistance was given from a range of philanthropic organizations, individuals and the state government. This Centre, which was officially opened during the Australia Council conference in Melbourne, has cost 2.3 million dollars.

Now to the "What". . . Our challenge here was threefold: First, to develop an arts culture within the school. Second, to integrate learning within the framework of the arts. And third, to establish a nexus between Arts Therapy and Arts Education.

At the outset it needs to be stressed that in wishing to put The Arts at the centre of the curriculum the aim was **not** to downgrade essential areas of learning: on the contrary, the aim was to use the arts instrumentally, as tools to learning across the broad curriculum perspective, so that English, Mathematics and other Key Learning Areas were taught more effectively than in a traditional curriculum model.

It also needs to be noted that in a school of this type the arts have not only an educational role, but also a therapeutic role. Arts Therapy is extremely important for children in this school. And so another aim of the project was to strengthen the school's commitment to the arts as therapy as distinct from an emphasis on arts education. The goals of these two streams – arts education and arts therapy – are not the same, even though there are some overlaps in terms of process. But in addition to these two approaches, the vision brings in a third stream: the arts as a *tool* for learning across all curriculum areas – again, as with therapy, understanding of the arts *per se* is not the primary goal in this approach. Underpinning **all three streams** is an emphasis on sensory learning.

To some extent, the school already had an arts culture. But what was not apparent were the linkages between the arts in education and arts therapy. It is vitally important in this school that arts educators and arts therapists work collaboratively.

We had to set about establishing a culture in which it was recognized that the arts in education and the arts in therapy need not be seen as discrete areas. And relatedly, we also had to ensure that each art form was not treated as a separate, rigid entity: between art forms themselves there is also a degree of overlap. A teacher or an arts therapist working in music, for example, can easily slide into a dance or dramatic activity, where appropriate. In other words, it is important that our arts teachers and our arts therapists feel free to move from one arts modality to another according to student needs. Of course, this requires much more flexibility in thinking on the part of arts educators and arts therapists compared to working in one arts modality only. And this flexibility underpins the use of the arts in the new curriculum.

The school has had to make some new appointments, particularly in relation to arts therapy. No longer are arts therapists seen as 'additional': they are essential to the overall program. And classroom teachers too are being assisted to incorporate arts therapy into their work with the children.

As a result of the process of curriculum change, the school now emphasizes not only that it has a music specialist, but also a music therapist; not only an art specialist, but also an art therapist; not only a drama specialist, but also a drama therapist; not only a dance specialist, but also a dance therapist. The school has defined and embraced the differences and commonalities between an arts specialist and an arts therapist, and is emphasizing more strongly than it has in the past the value of the therapist. And all of these specialists work closely with the paramedical staff located at the school: the physiotherapist, occupational therapists, and speech therapists.

In a very real sense we can see the vision of the students through their arts works. Their creative endeavours, their performance abilities, their interpretive qualities and their overall participation in the arts all enable them to communicate and comment on themselves and their world. What a powerful tool the arts provide for teaching and learning!

Now to the "How". . . The process for the review and development of the curriculum had three key stages: Initiation, Implementation, and Institutionalisation.

The **Initiation Stage** included, *firstly,* developing the vision for the new curriculum with staff, the school community and the broader community. *Secondly,* gaining commitment from these stakeholders to undertake the project. And, *thirdly,* engaging an Educational Consultant, Pam Russell, to manage the curriculum change process.

Pam became the Project Manager. Her belief is that bringing about change in an organization requires careful planning, choice of appropriate processes, and implementation over time, enabling engagement by all members of the organisation. And keep in mind that the development and implementation of our new arts-based curriculum was undertaken in parallel to the designing and building of the school's Visual and Performing Arts Centre.

Pam developed a process that ensured the involvement of all staff and celebrated and utilized existing good practice. To this end, she formed a team of consultants with expertise in arts education, arts therapy, special education, and curriculum development. The team of consultants, informed by the principal's vision, and data collected from all stakeholders, designed the new Visual and Performing Arts curriculum.

At the second stage, **Implementation**, a Curriculum Co-ordinator was appointed to support staff as they re-framed the delivery of the new, innovative curriculum. This necessitated reviewing all school policies within the framework of the new model. At the same time, new staff were employed to implement the curriculum.

The third stage is that of **Institutionalisation**. This is ongoing and will include an evaluation of the program at the end of the first, year. The program will continue to develop and evolve over time. We will know that the curriculum has been institutionalised when people say "At Port Phillip Specialist School we do everything through the Arts!"

Finally, let us move on to the "Now What?". . . We believe that these developments at Port Phillip Specialist School have international significance for a number of reasons. The school is an example of an educational institution with high social capital. Increasingly, schools around the world find that they cannot 'go it alone' in their efforts to meet expectations. Certainly, Port Phillip Specialist School has formed a number of partnerships to achieve desired goals for its students.

There is also increasing interest around the world in school systems that personalize learning, that is, adopt approaches to learning and the support of learning that treat the *student* (and not the classroom or the school itself) as the key unit of organization. This is part of the 'new enterprise logic of schools'. Personalising learning places particular demands on the school and its teachers, especially in respect to the design of learning experiences, timetabling and assessment. For mainstream schools, this is seen as particularly difficult, because they are not normally organized or resourced for such an approach. Many consider it an impossible challenge in large schools. Port Phillip Specialist School however has 'bit the bullet' and personalized learning because it recognizes the nature of the differences among its students. Mainstream schools can learn from this approach. It is an approach that can be adapted to any school no matter the size.

The fact is that we now have a lot of research – particularly relating to the Middle Years - telling us that there are countless children who are not engaged in learning. We now know much more about learning styles. What schools haven't done is provide learning experiences for teachers to enable them to take the knowledge gained from research into their practice. Education systems have not been very successful in embedding the research knowledge into the culture of the school. That is, we haven't assisted teachers to take theory into their practice. It is this that is being addressed with fervour at Port Phillip Specialist School. And it is being done through The Arts.

Another feature of the school is the manner in which it networks the support of teachers with several experts in the private and public sectors who are 'on call' to assist on any matter. When combined with a specialization in the arts, whose pedagogies are more personalized than in any other area of the curriculum, the power of personalization is increased significantly.

It must be stressed that the school hasn't turned to the arts as a soft option. Far from it! It has embarked on an experiment that we believe will have great benefits for its students. It's an experiment that will be the subject of ongoing evaluation and refinement over the coming years.

When people talk about schools they tend to talk about primary schools, secondary schools, and the 'other'. Port Phillip Specialist School, however, is decidedly not the 'other.' Port Phillip Specialist School is a world leader because staff have a deep knowledge about how kids learn and a depth of experience in the setting of goals. The school has implemented a world-class curriculum based on sound principles that could be effective for all children in all schools. By using The Arts as the basis of its teaching, Port Phillip Specialist School is not only renewing children's perceptions – but giving them and those who work with them *new* perceptions.

ARTSsmart – South Australia's Education Strategy 2003 - 2006

Steve Marshall, Department of Education and the Arts, South Australia and Caroline Treloar, Arts SA

Arts SA has made a strong commitment to ARTS*smart*. We believe it's vital that our children and young people have opportunities to work with professional arts practitioners and to engage in learning through the arts.
This morning, I'm going to:

1. highlight the reasons for ARTS*smart's* achievements to date
2. provide some examples of successful ARTS*smart* initiatives, and
3. talk about the action plan that the ARTS*smart* Steering Group is developing to strengthen ARTS*smart's* impact in future years.

Reasons For Artssmart's Success to Date
The major reason for ARTS*smart's* achievements to date has been the close collaboration that has occurred between the arts and education.

ARTSsmart represents a shared vision. It was developed by committed members of the arts and education sectors, who consulted widely across the State, and has been officially endorsed by both Premier Mike Rann, in his capacity as Minister for the Arts, and the Minister for Education and Children's Services, as a joint policy initiative for the education and arts portfolios with a modest budget.

So we began the implementation of ARTSsmart in 2003-4, with the knowledge that ARTS*smart* had broad support. It is linked to the Government's 10-year strategic plan for South Australia, which has major objectives and specific targets in fostering creativity and innovation. ARTSsmart has also built many practical links with the Government's Thinkers in Residence program, including creativity, art and science (the UK's Baroness Professor Susan Greenfield), story-telling via film and documentary-making, and the curriculum and teacher training pathways for digital screen creativity (Canadian Peter Wintonick).

ARTS*smart's* implementation has been overseen by an ARTS*smart* Steering Group, which has representation from a number of key arts agencies (such as the SA Youth Arts Board and Country Arts SA) and the tertiary arts education sector, and arts practitioners, as well as the Department of Education and Children's Services and Arts SA.

At the beginning – despite our shared vision for ARTS*smart* – were a few issues to be addressed.

- The Steering Group sometimes felt frustrated about the amount of time, planning and ground work required to implement some initiatives;
- Some members perceived the potential for ARTS*smart* to take over their territory or perhaps undermine their role.
- And in some quarters, there were unrealistic expectations that ARTS*smart* would provide a rich source of funding that could be tapped for the immediate benefit of all.

But over time an enthusiastic relationship has developed that has enabled the Steering Group to share ideas, map aspirations, and make positive connections with each other's work. Of course, we would like greater funding to help expedite some aspirations but we have also come to realise that together we can achieve significant progress.

We have now reached the stage where a number of arts companies and artists who have been involved in arts projects are promoting themselves as ARTS*smart* artists and companies. And

children who have not participated in ARTS*smart* projects – but others in their school have – are now asking when they too can get involved in ARTS*smart* activities.

A major factor in reaching this point has been the support that ARTS*smart* has generated among senior players in the arts and education sectors.

And the schools where ARTS*smart* has been most successful are those where the principal or deputy principal has had a positive experience with ARTS*smart* and become an unofficial champion of ARTS*smart*.

Examples of Successful Arts*smart* Projects
ARTS*smart* (with its three outcomes and five implementation strategies (which my colleague Steve Marshall outlined at the beginning of this session**)** has provided an overarching framework, within which the education and arts sectors can work together systematically to provide learning experiences for children and young people.

To date, ARTS*smart* funding has been focussed on the two clusters of schools and preschools in disadvantaged areas to the north and south of Adelaide, and it is here that most has been achieved – however, progress has been made in implementing all five ARTS*smart* strategies.

Today, I'm going to talk to you about two model projects supported with ARTS*smart* funds, which culminated in performances in this year's *Come Out* Festival for children and young people. The projects engaged students in disadvantaged schools to the north and south of Adelaide. Some of the schools were part of the ARTSsmart clusters but others were not.

Makin' it Peachey
The *Makin it Peachey* project provides a good example of what can be achieved through community partnerships. The project involved a partnership between the arts, education, the local council (the Playford City Council) and local community organisations. And it was overseen by a reference group with strong local representation.

The *Makin' it Peachey* project targeted young people aged from 14 to 16, from the Peachey Belt in Adelaide's outer northern suburbs, who were at serious risk of leaving school.

The project was managed by the Carclew Youth Arts Centre and led by the Director of the Urban Myth Theatre Company, but also involved artists working in dance and contemporary music, as well as local youth and wellbeing workers. In addition, University of SA researchers tracked the progress of the project's participants.

Makin it Peachey was a tough project with many difficult behavioural and other issues, but ultimately it managed to engage most of its participants. Of the 20 young people who began the project, 15 saw it through to the hip-hop performance they developed for *Come Out*. This was a very good outcome and retention rate. The families and parents were delighted with the positive changes in their teenagers' behaviour and engagement with learning, and they were full of praise for the project in their feedback to the two high schools involved.

The project's success has led to further funding through the SA Government's Social Inclusion Unit (part of the Department of the Premier and Cabinet, as is Arts SA), which is charged with increasing school retention as one of the Government's top priorities. The unit's Northern District Innovative Community Active Network (ICAN), which is driven by local needs, has provided $25,000 to extend the project in 2005. Eight of the project's young participants are now receiving one-on-one mentoring to help build their skills and talent in the particular area – be it dance, music

or technical production – that sparked their interest in the *Makin it Peachey* project. Again, this is a good outcome and engagement/retention rate.

The Northern District ICAN has also provided a further $93,500 to run a larger scale project in three further secondary schools in the outer northern suburbs in 2006.

The knowledge gained in this year's *Makin it Peachey* projects will provide a strong foundation for this project. And the University of SA researchers are keen to remain involved and continue to track the outcomes of participants. And the local reference group, which oversaw the original *Makin it Peachey* project, is overseeing the new projects, and is likely to continue into the future.

Projects like *Makin it Peachey* are important. They not only build the participants' self esteem, they also build their families' esteem, and this is a healthy start to building a stronger community. And the strong emphasis on local decision making helps to build local ownership and the long-term sustainability of such initiatives.

The Social Life of Butterflies
A second model project, also managed by Carclew Youth Arts Centre, entailed the Southern Youth Theatre Ensemble running a workshop program for 240 year 6 and 7 students in four disadvantaged schools to the south of Adelaide over terms two and three in 2004.

A group of students self selected to participate in the development of a script and performance entitled *The Social Life of Butterflies,* which dealt with issues facing young people as they make the transition from childhood to adolescence, and from primary to high school. The project included the development of a new Artists' Resource Kit (ARK), which will include print and online materials to assist artists and teachers with artist in schools projects.

I'd now like to show you a clip from an ARTS*smart* forum held during the Come Out festival earlier this year, where Therese Dunlop (the Principal of Noarlunga Downs Primary School) and Marie Wright (a year 6–7 teacher at the school) describe some of the positive outcomes from participating in *The Social Life of Butterflies* project. Note that neither the principal nor the teacher had any previous arts experience, and that the school had its best attendance record ever for years 6 and 7 during the life of the project.

The Future – An Arts*smart* Action Plan
The ARTS*smart* Steering Group is currently developing an **action plan**, which identifies a range of initiatives for significantly extending ARTS*smart's* impact across the South Australia, beyond the ARTS*smart* clusters of disadvantaged schools to the north and south of Adelaide.

Introducing ARTSsmart branding/badging
These initiatives include developing an ARTS*smart* quality assurance badging or branding strategy. The ARTS*smart* brand will have two streams.

- One will provide accreditation for schools and preschools that meet a set of ARTS*smart* criteria in delivering a systematic arts-rich education to their students.
- And the other will provide accreditation to professional artists, arts organisations (such as Cirkidz), arts events (such as South Australia's Come Out Festival for Young People), and arts programs (such as Carclew's artists-in-schools program) that provide services to schools and preschools.

The ARTS*smart* brand will enable us to capitalise on the positive energy that ARTS*smart* is generating and to extend its reach.

Creative thinking, new literacies and UpLoad
Another priority for the ARTS*smart* Steering Group is identifying opportunities that will build the ability of children and young people to think creatively. In the longer term, this will enhance their capacity for innovation.

The Steering Group is currently exploring some initiatives that would capitalise on the residency of the Canadian documentary maker Peter Wintonick (who featured in the film clip Steve Marshall showed us this morning) and another recent thinker in residence, the British neuroscientist Baroness Professor Susan Greenfield.

Peter Wintonick's residency has already led to a multi-agency Government commitment to improve media literacy in our schools, in recognition of the growing importance of visual texts and sound in the lives of young people.

Baroness Professor Susan Greenfield's residency focused on the nature of creative thinking and highlighted some of the links between creativity in the arts and science. Susan heads up the Oxford University's newly established Centre for the Science of the Mind.

We are now considering a new creative and critical thinking program for schools, called *Up Load,* as an arm of ARTSsmart. *Up Load* would target high school students in years 8 – 12, about to make critical career decisions, drawing the arts and science together under a creative thinking banner with an emphasis on posing and solving problems.

This program would include in-school mentorships, which would provide opportunities for leading arts professionals, scientists, environmentalists and entrepreneurs to work with groups of young people to investigate a range of challenging issues, which are linked thematically to the curriculum framework.

UpLoad would reinforce and add value to ARTS*smart* and other existing policy initiatives, such as the Science and Mathematics Strategy. It would also highlight the important role the arts can play in learning across curricula.

Other Initiatives under consideration
Other initiatives identified in the action plan being developed by the ARTS*smart* Steering Group include:

- Expanding the Carclew Youth Arts Centre's highly successful artists in schools program to ensure that schools and preschools across the state have more frequent and regular access to a wide range of artists, including those working in new multi media
- Expanding the role of Arts SA's Public Art and Design program in schools and preschools by identifying sites about to embark on capital works projects, and encouraging them to commission artists to work with their students to design public art features within these projects
- appointing well known SA and national identities as ARTS*smart* champions
- developing a professional development program to support short-term secondments for teachers in arts organisations and to encourage "twinning" arts practitioners or academics as mentors with teachers
- working with teacher accreditation bodies and tertiary institutions to upgrade their pre-service and in-service training in the arts for teachers
- investigating the feasibility of holding a national arts education symposium in Adelaide in 2008, capitalising on the ASSITEJ world congress and festival which Adelaide has now won the right to host.

- extending ARTSsmart into the early childhood sector, through university and TAFE teacher and childcare worker education programs. A recent study of economic productivity for SA has concluded that skills development and influences in a child's early years are the most critical for future productivity.
- advancing *Learning Connect – a* project supported by Country Arts SA and the Australia Council – to enhance arts learning and experiences for children in regional SA.
- inviting the Principals' Association and the parents' council to join the ARTSsmart reference group.

The University of SA is also proposing to introduce a graduate diploma in Arts Education, further extending the expertise and the value of the arts in teaching and learning right across the curriculum.

And finally, the Steering Group is keen to expand research and evaluation. We are already gathering data in the ARTS*smart* clusters of schools to the north and south of Adelaide and tracking the outcomes of the *Makin' it Peachey* project, and our excellent *Windmill Performing Arts* company for children and families is working with the University of SA's de Lissa Institute on *Children's Voices*, a longitudinal study exploring the outcomes of children's engagement in quality theatre.

However, we know we need to do more, especially in terms of building partnerships with tertiary and research institutions and identifying a range of funding sources. Arts SA is committed to extending the life and reach of ARTSsmart, and we hope that DECS will too.

Research and evaluation will help us to identify which strategies and interventions work best and why. It will also give us further evidence to promote the positive outcomes of an arts-rich education and help to ensure the sustainability of ARTS*smart.*

However, I want to close by emphasising the power of positive relationships between the arts and education sectors and across government. Working together for the benefit of South Australia's young people is at the heart of ARTS*smart*, and ARTSsmart is gaining momentum and a real sense of identity. Within the Steering Group, there is now a strong focus on outcomes and partnerships.

We also see great potential in the links with other State and Commonwealth initiatives, such as the joint national cultural and education Ministers' statement, the National Education and the Arts Network, the Council for the Humanities, Arts and Social Sciences, and events such as this symposium.

Creativity in Schools

Maureen O'Rourke, *Australian Centre for Effective Partnerships*

Abstract

This paper reports on a creativity initiative in Victoria which included strategies that aimed to raise the issue of creativity in education and community circles, test out ideas in schools and produce a clear message as to the importance and rationale for a higher profile for creativity in schools. The initiative also aimed to identify a future research agenda. A guiding concept of creativity was identified by an expert advisory group to assist educators and parents to better understand what creativity entailed: "When we are creative we see the world in new ways, we ask new questions, we imagine new possibilities and we seek to act in such a way that makes a difference". A pilot program with four schools engaged teachers in awareness-raising about the concept of creativity and the implications for day to day practice in classrooms. After examining their existing practice and understandings, teachers were provided with the opportunity to work in partnership with a creative practitioner to create new learning opportunities for students around matters of significance to their community. This paper reports on the learning from the pilot, particularly the challenges of working in partnership with practitioners, the effectiveness of the professional learning strategies trialled and the learning and insight demonstrated by students. Links to other international initiatives and the challenges for assessment and reporting will also be addressed.

Introduction

The Victorian Schools Innovation Commission (VSIC) Creativity Initiative was established with the support from a private foundation to explore how a stronger focus on creativity in public schools could better enable children and young people to engage with the demands of 21st century learning. This was in response to local and international research that highlighted the importance of creative education (National Advisory Committee on Creative and Cultural Education, 1999) and a need for this kind of learning to be associated with core curriculum. Local research also called for creative endeavours to be more consistently valued as important areas of learning. In order to begin raising awareness about creativity in schools, it was necessary to clarify what we understood by creativity and to craft a clear message as to why creativity should be considered as core curriculum. A multi-sector Advisory Group developed a statement to further this understanding. Secondly, a small pilot program with four schools was implemented, with a focus on teacher and student learning and community partnerships.

Developing a shared understanding of creativity

VSIC established an Advisory Group which drew members from the different sectors of education, business, government and community. Each of these members agreed to advocate the importance of creativity through their own networks and raise awareness of the work of the pilot. Members of the Advisory group also nominated creative practitioners who could assist the project and several of these were shadowed by teachers early in the project. A guiding concept of creativity was developed by the Advisory Group: "When we are creative we see the world in new ways, we ask new questions, we imagine new possibilities and we seek to act in such a way that makes a difference".

The Advisory group also determined that concepts of creativity generally entail**:**

- use of imagination, intuitive and logical thinking
- a fashioning process where ideas are shaped, refined and managed
- pursuing purpose to produce tangible outcomes from goals
- disciplined application of knowledge and skills to make new connections
- originality or production of new ideas, perspectives or products
- expression influenced by values
- the value of what is produced is open to the judgement of others

- collaboration, evaluation, review and feedback

(See References for list of source reports)

Several significant reports published in the UK highlighted the important of creativity in a broad sense, for example, "Creativity will increasingly be the key to a country's cultural identity, to its economic success and to individuals' well-being and sense of fulfilment (Department for Culture, Media and Sport, 2001) and "Education worldwide faces unprecedented challenges: economic, technical, social and personal. Policymakers stress the urgent need to develop 'human resources' – in particular creativity, adaptability, and better powers of communication (NACCCE, 2000).

The VSIC Advisory group crafted four statements in an attempt to encapsulate the major reasons why enabling creativity should be a priority in the education of our young people:

1. **Creativity enables individuals to structure rewarding and fulfilling lives.**
   The world that our children face will be complex, ambiguous and uncertain. They need to be equipped with curiosity and confidence in order to exercise choice and respond positively to opportunities, challenges and responsibilities, to manage risk and cope with change and adversity. A creative life generates excitement and personal delight. Creativity also emerges from the struggle to deal with what is dark about ourselves and the surrounding world.

2. **Creativity stimulates learning and enhances literacy.**
   With creativity, children are more likely to make full use of the information and experiences available to them and extend beyond habitual or expected responses. When children are encouraged to think independently and creatively, they become more interested in discovering things for themselves, more open to new ideas, and keen to work with others to explore ideas. As a result, their motivation, pace of learning, levels of achievement and self-esteem increase. By developing the capacity of teachers to teach creatively, we also increase the opportunity for students to develop their ideas in disciplined and creative learning environments. The capacity to transfer, transform, create and innovate is an important dimension of 21st century literacy practice.

3. **Creativity is a driving force of economic growth.**
   Today's global economy increasingly runs on knowledge, creativity and innovation and the ability of nations to attract, retain and develop creative people. Knowledge, imagination and individual creativity are the wellspring of innovation, and the ability to innovate is increasingly acknowledged as *the* critical corporate asset of the 21st century – supplanting land, labour and capital – and a major source of individual, corporate and national competitive advantage. Creativity, innovation, inventiveness, entrepreneurship and enterprise are valued social capital.

4. **Creativity is essential to tackle the social, cultural and environmental issues facing communities in the future.**
   Creative approaches are required if society is to respond positively to the challenges and responsibilities associated with rapid change, uncertainty and adversity. Schools and communities that equip students to be creative will generate individuals capable of fuelling a vibrant and innovative cultural, social and economic life. Individuals acting together transform society. Social cohesion, environmental sustainability, economic prosperity and effective governance will depend on people's ability to unlock their creative potential and form new connections and interactions. School systems cannot afford to ignore the mandate to transform the way we educate young people so that their creativity is enabled.

The following pilot program tackled this challenge in two primary and two secondary schools.

The pilot program

The intention of the pilot was to raise teachers' awareness about creativity, test ideas about how best to promote children's creativity and embed creative learning across the curriculum.

1. Teacher awareness of creativity

The first cycle of the program focused on teacher professional learning, with an assumption that this would lead to new learning opportunities for students. There were three dimensions to the professional learning:

- A workshop program conducted each term
- A four week action research cycle
- Partnerships and engagement with creative practitioners

The workshop program provided teachers with opportunities to work with creative practitioners, develop their ideas for the classroom, and discuss their experiences as they tried new approaches with their students. Working with creative practitioners proved to be both stimulating and challenging and also brought to the surface some interesting challenges and issues associated with being creative. A session with a film maker/photographer was well received by the teachers. The program encouraged the group to deal with ambiguity and possibility, as well as take a risk. A second session with a dancer/choreographer was more challenging. This session highlighted personal attributes and resilience necessary to successfully engage in unfamiliar practices and significant new learning.

One particularly successful mid-year workshop activity involved teachers in observing the practice of acknowledged creative teachers and engaging in discussion and reflection (*The Creative Classroom Series*). Not only did this cause teachers to reflect upon the creative possibilities in these classes, it also challenged them to think about why they were drawn to particular teachers and more dismissive of others. The 'lens' of creativity therefore proved very useful in enabling teachers to see their practice differently and break out of taken-for-granted assumptions about teaching.

Teachers also went out into sectors other than education to shadow a creative individual for a morning and conduct an interview with them. This activity also led to some surprise findings, particularly in relation to some of the common attributes that teachers identified in their creative practitioners, for example, resourcefulness, networking, drive and passion, risk-taking, professionalism and precision, high organisational skills, flexibility, adaptability and communication skills. They were able to make a link between creativity and leadership.

The action research cycle led teachers to identify a tension between risk taking and trying something different and the assumption that as teachers it is necessary to get it 'right' all the time. This raised the question of how we view failure, particularly when something doesn't work the first time. Teachers wondered about the extent that the culture of teaching limited opportunities to work through an idea, refine it and test it enough so that it generated a successful outcome. In teaching, there can be a tendency not to try something a second time if there is not an immediate successful experience, particularly if others are likely to witness such an experience.

The purpose of engaging teachers in an action research cycle over a four week period was to develop a stronger evidentiary base for the creativity pilot and to provide teachers with an effective, ongoing professional learning experience. In summary, the learning that resulted from the action research cycle included the following:

- increased understanding of the creative process,
- identification of a need to foster a creative learning environments in a physical, social and cultural sense,
- beginning understandings of creative capacity indicators and how they might assist assessment of learning and development,
- observation that teachers' ideas were being developed more often than students,
- the challenges involved in motivating and inspiring students,

- the changing role of the teacher – relinquishing control and tolerating initial disorder,
- the need for authenticity of tasks,
- the challenges in achieving quality work as opposed to presenting work creatively, and
- the importance of networking and relationships as a way of increasing resources.

Using creativity as a lens to examine practice caused some teachers to see themselves in a new light, not always favourable to them, which in turn motivated them to change the way the related to students and relinquish some of their control. In particular, teachers' roles in creating the foundation and scaffolding learning was still seen to include preparation, organisation, getting ready to explore, teaching of skills and assisting with research.

There was a tension between providing students with enough structure so their learning was scaffolded and knowing when to enable students to take a lead. An approach where teachers initially led (ensuring students went beyond what they already knew to acquire new knowledge, skills and insights) then fell into a support role as students led out on developing their ideas and using their acquired knowledge and skills was not only promising but linked well with what teachers' already understood about student learning. Teachers noted however, that some students did not utilise new 'freedoms' well. The issue of what constitutes quality was a challenging aspect of the work that arose. A rigorous approach, both in an intellectual sense and in the duration and outcome of the creative process was an area identified as needing more sustained focus.

Teachers were clear that creativity in schools required a reaching out and forming new relationships that in turn provided new resources for their students:

> *Creativity involves networking, interacting with others and drawing upon the expertise of the local and wider community – 'step outside your classroom and look around'. Schools communities are not the only educators – we need to put more time into networking, gaining community input and identifying the resources in the local area. Identify who else can help and what community members are willing to share.*
>
> *Being creative involves working with your resources and developing a good contact base. Work is not insular – you need to be able to work with a broad range of people – communication is vital. Ideas or vision come to fruition through collective efforts - creativity needs to be collaborative.*

2. Promoting Students' Creativity

Two broad strategies were tested during the project to foster students' creativity. The first was through the teacher professional learning program that has been previously described. The second involved matching each school with a creative practitioner who worked directly with the students and teachers.

The teacher strategy resulted in some changes for students, but the degree of change was quite variable in each school. Most significant changes were in one secondary school where teachers engaged in genuine negotiation of work with students. Rather than preparing for every minute of their lessons, teachers shifted into a support and facilitation role as students developed their ideas about the issue of bullying. A primary school also had a range of positive outcomes for both students and their community through a photography project, which fostered a range of intercultural understandings and parental involvement.

In the other two schools, teachers were often being more creative than their students as they came up with ideas and designed open-ended tasks tor their classes. Students' opportunities to make choices increased, but they were choices that related to teacher-initiated ideas.

The creative practitioner strategy resulted in high achievement and engagement of students across all four schools. In particular, they were clearly much more comfortable working with student initiated ideas. They saw themselves in quite a different relationship with students to the 'traditional teacher' view. The creative practitioners worked *with* their group of students to explore particular ideas, sharing their craft and skills incidentally as appropriate. They did lead the process and provide structure, but consciously allowed the student ideas to bubble up and be explored. All four creative practitioners reported a high tolerance for initial 'chaotic' activity but were able to relate this to their real world experiences. For example, after a session with secondary students all vying for their ideas to be included in a script, the film maker noted 'it's just like an ABC script writing session with competing egos and personal experiences'. This real world experience differs from the world of teachers who are in a culture where 'classroom control' is valued and often used as a measure of professional competence.

Student development when working directly with both the creative practitioners and their teachers was dramatically accelerated. In particular, there was clear evidence of:

- increased self-confidence (demonstrated through speaking, performance and body movements),
- skill development that related to the craft of the creative practitioner,
- self-understanding about personal learning and what worked,
- engagement and persistence – a willingness to revisit, review and repeat,
- quality work, with all products being judged by outsiders as of a high standard,
- increased ability and willingness to express their ideas imaginatively,
- willingness to try something new, and
- reflection and learning about teamwork, co-operation, negotiation, communication, problem-solving and organisation.

The program challenged teachers to think through the implications of creativity in relation to their students. They identified that if students were increasing their creative capacity they would:

- be more willing to take risks,
- be comfortable making mistakes that often led to new learning,
- see themselves as problems-solvers and problem-posers,
- have the ability to work individually and with others to apply the skills they have developed in a creative application,
- be able to carry out their own projects,
- delight in deep thinking,
- have a clear sense of purpose and mission,
- have an acceptance of being different,
- pursue their interest with intensity and passion,
- work to strengths and self-evaluate, and
- demonstrate self esteem and self confidence.

3. Embedding creativity in the curriculum

This aspect of the work is still problematic. Although more profound outcomes for students were achieved by enabling them to work directly with creative practitioners, there was a reduction in ownership and engagement by teachers, who were in a more secondary role during this phase. The challenge ahead is to structure the learning approach as a genuine partnership between teachers, creative practitioners and students, while at the same time making the necessary timetable and organisational changes to enable such partnerships to flourish as a 'normal' aspect of the curriculum.

Future Directions

The creativity pilot went part way to providing a springboard for understanding effective practices that will better prepare students to live and work in creative communities and workplaces/industries of the future. In particular, after initial readings and shadowing of creative practitioners, teachers were able to articulate strong, common themes such as vision, risk-taking, communication, networking, resourcefulness, flexibility and adaptability as characteristics of creative practice. Networking and the importance of reaching out to others was a surprise insight and teachers reflected that they this was not done enough in a school environment and possibly they were wasting resources available to them in their local community. Teachers probed the issue of motivation and its sources and identified the importance of self-belief, resilience, persistence, and relevance to others as affecting creative capacity.

The pilot initially aimed to provide teachers with an opportunity to systematically explore the effects of creative learning experiences on students' overall engagement and academic achievement. This proved to be too large an expectation for such a short time frame, although some teachers were able to report anecdotally on engagement and achievement. The project also aimed to explore creativity in the context of the core curriculum rather than through fringe or extracurricular activities. This aim created challenges, as existing curriculum and ways of working and organising for learning can just as easily be a constraint as an enabler of creativity. Consequently, the possibilities for action identified by teachers were influenced by existing curriculum, culture, organisation and priorities in the schools.

In order to develop this work further, the following strategies are recommended:

1. Engage creative practitioners centrally and facilitate a partnership between them and schools to both inject new specialised skills and knowledge and provide models of alternative approaches to working with students and engaging them in learning.
2. Provide centralised support to the team of creative practitioners and encourage them to see each other as a resource.
3. Provide teachers with opportunities to consolidate their learning and apply to new situations. Continue to provide teachers with 'triggers' and opportunities to be inspired.
4. Maintain a focus on teacher learning but expand to focus more strongly on student learning and high achievement.
5. Work more systematically with principals to identify how to embed and sustain creative pedagogy and learning.
6. Continue to develop a framework with teachers that enables them to plan for and make judgements about creativity in a more informed way.

> *We have to develop an education paradigm that gives children the right to express their own feelings, to give their point of view of events, to explain themselves, to reflect upon their behaviour, to have their fears and their hopes taken seriously, to ask questions. To seek explanations to their natural world, to love and be loved, to have their inner world of dreams and fantasies and imaginings taken seriously so they can make their own engagements with life. Creativity takes time, especially the building of confidence necessary to 'have a go' at an idea – needs encouragement and support. Choice can be a constraint and can also be a contributor to creativity.*
> *(Teacher reflection)*

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Arts, education, community transformation & the public good: Queensland stories

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Background

From 2002 – 2004, we were part of a large research team representing Education Queensland, Arts Queensland, the Australia Council and Queensland University of Technology. Our two year project focused on getting a big picture of arts education provision in State schools, and a close-up look at a small number of innovative arts education projects in communities and schools.

The project was directed by key research questions which formed the central inquiry of this project.

- How do the arts fuel an innovation culture?
- What contribution do the arts make to the public good?
- How do children (9-15 years) from at-risk and disadvantaged populations become enculturated in the arts?

Today, we want to discuss the idea of the innovation culture, and the role of arts and education in generating the "public good" from arts and cultural engagements[2].

While conducting our study, we began to observe where cultural change was taking place, and where there were obvious contributions to the public good from arts engagements. We used two key methods for acquiring our evidence: 1) a census-style questionnaire to canvass the views of schools about the implementation of the arts syllabus, and 2) five community-school case studies. Our questionnaire data set gave us lots of hard numbers and pointed to interesting issues affecting schools in the delivery of arts education to all students. Schools provided data, for example, about their facilities, programs, staff and parent/community links in relation to the implementation of the state's arts syllabus. There were some good stories in the data, especially in the high uptake of visual arts education by most schools and state-wide participation in music education. We saw some promising trends in time allocations for the arts across both primary and secondary schools.

Schools identified professional development as a top priority - 70% putting teacher professional development at the top of their list. In the survey, schools indicated that they were not necessarily utilising local cultural assets, such as museums and galleries, in their arts education. Additionally, schools reported surprisingly low levels of participation of artists, volunteers and parents in delivery of arts education.

There are clear areas for potential and development. The selected urban, rural and remote schools and communities in our case studies provide practical examples of how this can be achieved. Though all the cases were selected from so-called disadvantaged communities, there was a very strong view by civic leaders and local people that these places were not incapacitated by their economic and social indicators; rather, in their own view, they all define themselves as communities with a plan to use the arts as a strong platform for social, cultural and economic growth.

Community Transformation through Arts and Education Innovations

The five communities in our study were selected as cases because each had a positive story of arts and education innovation occurring both in the community and through the local school.

[2] It is not possible to comment fully on our findings in this brief session, so please refer to the report for more detailed information (http://www.arts.qld.gov.au/pdf/eapi_booklet.pdf).

Sometimes the story involved a substantial and enduring collaboration between the school and the community, while at other times the innovations occurred quite independently with school and community sometimes totally unaware of each others' activities.[3]

In this paper, we focus on three kinds of transformations occurring in local schools and communities:

- integration of diverse cultural practices (trans-cultural innovations);
- exchanges of knowledge and practices across distance (trans-geographical innovations);
- transmission of artistic and cultural practices across the lifespan (trans-generational innovations).

Trans-cultural Innovations

Our first story comes from Sooni Island where the school and the community have parallel, and sometimes intersecting, stories of cultural development. This island community is the largest in the region and acts as the administration centre for the area. Some see the community as a "cultural spine" for the region and expressed pride to have a strong traditional heritage, a sound material culture, and a living dynamic arts practice. The island is known for its multi-cultural population of Indigenous Australians, Japanese, Pacific Islanders, Europeans and Melanesians.

We met students from this community at the State's major art museum where they were invited to perform during their major tour of the capital city and its nearby regions. The performers were a group of middle school children accompanied on the tour by school staff, parents and community Elders. Members of the research team saw the school students perform traditional dances from the outlying islands, as well as songs and dances inspired by their missionary heritage.

About a week later, we met with this same group at their school on the island community where they live. In their interviews with us, they explained how they had come to be part of the dance troupe, what was involved in their practice sessions, and where they dreamed of going with their arts and cultural engagements.

For these students, traditional dancing is a school organized, extracurricular activity and they can only stay in the group if their academic grades are high enough. Their academic achievement is only part of the equation, though. They spoke about the time commitment given to dancing – with practice both before and after school, and on weekends. Their families were given credit for supporting these young and talented artists, along with the school personnel who provided lessons and conducted research on the authenticity of the dancing and singing repertoire. One of the students spoke with eloquence about how passionate she was about dancing – she claimed it was her life and will be her career. Students also mentioned that they participate in traditional dancing outside of school - in their local communities and in their church groups. And, they mentioned with eagerness that they also danced to contemporary music, went to festivals and listened/danced to popular music of many different genres.

On the island, students from the primary school transfer into a very supportive senior school community and are able to take their arts and cultural interests to innovative ends. At the culture day celebrated at the High School, students, staff and community members strutted their stuff on stage in front of a large and enthusiastic audience. The program included an Elder musician playing island songs on his guitar, young school students dancing and singing to traditional music, and a senior student choreographed piece performed to a blend of hip-hop, traditional, reggae and contemporary music. All elements of the program were accepted with respect and attentiveness – from the traditional to the contemporary.

[3] In this paper, communities are identified with pseudonyms.

Island children are steeped in traditional culture, but are equally exposed to many other forms of culture via music, television, DVD, and digital access. Although there is a strong affiliation with American musical culture, and a very strong sense of identity with the physical characteristics of African-Americans, the way Sooni Island children both consume and create culture is an exciting phenomenon, since their productions do not slavishly copy American hip-hop culture. Instead, young people play with multiple cultural practices, integrating elements of various practices into their living artistic practice. Neighboring countries with varying cultures influence these young people, and they have amalgamated a diverse range of cultural practices with ease and grace, thus transforming their communities, and generating new art and cultural forms. This kind of contribution to the public good is to be valued and celebrated since the development of new artistic product and the creation of living artistic practices signal a healthy and growing culture.

Trans-geographical Innovations

The second story focuses on Benton, a rural community with a population of 1,200, located on the crossroads of two major inland highways. At the time of this study, the region was experiencing a severe drought, with few community members unaffected by its impact. In spite of this situation however, the research informants universally displayed a highly positive and forward thinking attitude about the town and its future, best represented by one town member who suggested that the development and opening of a new art gallery and library complex in the centre of town, '*shows that our community is not willing to lie down and die. It is showing that we are going ahead and not backwards. Locally, that is the mentality.'*

The people of this town are proud of what their local area has to offer. Led by a mayor who is a champion for the arts, and a council highly supportive of this mindset, this rural community has become a place where the arts are seen not only as means of building cultural capital and community pride, but are also identified as a way of generating tourist dollars. In fact, as the director of the regional Arts Council explained, this shire council has a vision for the town: *'They want it to be known for the arts'.*

In comparison to our other case study communities, Benton's population is reasonably homogeneous with 94.4% speaking only English at home and only 5.69% of residents born overseas. Compared to the state average, Benton's population has a higher proportion of people aged 55 and over and only 8% of residents are aged in the 9 to 15 years age group. Although there is a low unemployment level at 6% compared to the state average of 8.2%, more than 20% of the working population are low income earners, and of these, 5.9% are deemed to have a nil or negative income. Also significant to this study is the fact that almost 19% of all families are one-parent families.

The architecturally innovative art gallery and library complex, which opened quite recently, was built upon the passion and vision of community members and funding support of the Queensland government. The development of the complex was a collaborative activity involving capital city advisors and experts with experience in innovative design for cultural venues working with local people to develop a cutting-edge site for the community. The complex has become a catalyst for change in the town. With a mayor who claims that the two most important facilities in any town are *'a good art gallery and a good hospital'*, coupled with the strong and active local branch of the touring arts organisation, the arts are now firmly embedded in the physical landscape of the town and within the thinking of a large number of its citizens.

Once every two years, the secondary school moves into Rock Eisteddfod mode. Benton High is famous for its participation in this bi-annual event. The school focus is transformed and the whole community gets involved – raising money, sewing costumes, supporting the development of a set, providing free transport for the students and hiring buses to drive to Brisbane to participate as audience. Even the mayor attends, with the shire council contributing funds to support what soon

becomes the town's, rather than the school's, entry. At these times, the community and the school merge in an effort to attain glory in this competitive music and dance extravaganza. The memory of gaining third place in the state some years ago seems to be very strongly etched in the minds of many in the town, and is often followed by the comment that, in that year, no Brisbane schools even made the final.

The president of the local branch of the touring arts organisation (who is also a teacher at the secondary school) describes its effect on the town in this way:

> *The Rock Eisteddfod is very big – has been for probably 10 years I suppose – and it's probably the major event that brings the community together. It's the major event that unifies this community.*

Drawing on the abilities of teachers from across the school, including those not directly involved in the teaching of the arts, this is a very inclusive extracurricular event. Not based on talent or restricted to students studying the performing arts, participation rates for this event have risen sharply over the years. The 2002 performance, according to one of the parents, involved one hundred and fifty of the one hundred and seventy students in the school – some 88 % of the school. Of significance too, is the fact that at least 40% of the dancers on stage were male.

The trans-geographic lessons learned in this community show how powerful the exchange of knowledge can be when it is focused on generating innovation and change; both in the community and at the school, this town learned that it is good to look outside for advice, to set high competitive standards and to check out the talent of the rest of the population; but, they also realised that their activities need to be achievable at home with their local expertise and assets.

Trans-generational Innovations

Despite its remote location, Umpilla has been the site of a remarkable arts enterprise which has been internationally acclaimed. A small arts innovation commenced in the mid-1990s at the local school and over the past decade has evolved into a community-wide, council supported enterprise – and into a source of economic and personal prosperity for its members. At the time of our study, a small collective of young artists worked at the local arts centre in the company of arts administrators and local Elders. The young artists work on contemporary paintings and prints, fuelled by the traditional story telling of the Elders, and observed by children and visitors.

In many of our communities, the involvement of Elders and families was a strong indicator of effective community arts and cultural practices. Perhaps no more so than in Umpilla, when we observed Elders in action at a special dance event in the community:

> *On a hot, dry season morning, the school is busy with preparations for dancing at the civic space in the village. Elders are engaged with children at tables outside the school gate – some children are having body paint applied, while others are getting dressed in traditional headbands, skirts and armbands. Laughter fills the air, and the Elders whisper into children's ears – words of encouragement spoken in the local Indigenous language.*
>
> *Moments later, the air is charged with excitement as children take their place on the dance ground. In the shade of a large mango tree, the Elder men of the village start the music with the clapping of the sticks and the rhythm of the drum. A large audience of women and children assembles as the Elders' voices fill the air with song. One by one the children come forth and dance as they have for generations… drawing in the spirit and energising the community.*

Elders play a critical role in arts and cultural life in this community – they transmit culture. In this community, we learned that cultural activity is usually a collective pursuit, and rarely an individual

or solitary effort. Umpilla residents told us that the arts were of vital importance in their lives. They claim that:

- *Arts participation instils trust and esteem for everyone: Elders, artists, teachers, and children.*
- *Arts and culture programs are enjoyable and challenging, and engage residents in opportunities to socialise and to meet new people.*
- *Arts programs provide a pathway to adulthood and to labour force participation.*

We expected to see trans-generational innovation in small remote communities, but found it also evident in a large urban context. Wilton East State School has been the site of a longstanding arts education program – with artist residencies, teacher professional development and special projects over the past decade. One particularly significant component of the school's arts provision has been the development of an Indigenous dance troupe - a joint initiative between the school and the local Indigenous community. This specialised group has performed at a large number of local festivals and major events, including the opening of the Parliament and has developed a strong reputation for quality work. Supported by a group of parents, teachers, community facilitators and members of the school's Aboriginal Students Parents Association (ASPA), these young dancers have become role models for their peers – with membership of the group offering the participants '*star status'* in the playground.

Many benefits have been noted, as a result of this partnership, with the troupe's dance teacher, a teaching member of the school staff, suggesting that the group has become a unifying force for the adults in the community. She believes that involvement with this group of young boys has offered many adults the opportunity to reconnect with their culture and become more actively involved in the life of the community. In addition, the dance troupe support group, who have taken on a nurturing role by coming together on weekends and after school to feed the children, drive them, make costumes and promote their efforts to the wider community, has managed to draw back to school a number of students whose attendance levels had dropped. They have also ensured that these returning students are supported to continue their attendance and maintain the behaviour standards required for participation in the group. Finally, involvement in the school Parents and Citizen's group by Indigenous parents has increased markedly since the dance support group was formed. Attendance at school meetings has risen from 3 Indigenous adults to 20; this is an indicator of the sense of belonging these parents now feel within the school community and an important element for successful participation of their children.

Public good… generating a new creative culture in Queensland

One key to economic growth is innovation, and the means to innovation is properly encouraged human talent (Plowman, 2004). Recent research in rural Queensland communities indicates that the nurturance of human potential is critical to generating a prosperous environment – with local mayors and councils key to implementing innovative developments. A sound partnership between the arts and education provides a means for developing human talent and innovation. If we are to develop the creative society, and develop a new creative economy, arts and education engagements will provide more than high academic achievement and positive educational outcomes for students. Our cases show that when communities take risks to offer innovations, there are transformations at many levels – across generations, geographies and cultures.

According to Wikipedia, a public good is a "good that is hard or even impossible to produce for private profit, because the market fails to account for its large beneficial externalities. By definition, a public good possesses two properties: non-rivalrous — its benefits fail to exhibit consumption scarcity; once it has been produced, everyone can benefit from it without diminishing other's enjoyment; and non-excludable — once it has been created, it is very difficult to impossible to prevent access to the good" (Wikipedia, 2005). In our case study communities, it appears that a new public good has been generated by arts and education partnerships and activities. Though in

their early stages of growth and development, these activities are important new sources of vitality and are at the forefront of building economic, social, personal and cultural prosperity for these communities.

Thanks

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From welfare to world fair - encouraging Indigenous creativity through the workshop

Robert Nelson

Abstract

This paper argues that an exclusive educational focus on young people for the sake of fostering creativity in Indigenous communities is wrong-headed. Aboriginal cultures are structured along genealogical lines, in which material is passed down from old to young; and the gestation time for creative expression can be close to a life-time. The spirit of creativity is not vested exclusively in the imaginative autonomy of the individual, as is commonly understood in European culture. Rather, it is an aggregated energy of many individuals in a line. The agency of a father, an auntie or a grandmother is the cue that provides the authorizing confidence.

This paper attempts to identify the conceptual frameworks appropriate for education in urban Indigenous communities. Central to this is a recognition of lines of connexion to the past and kin, the experience of previous generations, as opposed to a construction of romantic autonomy of the young individual.

Creativity is a modern word. There is no counterpart in ancient languages, such as Greek and Latin;[4] nor is there any evidence of the concept among artists or theorists during the Renaissance, Baroque or Enlightenment. The creators of the Parthenon and its lofty sculptures had no need for this concept. In our terms, the artists of the red-figured vases were creative, in the sense of imaginative, inventive, visually intelligent.[5] The Greeks must have recognized and energetically nurtured visual or plastic brilliance; and the unknown sculptor of the *Nike of Samothrace* would have enjoyed a cultural context that rewarded artistic ambition. You often wonder about the education that such a sculptor received. It was presumably an apprenticeship, as in most cultures prior to the industrial period; but on philological grounds I can reasonably conjecture that whatever form the aesthetic education took, it lacked a discussion of creativity.

In one sense, creativity clearly existed among the ancient Greeks and succeeding artists; but a word to describe it would have been an unhelpful redundancy. Giorgio Vasari, whose compendious biographies promoted the artistic genius of Florence, also had no need for the concept. His subject matter includes the quantum steps taken in the imagination during the Renaissance (like the invention of linear perspective); and these have been hailed as exemplary ever since. But somehow

[4] The Greeks did have a word to describe creation (δημιουργια), which normally involved handicrafts—*e.g.* Plato, *Republic* 401a—but could extend to the divine creation of animals, as in the same author's *Timaeus* 41c. There is an adjectival form (δημιουργικος) but this is also understood as 'being of a craftsman', Plato, *Phaedrus* 248e. Occasionally, the word surfaces adverbially (δημιουργικως), Aristophanes, *Peace* 429. In the holy centuries, this even transfers to the Godly: Numen from Eusebius, *Praeparatio evangelica* 11.18. But there is no case of an abstract quality of the faculty of creativity. The same proofs are available with the Latin conception of *creatio*.

[5] Even the adjective 'creative' is an invention of the industrial period. A convenient snapshot of the relevant dates is given the *Oxford English Dictionary: '*1816 Wordsworth *Thanksgiving Ode* 30 Creative Art..Demands the service of a mind and heart..Heroically fashioned. 1876 George Eliot *Dan. Der.* II. III. xxii. 73 A creative artist is no more a mere musician than a great statesman is a mere politician. 1900 W. B. Worsfold *Judgment in Lit.* iii. 25 Aristotle has once and for all characterised the method of creative literature, and distinguished such literature from all other branches of letters. 1903 A. Bennett *Truth about Author* iii. 29 It was eight years since I sat down as a creative artist. 1907 G. K. Chesterton in Dickens *Pickw.* p. viii, In creative art the essence of a book exists before the book... The creative writer laughs at his comedy before he creates it. 1917 J. E. Spingarn (*title*) Creative criticism. 1922 Holliday & Van Rensselaer *Business of Writing* 100 Then, actually, there is comparatively small demand for creative writing. 1930 *English Jrnl.* XIX. 635 Courses in creative writing. 1934 *New Republic* 29 Aug. 84/2 Conrad Aiken, who received a Pulitzer award in poetry and holds a Guggenheim fellowship in creative writing, is now in England. 1938 W. S. Maugham *Summing Up* 232 One of the reasons why current criticism is so useless is that it is done as a side-issue by creative writers. 1942 *Times Lit. Suppl.* 29 Aug. 427/1 Creative literature deals directly with life. 1958 *Oxf. Mag.* 4 Dec. 164/2 In America..established, or at any rate committed, writers have been absorbed, permanently or temporarily, into the apparatus of creative writing workshops. 1960 C. H. Dodd *Authority of Bible* (ed. 2) i. 32 The creative artist, who would scorn slavish imitation, yet finds inspiration and direction in the masters.' *sv*.

they were not predicated on creativity. The word creativity arose during the industrial period.[6] It goes with the status of the individual as one who resists, rather than bears, the radical respect for traditions—and the consequent inspirational tuition—inherent in pre-industrial cultures.

In our own culture, we just accept that creativity is a core value throughout all endeavour: it is necessary to art, science and even business; and because it is so germane to industry and commerce, it is highly capitalized, a worthy investment if you could identify the mechanism to attract it and stimulate it, as in California. And I guess that is part of what a benign government might mean by 'backing our creativity'.[7] This paper does not argue against the existence or the need for creativity, least of all because a word to define the concept is absent in older cultures. But if we know anything about culture, it is the extreme relativity of everything thought to be essential or of absolute value; and my intervention in this discussion is first and foremost to underline aspects of creativity that may be alien to a large and important part of Australian artistic production.

Creativity is a culturally specific concept. We recognize it in our culture as a prime educational objective; but who are we? Whose culture do we mean when we, as Australians, say 'our culture'? Unfortunately, it often means white middle-class European culture; and I think that this is especially the assumption when we extol individual creativity as a key educational objective.[8] It seems natural to us—speaking as a European Australian—that an individual rises to creativity by means of innovation, realizing his or her subjectivity or originality with invention, making things that did not exist before using ideas that did not exist before or exercising the imagination toward novelties by means of brainwaves, a great freshness from within the individual, which requires spontaneity for its liberation.[9]

In this spirit, we rather distinguish creativity from learning and ritual (a nexus which I think of as inspirational tuition); and we certainly do not associate creativity with inherited stock or material transmitted with negligible change from generation to generation. On the contrary, the two are almost antithetical. The idea of a traditional treasury in which cultural authority is deposited for thousands of years seems almost inimical to the contemporary understanding of creativity. Creativity is the paradigm which empowers the individual to go it alone, albeit upon a background of his or her upbringing. In this conspectus which so privileges the expressive autonomy of the individual, the person's inherited stock is understood as little more than an exotic backdrop which explains how far he or she has travelled in synthesizing a personal vision, effectively achieving a modern transcendence of the headspace of previous generations. Under the rubric of creativity, the

[6] The earliest sources are cited in the *Oxford English Dictionary*: '1875 A. W. Ward *Eng. Dram. Lit.* I. 506 The spontaneous flow of his [*sc.* Shakespeare's] poetic creativity. 1926 A. N. Whitehead *Relig. in Making* iii. 90 The creativity whereby the actual world has its character of temporal passage to novelty. *Ibid.* 152 Unlimited possibility and abstract creativity can procure nothing. 1959 *Radio Times* 23 Jan. 3/1 He [*sc.* Burns] was a man of overflowing creativity in so far as the phrase applies to his poetry.' *sv.*

[7] Australia is far from alone in this. In Italy, for example, there is a 'giornata nazionale dell'arte e della creatività studentesca', *e.g.* 10 April 2003, which celebrates the concept in education. In this event, students 'avranno la possibilità di far conoscere la propria espressività attraverso i più diversi linguaggi artistici, sia mostrando i risultati dei propri lavori, sia illustrando il proprio percorso artistico e le metodologie utilizzate in un'ottica puramente formativa', http://www.istruzione.it/news/2003/giornata_arte.shtml A similar day was had on 8 and 12 May 2004, http://www.scuolaer.it/page.asp?IDCategoria=133&IDSezione=402&ID=35007. All web sources attached to this paper were last accessed in the month of presentation, *i.e.* September 2005.

[8] The majority of places in which creativity is discussed belong to education, frequently art education, but I think very seldom the professional literature in art. As an art critic, I do not believe that I ever use the word. A smaller proportion of the uses of the word creativity belongs to psychology. For example, the Dordogne program of 2005, asking: 'Où se trouve la créativité dans notre société? Qui en a besoin? Qui s'en empare? Quels moyens lui sont offerts? Conférence par un neuroscientifique', . The conference was dedicated to creativity *qua* rehabilitation for users: http://www.psycho-ressources.com/bibli/vincent-et-moi.html

[9] Discussion of novelty is critical in identifying creativity in Europoean culture: 'La creatività è uno dei tratti salienti del comportamento umano, è dettata da un'intelligenza non logica più evidente in alcuni individui che sono in grado di produrre novità e cambiamenti grazie alla loro capacità di intuire nuove connessioni tra pensieri ed oggetti.' Alessandra Banche http://www.psicopedagogika.it/1rubriche/arte/creativita.htm

material handed down for millennia is demoted as the cultural mole upon which the tower of individual assertion is built.[10]

Most cultures other than ours (read modern European) are based on privileged cultural stock, often requiring initiation and even a form of lyrical indoctrination: invoking the communal and ancestral cultural assets presupposes an established sacramental enchantment that yields poetic access to belief; it requires inspirational tuition and, in most communities, this pious charm gives onto the creativity of divine beings and their shaping of the earth, its physical features, its seasonal rhythms and its denizens.

For teachers encouraging creativity in children we have nothing but praise; and for obvious reasons, because quite enough in the lives of children lies ready to suppress their wonderful imaginative potential; and who would want children to be uncreative? Creativity is universally endorsed, partly because its antonym is so disgusting; and to avoid the dire overtones of the robotic and mechanistic, we understandably extol creativity as spiritually essential. But on whose terms is creativity cultivated? What does a given form of creativity presuppose? Liberation from conventions? Autonomy of individual vision?[11]

If I could indulge with some personal experience, I feel that I could make some conjectures about the hidden suppositions of pedagogically institutionalized creativity. And here I would like to draw upon the method so creatively hatched by the psychologist Piaget, who developed his systematic analysis of language acquisition on the experience of his own children.

When I (as parent) paint with one of our children of six and eight years, I almost automatically call upon their daring. Throughout the primary years, I can perceive that they seek a mimetic skill which they cannot adequately comprehend; and almost as a reflex, I urge them to drop the imitative aspiration and have more fun, enjoy their freedom, use more colour, work the brush more energetically, mix colours on the canvas rather than on the palette, fill the field with gesture and life. The results are pleasing. Our children, Olympia and Solomon, produce pictures with a confidence and thump that firmer fingers and longer arms seldom yield, which gives me sympathy with the modernist *topos* that artists like Picasso echoed: if only I could paint like a child!

The method for cultivating artistic confidence is different to the way that I might help the children with music, for example, which involves an executive and interpretative skill. I am not the person to teach them composition; and in any case, we feel that we have to master the notation before we

[10] The politics of creativity are actually quite varied and intricate. For example idea from William Morris that art is joy in labour occasionally survives under the rubric of creativity. She the generous anarchist text for 'Créativité, inventivité, poiêsis', 10 April 2003: 'Comme nous critiquons le travail quand il est salarié, nous critiquons l'art quand il est marchand; pour privilégier l'« activité gratuite » et généreuse. On nous dira qu'«il faut bien vivre!». Sans doute, mais pas n'importe comment. Est-ce «vivre» que de s'abrutir à un travail imbécile en échange d'une intégration médiocre et précaire dans la société du capital? *Parvenir*, non plus, ne peut satisfaire notre raison de vivre. Vivre de son art, vivre de sa plume, vivre de sa truelle, vivre de ses traductions ou de son savoir en telle ou telle activité peut se discuter. Le métier de bourreau, même si ce dernier est très habile, n'est-il pas haïssable ? De même le scientifique quand il participe à des oeuvres de destruction? Que dire du métier de politicien, professionnel du pouvoir et de la fausse promesse sociale? En revanche, il est difficilement contestable de mettre en question la nécessité de la pratique professionnelle du médecin, du plombier, de l'architecte, du jardinier, etc.; et il est sans doute impossible de faire l'unanimité quant à la valeur d'une oeuvre d'art quelconque. Et qu'en est-il de l'utilité sociale de cette dernière?'
http://1libertaire.free.fr/Garnier08.html

[11] It is certainly the case that creativity is invoked in popular psychology as a method for realizing individuality (*zur Förderung des Individuationsprozesses*): 'Schöpferische Tätigkeit besitzt in der analytischen Psychologie nach Carl Gustav Jung einen hohen Stellenwert. Sie unterstützt den Weg zur Selbstwerdung des Menschen. Diese Individuation ist das zentrale Anliegen der Jungschen Psychologie', unnamed author, 'Kreativität spüren: der Offene Kanal als ein Mittel zur Selbstwerdung: *der Weg zur Selbstfindung bei C. G. Jung*', http://www.offener-kanal.at/deutsch/beitraege/kreativitaet.htm

can go on to greater things. We go through the score and observe which note is F natural and which is F sharp: it is a system and we encourage observation of the rules, for without this discipline the music of our tradition is inaccessible. When they get to play a nice piece in two parts on recorders, they are quite inspired and sense that a realm of musical intelligence lies at their disposal.

That is, roughly speaking, the difference between learning and creativity. In our music practice, there is little creativity but in the studio it visibly runs riot. The child's access to musical language is seized by means of absorbing a series of fixed givens, whereas their access to visual language is gained by exercising their muscular freedom, with a high degree of self-determination and risk. Both, incidentally, are enjoyable in equal measure; but the creative studio is notably more stressful.

In my imagination, artistic creativity is pursued throughout our official education system by means analogous to those that I enjoy with the children in my family. Get the children out of a rut, encourage their gestural perspicacity and assist them in achieving pictures with naïve vitality and colour. It is enjoyable on many levels. It produces exuberant and cheerful pictures which are satisfying to look at; and, if closely involved, the tutor might have as much fun as the child in pursuing the peculiar automatic richness that goes with an expressive idea and uninhibited application. For painting education at primary school-level, we possibly have no other useful method in European culture. But while many aspects of this habit are worthy and could rightly be celebrated, it might be noted that creativity in this guise is tantamount to style.

So what is happening between me and Olympia and Solomon? They know that I do not know what they should paint. They learn that there are many technical options that might apply to any number of intuitions; but they centre on a kind of vacuum, which in other cultures would be filled by what we understand as a symbolic order.

I have in my mind a photograph documenting the authenticity of a painting by the central-desert painter Lorna Fencer. It reveals the formidable artist painting in an outdoor studio, surrounded by three girls. The painting which is horizontal on the floor is one of her famous *Caterpillar dreamings*. The girls who are watching their elder have the opposite experience to Olympia and Solomon. The girls know that Fencer has a good idea of what the painting needs to be; for it must rise to an inherited vision of a religious nature.[12] They also know that access to the several spiritual intuitions is an affair of inspiration, which is partly personal but overwhelmingly based on knowledge of the Dreaming and its invocatory rituals. Unlike the normal individualistic assumptions embedded in the concept of creativity, Fencer is working with intuitions that she did not create. Those intuitions are the fabric of the Dreaming, aspects of which she undoubtedly absorbed while sitting around watching and listening, just as the girls now attend her. The young women who witness are not passive. By an ancient paradigm, they are learning (or so we hope) and this is a privilege if anything superior to the assumption of creative autonomy.

Cultures outside the onslaught of globalization, and in particular our Indigenous cultures, have been based for many millennia upon transmission and interpretation rather than invention and novelty. Ironically, the work of artists like Fencer may be prized among Europeans because it superficially resembles the inventive styles of abstract painting, with their exigency of personal expressive vim

[12] See Wally Caruana's thesis that Aboriginal art 'is inherently connected to the religious domain', *Aboriginal Art,* T&H, 1990, p.

and spontaneity. But while Fencer's works do exhibit spontaneity (in the sense that the colourful and movemented surface is never chewed or laboured) they reveal above all a firm understanding of what the brush should narrate. Her paintings, for that reason, have pictorial authority. And in turn, their deliberate visuality is based on religious authority.

This is a paradigm that Europeans can recognize and honour; alas, the same paradigm cannot be shared or used as the basis for education beyond Indigenous communities with a continuous living relationship to Aboriginal cosmogony. However, the case reminds us that the quest for individual creativity on the basis of personal confidence is not the only paradigm; nor should we pursue it to the exclusion of anterior systems which operate on different genealogical lines. So this is my first conclusion: creativity is not universal and should not be universally sought in art education. There are other paradigms.

Globalization, however, has denied the Lorna Fencer experience to a large number of Indigenous Australians, especially those in the South-East of Australia where I live. There are special questions in my mind as to the appropriate paradigms for art to flourish in the many communities in Victoria, for example, where Indigenous people enjoy neither the affluence of Eurasian Australians nor the tribal authenticity of Aboriginal communities to the north.

The experience of studio researchers at Monash University suggests that structured art activities, often centred on rehab programs, are popular and productive, leading to aspects of healing and creative empowerment.[13] The question in my mind is what to do about the nigh-tyrannical assumption of creativity as the goal of art education. As the Eurocentric people instituting or assisting or funding such programs, do we assume that the great paradigm of inspirational tuition in Indigenous culture in the north is officially dead in the south and therefore individual creativity should replace it? Or do we tread more warily and foster creativity in a provisional spirit, awaiting and preparing the return of inspirational tuition? Whether or not it might regenerate itself among urban Indigenous communities is unknown; but wherever cultural memory can be identified, the potential for transmissive agency exists and the tradition is alive.

When I proposed this paper, I had in mind a simpler and more gratifying story. I was going to propose a method for approaching the great creative energy in Koori culture in order to help effect the southern counterpart to the great fortunes of Aboriginal art in northern communities, mindful of their different cultures. But as I contemplated the idea of creativity, it became apparent that this bullish confidence in a future redemptive art strategy was misplaced, not so much because the project cannot be realized but because the very notion of creativity is contestable. As we push for creativity, we inadvertently promote secular individualism over sacred connectivity. There would be nothing wrong with that if we could safely assume that Koori identity has already been totally desecrated, that connectivity with family is as much annihilated as tribal language and Dreaming, that the connectivity has been effaced.

[13] By 'healing' I do not mean to invoke creativity as a kind of therapy, as with the treatment of psychosis. This is seen as a tempting clinical measure throughout European culture: 'In questo spazio la Creatività viene riconosciuta come fondamentale manifestazione delle risorse innate dell'uomo, quindi strumento di Cura soprattutto se integrata in un percorso personalizzato che preveda interventi farmacologici e psicoterapici sia individuali che di gruppo orientati analiticamente.'
http://www.artiterapie.it/seminari/seminarioMelorio.htm

To me this smacks of more than arrogance; it is a kind of cultural sacrilege by which one culture unconsciously judges another to be a wash out. I do not mean to stigmatize creativity as a kind of heresy promoted by well-intentioned colonists. It undoubtedly has its place. But it also carries values and some of them are suspect among—if not antipathetic to—the original cultures of Australia. And so this is my second conclusion: every time we use the word creativity, we should also invoke the concept of connectivity with the past and the community of the present.

I promised that I would not raise a polemic against creativity but I cannot resist pointing out a final burden in the concept. Creativity originated with the verb to create (*creo*). The result of this verb is the product, a creation (*creatio*). From this, and many millennia later, we obtain an adjective to describe the air of something having been made artistically: it is creative. Very soon, this could also apply to a person: he or she is creative, which is a dispositional trait, psychologically abstract in suggesting tendencies of the individual. And from this again, we posit the human faculty with a highly abstract noun, creativity. The very word creativity reifies creative urges. It turns them into a thing, almost that Kantian thing in itself (*Ding an sich*), a self-sufficient and self-justifying entity which does not require a purpose or a goal beyond it.

To me, this is an inartistic persuasion, which is somehow semantically decadent in seducing us from the higher purposes of art. The teleology of art deserves areas of rhapsody and epiphany that go several stages further than the making; and we should not confuse the instrumental or executive elements with the ideological or spiritual or psychological aspirations. To me, art-making ought to presuppose a purpose beyond the instrument, namely whatever faculties go to assist in the charge. With any emphasis on creativity, I always fear that we risk mistaking the instrument for the purpose.[14]

I wanted to add this coda, which ought to be developed in a context less devoted to Indigenous invention, because the hypostasis completes the concerns that I have throughout the paper. Creativity is by and large used as a word by communities who lack a symbolic order. It unconsciously fills in a gap. The symbolic purposes of art are sidestepped, under an inscrutable mantle of genius and personal development, which have dubious relations to reception theory.

Creativity is not the be-all-and-end-all of studio activity. Rather, it is a somewhat mystifying abstraction that might even distract many a community from the more natural sources that bear artistic results of the highest integrity.

[14] See Giancarlo Livraghi: 'La creatività non è un mestiere. È una risorsa importante, ma non si può produrre o riprodurre a comando. Per capire la situazione in modo più realistico e funzionale, credo che sia venuto il momento di riscoprire un concetto antico, ma più che mai di attualità. http://www.gandalf.it/arianna/mestiere.htm

National Gallery of Victoria Youth Access Project: At as a platform for formal and informal learning

Gina Panebianco and Ruth Komesaroff, NGV

Victorian Education and Arts Policy Context

The Victorian Essential Learning Standards (VELS)

The VELS provide a framework for planning the whole school curriculum from preparatory year to year 10 by setting standards for students to achieve in core areas. The VELS has three interrelated strands: *Physical, Personal and Social Learning; Discipline- Based Learning;* and *Interdisciplinary Learning.* Each strand has components called domains. The VELS recognises the arts, mathematics, science, humanities, English and Languages other than English as domains within the Discipline-based Learning Strand. Across all three stages of learning (Years Prep-4, Years 5-8 and Years 9-10) the three strands interweave to equip young people with capacities that will prepare them for success in education, work and life.

The VELS and the National Gallery of Victoria (NGV) share the value of the arts and the opportunity to gain knowledge, skills and behaviours through an integrated approach to physical, personal, social, discipline based and interdisciplinary based learning.

Creative Capacity + Arts for all Victorians

Creative Capacity + is the Victorian Government's commitment to developing arts and culture for the wellbeing of all citizens. The Victorian Government recognises that the arts are critical to future cultural, economic and social development. As outlined in the arts policy framework **Creative Capacity +**, increasing the number of young people engaging with art and enhancing broad and diverse community access is a serious and challenging goal for all Victorians and for cultural institutions such as the NGV.

The arts policy framework and the new Victorian schools curriculum framework share a common perspective of the arts as a platform for formal and informal learning. In particular, the arts are seen in both frameworks as having a proven capacity to: enhance education, training and life long learning; advance excellence and best practice in teaching and learning; build strong communities through increased participation and communities able to develop innovative solutions to challenges and issues.

Over the last 50 years the NGV's education unit has utilised the gallery's rich and diverse collections as a resource for student learning and engagement. In the last five years the engagement of young people through art at the NGV has been extended to include youth (15-25 years) not in education and employment or in alternative learning settings, young children (3-14 years) and their families, and the wider community.

NGV Mission

The NGV's mission is to bring art and people together. The values of access, excellence and integrity underpin all activities at the gallery and learning for life and learning through art is at the core of all education, youth and public programs.

NGV Youth Access Project (YAP)

Innovative art gallery programs can provide significant learning experiences for young people, offering a range of pathways to personal and academic success and leading to positive behavioral, cognitive, social, cultural, training and employment outcomes.

The NGV Youth Access Project is designed to provide arts based programs, services and activities for 15 to 25 year olds in metropolitan and regional Victoria who are not currently in education or employment. The project is generously funded through the Pratt Foundation.

Art programs developed and implemented by the project focus on young people as art audiences, art makers and as ambassadors. These programs bring together the expertise and experience of a wide number of arts industry professionals and practitioners including artists, gallery staff, educators and youth workers. Key outcomes from these programs for young people include personal development skills, employability skills, education and learning skills, and visual arts related skills.

Key Activities and Programs

Young Ambassadors Training Program
The NGV Young Ambassadors program was designed to provide positive personal, social, educational and vocational experiences and opportunities for young people (who were initially not in education or employment) through a year long training program conducted by the gallery.

Program details
- Program duration: one year paid training program November 2003 to October 2004
- Remuneration: Young Ambassadors were NGV casual employees for the duration of the training program

Program participants
- Nine young people participated in the program
- These young people had diverse cultural, social and economic backgrounds

Program aims
The program aimed to enable young people to:
- Develop youth leadership skills
- Develop skills in interpreting works of art
- Develop an understanding of the core business of the NGV and its public programs
- Develop and deliver NGV gallery tours for a range of audiences
- Assist with the development and delivery of public programs and resources for a range of audiences including young children and teenagers
- Contribute to the development and implementation of NGV youth focussed events

Program outline
- Practical and theoretical workshops, presentations, research assistance, NGV gallery viewings and tours, site visits to and discussions with personnel from other galleries and museums
- Mentoring and work experience opportunities in education and programs department
- Forums with YAP Management Committee to provide advice and feedback on programs and services for young people at the NGV

Program focus
- Presentations and workshops by and research into a range of contemporary Melbourne artists who are represented in the NGV collection
- Workshops and presentations by NGV staff including education and programs, curatorial, customer service, library, installation, exhibition, conservation, multi media
- Practical arts workshops to develop individual and collaborative works
- Assistance with an exhibition of works by contemporary Melbourne artists at the Ian Potter Centre: NGV Australia

- Development and delivery of gallery floor talks, group presentations and workshops for a range of audiences
- Off-site exhibition at Arts Victoria of the art works of the Young Ambassadors

Skills development
The program design aimed to develop a range of skills, leading to further education, training and employment options for participants. Skills included personal development skills, employability skills, visual arts related skills and literacy skills.

Skills listed align with those developed in strands of the Victorian Certificate of Applied Learning (VCAL), a certificate which broadens the options available to students in Years 11 to 12 and is designed for students whose needs are not met by the traditional Victorian Certificate of Education (VCE) program.

Skills development included:

- Personal Development Skills

Youth leadership skills:

- Self concepts/self esteem development
- Communication and listening skills
- Group dynamics, leadership
- Public speaking
- Team building
- Presentation skills

- Employability Skills

Business and entrepreneurial art skills:

- Development of personal attributes and generic work skills needed for employment.[15] These skills include: commitment, enthusiasm, reliability, commonsense, sense of humour, ability to deal with pressure, motivation, adaptability, problem solving, initiative and enterprise, planning and organising, self-management
- Knowledge of career options and employment pathways in the arts and related fields

- Visual Arts Related Skills

Vocational skills development and experiences:

- Arts appreciation
- Philosophical enquiry and visual literacy
- Art history and research
- Managing groups in a gallery context; design, development and delivery of gallery presentations and resources
- Events management - research, development and delivery of off-site exhibition

- Literacy Skills
- Literacy skills and experiences gained through research on artists and their work and assistance with the organisation of an exhibition and related programs including development of floor talks, presentations and workshops

Careers support
The Young Ambassadors were provided with strategies to assist them to achieve successful education, employment and career pathways after completing their training at the NGV. Support included:

[15] Australian Chamber of Commerce and Industry, Business Council of Australia (2002) *Employability Skills for the Future*

- In-depth group and one-on-one discussions with a wide range of arts practitioners and arts educators focussing on career pathways and training courses in the arts
- A series of one-on-one and group careers counselling sessions focussing on: skills identification and personal profile mapping; identification of primary vocational interests; preparation of resumes and job applications; development of job interview skills

Program evaluation
An evaluation of the program was conducted by marketing consultants Sandra Beanham & Consultants, in association with marketing research consultants Sweeney Research.

Evaluation summary
- The program worked at all levels:
  - For the Young Ambassadors
  - For the NGV in introducing a new group of visitors to the gallery
  - For the organisations/schools and their clients/students
  - For the artists/art educators involved in the program
- The program has met or exceeded expectations, and there is an indication of strong support of youth access programs.
- The Young Ambassadors rated the program highly in contributing to personal, vocational and career skills, with most planning to pursue a career and/or further education at the conclusion of the program. Skills which the Young Ambassadors felt that they had strongly developed during the program included research skills, leadership skills, public speaking skills, communication skills, growth in self confidence, appreciation of art and art history, and knowledge in regard to planning a career in the arts.
- The artists and art educators gained personally and professionally from their involvement with the Young Ambassadors. The program provided the artists and art educators with the opportunity to interact with a younger generation of viewers and participants, to reflect on their own careers, to return to the community some of their knowledge about art and the art world, to gain valuable feedback on their ideas and art practice, and to feel they were contributing to the personal and career development of young people who wanted to be involved in the arts.
- The organisations that brought their clients/students were also highly complimentary about the way in which the Young Ambassadors were able to engage these young people in art. Satisfaction with visits to the gallery was extremely high. Organisations said that their clients would confidently access the NGV independently in the future, and had gained a new ability to understand and interpret art from their own point of view.
- A majority of the visitors coming to the gallery to meet with the Young Ambassadors were young people who were first time visitors to the gallery. They said that their visit met or exceeded their expectations. Participants said that they found the gallery experience interesting, enjoyable, that they learned something new, liked being involved in the activities, and felt that the NGV was a great place to visit. The Young Ambassadors were well liked and participants felt that the Young Ambassadors knew a lot about art. The majority said that they would return to the NGV in the future with family and friends, expanding the visitor base once again (creating "the ripple effect" like dropping a stone into a pool of water).

Program Outcomes
Post program pathways for the Young Ambassadors have included:
- Two Young Ambassadors being accepted into the Bachelor of Fine Art drawing and painting courses at the Victorian College of the Arts (VCA)
- A Young Ambassador (an early school leaver) enrolling in a literacy course with an Adult and Community Education provider

- Eight Young Ambassadors being employed on an as-needs basis in a range of NGV departments including Education and Public Programs, the NGV Youth Access Project and Front of House
- Two Young Ambassadors being seconded onto the YAP Advisory Committee and the Youth Access Forum
- A regional Young Ambassadors program being modelled on the NGV Young Ambassadors program and developed at the Latrobe Regional Gallery for at–risk young people in the Latrobe City area.

Access and Outreach Programs
The Youth Access Project has delivered tailored gallery tours and workshops and outreach art programs for around 1500 young people in metropolitan and regional Victoria, including:

- Children and young people from schools, TAFE and community organisations
- Youth from culturally diverse communities
- Youth who are intellectually, emotionally and physically challenged

The Young Ambassadors have also assisted with NGV children's, schools and public programs including:

- Artcart weekend family activities
- Family days in conjunction with major exhibitions
    - Art Experience and Art Wise weekend art classes for children aged 5-8 years and 9-12 years
    - Top Arts annual student exhibition
    - Teachers professional development programs

2005 programs

Tailored Gallery Program For English As A Second Language (ESL) TAFE Students
The aim of the program was to use art as a vehicle to enable ESL TAFE students to study language and Australian history and culture. The participants were from non English speaking backgrounds. They included young people who were early school leavers and adults who had not completed formal secondary school.

The Young Ambassadors worked with a TAFE teacher to devise the curriculum based on three themes with which the participants could identify: Very Early Settlement; Immigration – Homesickness; and Australia Finding an Identity - Urban Life

With the assistance of NGV staff including senior curators of Australian art, the Young Ambassadors developed research notes including text and art images for the students and TAFE teacher to use in the classroom. The Young Ambassadors then delivered gallery tours and workshops based on the three themes, referring to and reinforcing the classroom notes.

The program was successful in assisting the participants to develop their language ability and skills and their understanding of Australian history and culture. Many had not been to the NGV before the program, and said that they would now feel comfortable to come back to the gallery for visits in their own time.

Outreach Gallery Program For Primary School Children
The Young Ambassadors delivered a gallery tour and workshop for 150 primary school children (aged 5-12 years) at the Counihan Gallery in Brunswick, an inner city municipal public art gallery. The aim of the program was to provide opportunities for local children in a council school holiday

program to respond to and develop their understanding of local history through a heritage exhibition at the gallery.

The exhibition included new works by local artists, whom the Young Ambassadors met with and interviewed to develop notes for the tour. In the collage workshop, children were encouraged to juxtapose archival photography, etching and illustration of Brunswick in the 1880s to1940s with modern images sourced through the media. The program also included a visit to and activities in the local library.

Community Program For Secondary School Students At Educational Risk
An innovative youth-to-youth 20 week community art program (August-December 05) aims to re-connect young people (16 yrs +) with learning via a practical print making, fashion and textile program. The program titled *Get Made* targets young people at educational risk in Hume City, particularly those from culturally and linguistically diverse backgrounds. *Get Made* is developed and delivered by the NGV Young Ambassadors, NGV staff and contemporary artists.

Program Partners
- National Gallery of Victoria Youth Access Project
- Hume City Council
- Hume Whittlesea Local Learning and Employment Network
- Kangan Batman TAFE

Program Details
- Practical workshops in stencil art, badge making, printmaking (lino cuts, screen printing), jewellery, zine making, sewing and clothes embellishment
- Visits to the National Gallery of Victoria for tours of temporary exhibitions, the permanent collection and behind the scenes, as a stimulus for creative ideas and art making

Training Outcomes
- Participants will receive credits for Fashion and Retail units from Kangan Batman TAFE
- The NGV Young Ambassadors will complete a Certificate IV in Assessment and Workplace Training

Exhibition
An exhibition designer and photographers are working with the participants during the program to achieve exhibition outcomes at the City Library Gallery and the Hume Global Learning Centre exhibition space. The exhibitions will document the process and outcomes of the community art program.
Additional outcomes will include:
- A shop front exhibition at Sticky (shop in Campbell Arcade underneath Flinders Street Station). Badges will be displayed in the shop window and will be for sale in the shop with zines and embellished clothing
- Merchandising of badges and zines in the NGV Shop

Feedback and observations to date regarding the program include:
- Regular weekly attendance by 22 participants
- Teachers reporting improved attendance, motivation, behaviour of students at school since the program commenced
- Teachers and parents reporting young people ‘being transformed’
- Parents reporting young people being more focused and happier at home
- Young people reporting that they have ‘more direction in life’

Virtual Gallery Tour And Workshop
The NGV Young Ambassadors have delivered an outreach program based on Akira Isogawa's *Printemps – Été* NGV fashion and textiles exhibition. This program included a virtual tour using a Quick Time Virtual Reality 360 degrees panoramic view of the exhibition and a practical workshop which included origami, dressing cut out dolls and decorating Bonds singlets. A DVD of an animated fashion show of dolls created by workshop participants was also used.

Current and Future Directions
Target areas
Target areas for 2005 youth access programs are:

- ***Young people in regional and rural settings***
- ***Young people from culturally and linguistically diverse communities***
- ***Young people who are emotionally, intellectually and physically challenged***

Youth Access Forum
A Youth Access Forum is currently being established. This is an advisory group of young people focussing on a review of programs, exhibitions and services suitable for young people at the NGV.

YAP website
An NGV website detailing Youth Access Project programs and activities has been implemented. A second stage of the website site is currently being developed, targeting a youth audience.

Conclusion
Through the collaboration between artists, young people, schools, educators and youth the NGV Youth Access Project has brought to individuals a better understanding of themselves, their identity and their relationships with others in the world in which they live. The project has facilitated exchange between: youth and young people in different learning settings; professional and emerging artists; arts appreciation and arts practice; and the arts industry and the wider community.

The project has also added to the many research findings, that art can provide an effective platform for both formal and informal learning and that through art young people can gain skills, competence, and confidence to move from informal learning experiences to formal learning opportunities, training and employment.

The project has been a very powerful experience for everyone engaged in the NGV Youth Access Project. It has realised the NGV's mission and the Government's objectives for the arts as embodied in the Victorian arts policy and new curriculum framework for schools. The NGV Youth Access Project has also made a measurable, unforgettable and often life changing difference to many people. As encapsulated by the words of one Young Ambassador: "What I have learnt and achieved is something no-one can take away from me".

A way of seeing: Children's reflections on live arts performances

Wendy Schiller, *de Lissa Institute of Early Childhood and Family Studies Research Group (UniSA)*
Julie Orchard, *Windmill Performing Arts*

Background
In 2002, a collaborative partnership was formed in Adelaide, South Australia. Its purpose was to encourage awareness of the arts and education. The three partners were: Windmill Performing Arts, the de Lissa Institute of Early Childhood and Family Studies at the University of South Australia and the South Australian Department of Education and Children's Services (DECS).

Windmill Performing Arts
Established in 2001 as the national performing arts company for children and families. It was formed to produce and present high quality work across all performance genres and to enhance the repertoire of performing arts available for children and families. The company has received three prestigious Helpmann awards and acclaim for seasons in New York, Japan, Hong Kong, the Sydney Festival, the Brisbane Festival and the Perth Festival.

de Lissa Institute
The University of South Australia's de Lissa Institute is a centre of excellence for early childhood education and care, child development and family studies, with acknowledgement at national and international levels. The de Lissa students have the opportunities to engage with the broader community, to create and apply knowledge and skills in new contexts, and show leadership in work as part of a team over their four years of tertiary studies.

The South Australian Department of Education and Children's Services (DECS)
DECS administers, coordinates and supports a wide range of services for young children and families including child care centres, family day care, pre-schools, play groups and schools. The Government of South Australia recognises the importance of early years education and the need to establish effective children's services that respond strongly to the diverse needs of young South Australian children and their families.

The partnership provided a unique opportunity to research the role of arts performances on the lives of South Australian school children (5-12 years of age) who would normally not have direct access to such performances. The children came from diverse social and cultural backgrounds. ***Children's Voices (2003-2005)*** was a longitudinal research project initiated by Windmill to document and understand children's perceptions of live arts performance and the impact on their teachers and school communities. In particular, children's perceptions of live arts performances and associated activities that they might engage in were identified. Perspectives of relevant adults in relation to children's responses were also documented. Professor Wendy Schiller, Head of Research at the de Lissa Institute took on the role of Chief Investigator and guided the teachers and principals through the process of establishing the key student questions. Several children in each class were selected as case studies and portfolios kept of their responses over the three years. Conducted in four metropolitan public schools with 135 school children, two questions provide the framework for this study:

1. *What is the impact of attending live arts performances on school-aged children in public schools in South Australia?*
2. What is the relationship between schools, their communities and these live art performances?

The students were provided with complimentary tickets to 2-3 performances each year, DECS provided release time for teachers to engage in the project, and the University of South Australia

designed and directed the research, providing expertise in research methodology and analysis. The research project required collaboration, commitment and consistency from all parties involved, and also provided training for teachers as researchers.

Background To The Study

Recommendations from recent reports have provided the impetus for teachers to revitalize and rethink the role of arts education in curriculum and culture in Australia. Learning in the arts not only impacts on "how children learn to think, but also how they feel and behave…so the arts can play a vital role in learning how to learn, an essential ability for fostering achievement and growth throughout [our] lives" (Fisk, 1999).

Children's Voices explored what children feel, say and do, thereby acknowledging that children use play and their senses as a basis for meaning-making in the arts (Schiller, 2000; Wright, 2003), that they use multiple intelligences (Gardner, 1983) and engage in multiple literacies from different art forms (Livermore, 1998). This research project empowered children to express ideas in different ways (Wright, 2003) and recognises children as active producers of culture through their participation and re-creation of activities in new contexts (Cosaro, 2000; Thyssen, 2003).

Although other research studies have surveyed children's ideas and perceptions in relation to arts and observed children's relations to theatre (Nicholls, 2000), children's voices have seldom been taken into account in arts research (Barrett & Smigiel, 2003) or in longitudinal studies about children and arts in Australia. As researchers recognize that children are "a group apart….with their own cultural lenses and so, deserving attention in their own right" (Barrett & Smigiel, 2003), this study, the Children's Voices project, is important for theory building because it addresses the developing area of sociology of childhood (Brown, 2002; James, Jenks & Prout, 1998; Morrow, 2003) and is one of the very few studies to examine the impact of live arts performances from the perspective of children. Children's Voices enabled children to directly express thoughts, feelings and their ideas about the arts (Dockett, 2000; Wright, 2003) and is an opportunity for South Australia to show leadership in arts education curriculum in linking with a national performing arts company which designs productions especially for children and families.

Research Sample

The research participants are 135 children 5-12 years old (Reception to Year 5 classes) in four metropolitan public schools in South Australia. A selection panel chose participant schools on the basis of the school's geographic location, composition, DECS Index of Disadvantage and applicability to the criteria as specified in an advertisement requesting participation of volunteer schools. Within these schools, students were randomly selected with approximately equal numbers of boys and girls participating in the research.

Collection Of Data

As this research involved a relatively new area of inquiry which required an understanding of how children (5-12 years) perceive, understand and describe live arts performances and how they own, value, interpret, recreate, improvise and produce their own arts activities, qualitative methods (Berg, 1995; Denzin & Lincoln, 2000) were selected to encapsulate the richness of the data based on children's accounts and experiences.

Children were interviewed individually and in groups both before and after live arts performances. Questions asked prior to each performance were:

1. *What do you think the arts are?*
2. *What performances have you been to?*
3. *How do you think you will feel at a performance?*
4. *What might be in a performance?*

5. *Who makes a performance happen?*
6. *Why do people go to a performance?*

Questions asked after each performance were:

1. *How did the performance make you feel?*
2. *What did you learn from the performance?*
3. *How could you use what you have learned?*
4. *How would you like to be involved in a performance?*

In addition, teachers and parents monitored children's drawing, writing and play activities to see how children responded to each performance.

Arts Performances Attended

Students from the four primary schools attended Windmill performances of:

2003	2004	2005
BRUNDIBAR: A Children's Opera originally sung by the children in Terezin during World War II. *ROBINSON CRUSOE:* Daniel Defoe's classic novel told through dance and music. *SNOW QUEEN:* A multimedia production based on Hans Christian Andersen's classic story with real time animation and virtual sets controlled in real time.	*RIVERLAND*: A leading indigenous cast presented a moving story of family's search for their place in the land. *A SAFER PLACE*: Using song and dance, this production highlighted the cultural traditions of young people who had recently arrived from Afghanistan, Eritrea, Ethiopia and Iraq. *AFTERNOON OF THE ELVES*: A two act play that explored the touching and magical story about a girl who was caught between wanting to be part of the 'in crowd' and being true to her out of place friend.	*MIDNITE:* A new chamber opera for children and families based on the novel by Randolph Stow. *WILFRID GORDON MCDONALD PARTRIDGE*: Based on the timeless and well-loved classic written by Mem Fox and illustrated by Julie Vivas. The theatrical adaptation of this children's classic was brought to life using a combination of giant puppets, acrobatics and illusion.

In the space of a year, the children in the four schools made enormous leaps in their knowledge of performance and what contributes to production. Younger children observed the detail and minutiae of the stories depicted on stage and gained understanding of the teamwork required to make a performance happen, while the older children grew fascinated by the whole world of theatre. They absorbed the technical terms and used them knowledgeably in their responses. They had detailed understandings of how individuals, from technical crew to the producer and director, contributed to a performance. Their enthusiasm for knowledge about theatre and their desire to learn about the components of performance surprised and often challenged their teachers as they embarked on making their own productions in class and at play. Aspects of both theatre and performance were reflected in children's play, stories, oral and written language, visual arts lessons and even spelling lists.

Children learned that actors must stay in role/character, project their voices and speak confidently. Just as many children yearned to be a great talent and to play the main character who "would be the centre of attention", others preferred to be part of a production and contribute to lighting, design, costume, "student supervision" and prompting. Others wanted to be in charge, to change aspects of performance, to have a title of executive producer. Some children were confused by the whole experience and are still deciding whether they are interested in aspects of live performance. They may remain as 'casual onlookers' or become more involved over the next year.

The extent of the learning from almost no experience of theatre and live performance to detailed descriptions of all aspects of performance at the end of the first year was truly impressive, and was obvious to teachers, parents, researchers and other children. The enthusiasm of the children inspired teachers to extend the children's knowledge and their own experiences of performance, so classroom productions, research into stories, prop construction and script writing blossomed and caused teachers to search for resources to assist the children in their projects and productions.

Results from *Children's Voices* indicate that children see the arts as "a way of doing things", and a way of seeing ("the eye of things"). The arts are also about events, places and people, colours and beautiful images that evoke feelings as memorable as "when it's scary and loud, it freaks the gooses out of me". Children explored the layers and textures of the arts, and the purpose of making productions; they imagined themselves involved in various roles, as parts of a whole production and developed definite preferences about how they would like to be involved.

Conclusion

It is clear that from the data collected over the three years that children have included arts practices in their everyday lives. They have made the connections between live arts performance and how they might use these ideas in their own 'productions'. They also have a sense of audience, actor and director (or "inductor" as one child said). Children expressed their ideas clearly, namely that arts involve planning "must be done well" and you have to try hard". Therefore engagement with the actors and identification of critiquing performance occurred after only three performances.

Children have shown diversity in what interests them and holds their attention, but their knowledge, understanding of stories and real life values has deepened and become more apparent in their classroom projects and behaviour at home. Parents and teachers have been challenged by children's desire to share what they have learned and have had to embark on projects that children have enthusiastically initiated. These children are active producers of culture through recreating what they have seen and participated in, and through interpretation of these experiences in their own contexts and settings (Thyssen, 2003).

The opportunity to see live arts performances has enhanced curriculum, influenced teacher's programming and desire for further professional development and enthused trainee-teachers. The teachers were asked to keep a journal, recording personal and professional responses. Phase Two of the project included an interview with each teacher involved in the project. Initially there were eight and as the children moved up into different year levels the number increased to 14. Are number of the teacher responses to the question: *'*What had the most impact on you?*'* appear below:

> *Impact on the students on their learning – amazed how much they've learnt, internalised, especially after a performance – the vocabulary they came up with. How the students related to their own lives – it gave them an opening to open up about aspects of their lives that they couldn't talk about – they talked about it through the actions of the characters of the play, and this gave me a chance to talk to them about it '(this was particularly relevant with a student who revealed, using a character from AFTERNOON WITH THE ELVES, how she was dealing with a mother with a psychological disorder).*
>
> *Improvement with the literacy.*
>
> *(My) own learning – what goes on in a play – I can now talk to the students with a more informed knowledge base.' (The teachers participated in workshops that featured the creative developers of the productions, ie the directors, the designers etc)*
>
> *Now more willing to have a go (with arts activities) and do something within the school, and take on a leadership. Now more of a risk taker.*
>
> *Impact of performance on children and myself – the topic and content and how much you can use a performance to talk about it with children, ie on issues like racism, feelings – when it's someone else they (children) tend to open up more.*

Performance – how much it can demonstrate values and talking points with children.

The results have illustrated that there are gains for children in performance literacy, the arts and interpersonal relationships. From building theatrical sets and models, composing and performing their own plays, developing the costumes, lighting designs and technology plans for their performances. They critiqued performances and developed skills as performers, creators and audience. They are thinking deeply about the arts and the impact of arts and culture on their everyday lives and relationships. Values-education has taken on a new meaning for these children who have been exposed to performances which (in their words) 'show the importance of friendship no matter what happens' (*Afternoon Of The Elves*) and 'show that values can be different in war and peace time but your mates and family are everything' (*Brundibar*). Children learnt the each performance, could be at least a bit sad, but also funny' and 'colour and race are not important because people are the same under their skin' (*A Safer Place, Riverland*)

Most importantly, the children's voices are heard very clearly in this research project. Teachers, actors and families listen to the children's perspectives respectfully and with interest. As one teacher said: "How would we have provided an experience in a classroom to match the power and impact of performance such a *Robinson Crusoe* and the children's opera *Brundibar*, or the technology wizardry of *The Snow Queen* – all of which the children and saw and thought about in the space of one year?'

The Children's Voices research project offers valuable information for researchers, artists, educators and families. It shows the potential of children: that they can see the 'big picture' and understand complex themes in high-quality productions. They see arts and culture in their everyday lives and are producing culture by recreating performances and playing-out solutions to every day problems.

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Creativity & Innovation: Driving The Future

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Abstract
Creativity and innovation are intrinsic to gaining advantage in the global knowledge economy of our society. So, how can we encourage and teach our students to be more creative? Since 1968, creativity tests have been administered to groups of children. The results have shown that people gradually become less creative as they age; that we learn not to be creative. This paper investigates ways in which to sustain creativity in the classroom and to advance, rather than degrade, the development of children's creativity.

Introduction
As educators we encourage lifelong learning, help students to prioritise what to learn, how to learn and what issues are most vital to engage with. We aim to provide the timeliest content, in correspondence with the students' needs. Unfortunately, many of us do not teach the students how to think creatively.

Creativity and innovation are the future drivers of the global knowledge economy (Ian Pearson & Michael Lyons, 2005). 'Industries of the mind' will play a central role in regional and national economies and ideas will be the most valuable resource in the market place. If Australia wishes to be at the creative end of the knowledge economy, training to be innovative and imaginative all starts in students' early years.

From within a non-competitive and nurturing atmosphere, students need to develop their creative skills, expand their senses of perception, nurture their innovative problem solving skills, be inspired by brainstorming, and new ways of looking at life as being exciting and transformative.

Hardcore technology skills are important and essential, but producing young imaginative minds is crucial - people with stirring imaginations that dream and think creatively.

In order to take our student base to the next level of creativity and innovation, we need to take them beyond the rigid policies, prescriptive processes, and fragmented organisational structures of education, that stifle innovation. To create a fresh thinking environment and to inspire and generate ideation in our classes, a mindset of continuous innovation at every stage of learning needs to be adopted. Such a mindset will allow students to achieve and sustain creativity and leadership in all their areas of study.

Creativity Is Not Learned, But Rather Unlearned
For our students to be creative and innovative, and to become leaders in their fields, teachers must develop the best climate to stimulate innovation, execute the processes that spark innovation, and deliver maximum results. It is a myth that creativity is a gift that a few select people are born with. As children, we were all more creative than we are today. Perhaps not to the same degree, but we all do have innate creative abilities. All of us have the potential to be creative and innovative. This premise has been tested through research study findings, documented, and published many times (George Land & Beth Jarman, 1992; James Higgins, 1996; Linda Naiman, 2000). As young children we are more creative because we are looking through 'unpolluted' and 'unsullied' fresh eyes. As teenagers and adults, we start to filter everything we see, just like a polarised lens that lets in only light that is aligned one way. To reverse years of filtered thinking, we need to start connecting experiences and synthesising new ideas. We need to teach our students the creative steps to bring out new, innovative and imaginative ideas. Ideally, creative ideas that the students themselves thought they could never have previously conceived.

The reason children are so creative (Stephen Shapiro, 2001) is because they are always collecting information, data and particulars that they eventually compile together. Everything is a new experience. And rarely do kids jump to quick solutions. However, once they start going to school and socialise with other children, they are forced to fit in. Peer pressure drives conformity. Education focuses on the regurgitation of facts, rather than on gathering new experiences. Within a school and at university, students choose major areas of study and become proficient, and sometimes expert, in that area. As we get older we find things in life that we like, to the exclusion of all else. We read the same sections of the newspaper. Read the same magazines. We watch the same style of movies. Narrow down the foods we eat. Socialise with the same friends. We tend to find ways of functioning within our lives that work for us. We use these modes continually without trying anything new, such as our thinking patterns, communication style, our view of the world, and our political thoughts. As we get older, instead of collecting 'ideas', we begin a process of information elimination. We continue to narrow down our relevance, concerns, curiosity, concentration and awareness.

In 1968, George Land (George Land & Beth Jarman, 1992) gave 1,600 five-year-olds a creativity test. The test was the same as that used by NASA to select innovative engineers and scientists. He re-tested the same children when they were 10 years of age (1973), and again at 15 years of age (1978). In 1985 he tested 280,000 adults to see how creative they were. The test results were:

Age group tested	Number tested	Year of testing	Percent who scored in the 'highly creative' range
5 year olds	1,600 children	1968	98%
10 year olds	1,600 children	1973	30%
15 year olds	1,600 children	1978	12%
25+ year olds	280,000 adults	1985	2%

In Land's research, of 1,600 five-year-olds tested, 98 percent of the children scored in the 'highly creative' range. When the same children were re-tested five years later (10 year olds), only 30 percent of them still rated 'highly creative'. By the age of 15, just 12 percent of them were ranked in this category; while a mere 2 percent of adults over the age of 25 who were tested ranked 'highly creative'. "What we have concluded," wrote Land, "is that non-creative behavior is learned." From this, and similar research, we can conclude that creativity is therefore not learned, but rather unlearned. We, as teachers, need to reinforce and encourage student's fresh thinking and promote high levels of creative behaviour, enriching their thinking skills - critical thinking, problem solving and decision-making.

Through well thought out projects and classroom activities, with well designed briefs, enhanced thought provoking content, encouraging guidance and frequent feedback, in conjunction with external influences such as media input, guest speakers and excursions, we can begin to reverse these figures.

Why Aren't Adults As Creative As Children?

For most, creativity has been buried by rules and regulations. Our educational system was designed during the Industrial Revolution over 200 years ago, to train us to be good workers and to follow instructions.

Creativity is the collecting and connecting of ideas, disciplines, ways of looking at problems, and experiences. We cannot revert back to a second childhood or hire five-year-olds to tap into this innovative potential. Albert Einstein once said, "Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world." (Linda Naiman, 2000). Knowledge, in many ways, is the enemy of creativity, for once your brain finds what it thinks is the best solution, it stops looking. We look for solutions in our memory banks of what has worked in the past. Finding

an answer quickly is often not the best solution and often undersells our ability and intelligence. Unfortunately, these solutions might not be new, innovative, or even good. What we need to do is train our brain to keep looking, even when we have found an answer. Tackling a problem requires one to think outside the square and not be limited by the first ideas that come to mind.

Methods To Encourage Creativity
We have a talent shortage world-wide. Educational institutes and industries that understand the relationship between creativity, innovation and performance, and actively promote creativity in their students and staff, will be the winners in the marketplace. The root of invention and innovation is creativity.

Listed below, are seven methods to get you started in creating a culture of innovation and creativity within your classroom.

Connect and synthesise new experiences
Creativity is having the ability to connect and incorporate ideas, disciplines, ways of looking at problems, and experiences. By encouraging students to collect and hoard every experience for later use, through journals, diaries, notes, digital recordings, photographs and memories, stored random experiences can be used as the catalyst for breakthrough thinking. Some students are more creative than others due to broader experiences and analyses. Like through the eyes of a child, having fresh approaches by looking at the world in a new way, with simplicity and imagination, students can then begin to see what they have never seen before, and can expand their foci. Students will see, interpret, and sense new things through these new filters.

Break old patterns
During class, students tend to do the same things over and over because our teaching is repetitious. Break this pattern. Give students unusual, controversial, and critical resources that they have never seen before. Test and expand their ideas on things they previously did not like. Introduce them to new people and influences. Try different angles of analyses of theories. The more you do this, the more new experiences they will gain and the more ideas they will be able to draw from in the future.

Reinterpret needs which reflect the now
As adults, when we try to solve a problem, we often try to pull the answer from our knowledge bank, just like finding the solution in a text book. By solving the problem the way it has previously been solved provides a limited set of possibilities: replication and regurgitation. An alternative and more insightful way of looking at problems is to make connections and find analogies, metaphors, and associations that fit the problem you are looking to solve. Combine ideas in new ways. If a student is redesigning an interior design space, they need to look at what the design is really about. For example, if redesigning a cultural centre, the student could look at hospitals, airports, subways, hotel foyers and cinema designs, to see how they deal with human traffic. They could also look at ant colonies and bee hives, anything with a flow. One needs to take the design a step further and look to non-educational connections, analogies, metaphors, and associations. Students have limitless ways of recombining their ideas to conceive something new and creative. This is not about invention, which is pulling something out of the thin air. Innovation is about reinterpreting situations to create scenarios. Students should not always go for the obvious solution. Some of the best ideas come from some of the most unlikely combinations and abstract references.
For examples see Case Study 6, 7 and 8.

Look at nature
Look at nature, the evolution process, the ecosystem, micro organisms, astronomy, music, or any other inspiring discipline to find solutions. These disciplines have unique attributes that can provide an endless source of inspiration. The observation and analysis of nature's forms can yield a

wealth of practical and useful building blocks in terms of structure, form, geometry, unique mechanisms, use of colour, surface language, pattern and practical strategies.
For examples see Case Study 1, 2 and 3.

Force illogical assumption combinations
Turn everything upside down. Bring out the hidden assumptions we take for granted by asking the questions 'who, what, where, when, how, and why'. Challenge the models of assumption. This may include forcing illogical assumption combinations through combining ideas and making relationships that one would not normally make. Ask students to come up with various answers to some or all of the listed assumptions to solve a problem. Then randomly mix and match these various combinations.
For examples see Case Study 4 and 5.

Build on the ideas of others
Students love to interact with toys, sporting equipment, gadgetry, technology and each other, where they fully use their imagination. This interaction can continue for hours. Interestingly, when adults congregate, such as in meetings or socially, instead of contributing, they often either criticise the previous idea, pass judgment, just agree, or do not add to the discussion or ideas presented. With little contribution and/or negativity, the process ends quickly. This is often the case in the classroom. We see all of the reasons why things will not work. In solving this, the next time students have a problem to resolve, such as the design of a good web site, have one student cast out the first idea, and let the class continue with, "Yes, and...", building on the previous ideas. Do not allow innovation to be crushed at the beginning. Do not accept the response of "Yeah, but…". The key is to answer quickly and avoid thinking too much. Top-of-head answers tend to tap into a part of the brain we don't use during our normal thinking process. And be sure that the students' answers are a contribution, which builds on what the previous student said, rather than invalidates it. Many of the new ideas will be ineffective, but don't be concerned. Work with it, as you never know when an excellent solution to an idea will be found. Over time, this will become a normal mode of operating. Your students will become masters of breakthrough thinking, by building on the ideas of others.

Welcome creative tension
It is human nature to surround ourselves with people we get along with. Unfortunately, students choose whom they collaborate with by focusing on this human chemistry and students with similar competencies. This perpetuates a limited set of creative possibilities. Instead, place students in teams with different analytical, creative, and personality styles. Welcome the creative tension. As long as the students are open to new ideas, creativity is bound to emerge. These team combinations can create an environment of original concepts and ideas.

Primary Steps To Creating An Innovative Environment
Place students in a whirl of uncertainty resulting from classroom challenges, tasks and projects. These uncomfortable situations demand sharp reflexes, creative thinking and pervasive innovation. The aim is to install a mindset of continuous innovation at every level of teaching, allowing you to achieve and sustain fresh thinking in your students.

This means improving the student's capability to generate innovative thought. There is a combination of primary factors and steps required to reach this level, not just a single process. In capability terms, students are required to be focused on meaningful output.

To cater for continuous innovation, I have outlined a lean, action-based framework, designed to put your students in a state of perpetual innovation that is necessary for creating sustainable education success.

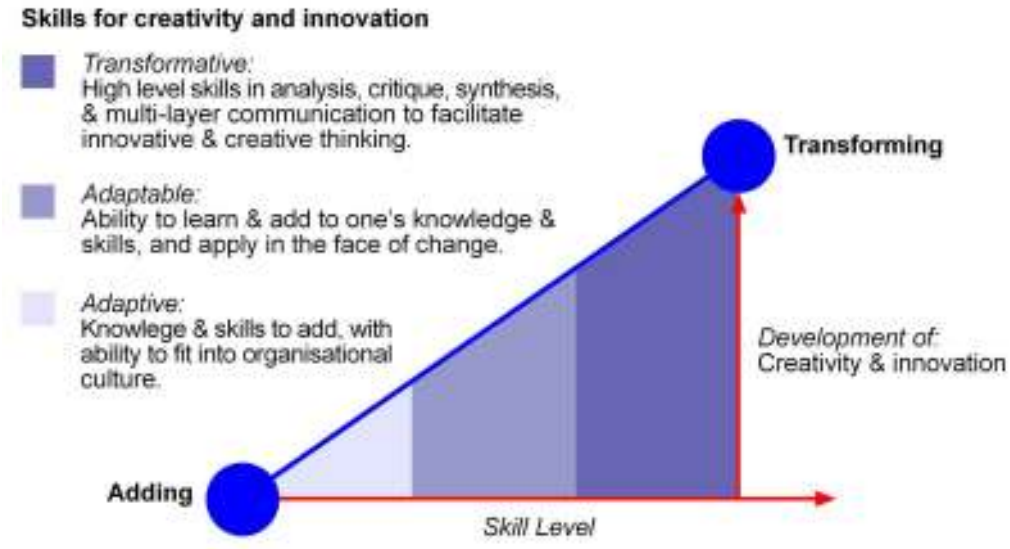
- Create a culture of innovation through injecting creativity throughout each teaching process.

- Constant change is a prerequisite for continued success. Introduce constant change throughout your program, subject, course, class work, or project. Make sure that it is strategic, pervasive, challenging and sometimes conceptually overwhelming.
- Implement a capabilities approach at every level of your teaching. Coordinate the five components of teaching: strategy, assessment, learning process, student the individual, and technology, to consistently interrelate with each other so as to deliver measurable results.
- Align all stakeholders, from students to other members of staff, including librarians and guidance officers.
- Today's most innovative students, in combination with their teachers are 'doing it right now'. Research, analyse and replicate these educational successes with your own flair and passion. Design a blueprint for creating a flexible learning experience that builds upon current successes, as it promotes rapid change and adaptability for maximising those successes.
- Leading teachers know it is up to them to reach the next level of student and personal satisfaction. To become an educational leader, you must continuously pursue the obsolescence of your best teaching practices.
- Use information technology as a critical element to improve innovation. Technology can be used for communication, mutual understanding, organising, design and ideation.
- Enhance one's capabilities through external partners or the blending of individual processes better.

Skills For Creativity And Innovation

The 21st Century student must take a distinct look at what they do and the skills that makes them valuable. Students must go beyond being adaptive: having useable skills, and beyond being adaptable: having the ability to change, learn new skills, and add to their knowledge. They need to be transformative, with the ability to see changes that need to be made, work with people who have ideas and problem solve, have interpersonal and communication skills to make decisions and translate these ideas into practical accomplishments. They must go beyond problem solving so as to understand why a problem arises and see how it relates to other problems. They need the ability to see a holistic perspective, and to understand how it is interconnected.

Figure 1: Skill level graph



Managing, Stimulating And Driving Innovation

Teachers should develop a new atmosphere to stimulate innovation; holding a few brainstorming sessions with a handful of students once or twice a year is inadequate. Instead, you must spread innovation throughout the execution of each process, every day, by everyone. To spark innovation and deliver maximum results, a teacher must consider innovation for student advantage, processes

that enable innovation, create a culture of innovation, review teaching strategies and technology advancements, include innovation into assessment, target innovative students, simulate new models of learning, plan the innovation journey, and always look to the future. From an industry point of view, in today's age of unprecedented access and unlimited competition, constant change is a prerequisite for survival in the global knowledge economy.

Case Studies

Creating a unique journey of research and discovery for the student is essential. The following are a selection of case studies from my students' work, exemplifying how the methods of encouraging creativity and undertaking the primary steps to create an innovative environment can result in successful outcomes.

Case Study 1: Tall-boy furniture design

A tall-boy chest of drawers 'Fusion' was inspired by nature, through analysing the giraffe. The student looked at nature's characteristics, instead of reinventing the design. The design was stimulated by a giraffe neck's structure, form and geometry. The texture, pattern and varnish colour of the tall-boy were inspired by the giraffe's surface language.

Figure 2: 'Fusion' tall-boy

Case Study 2: Computer mouse design

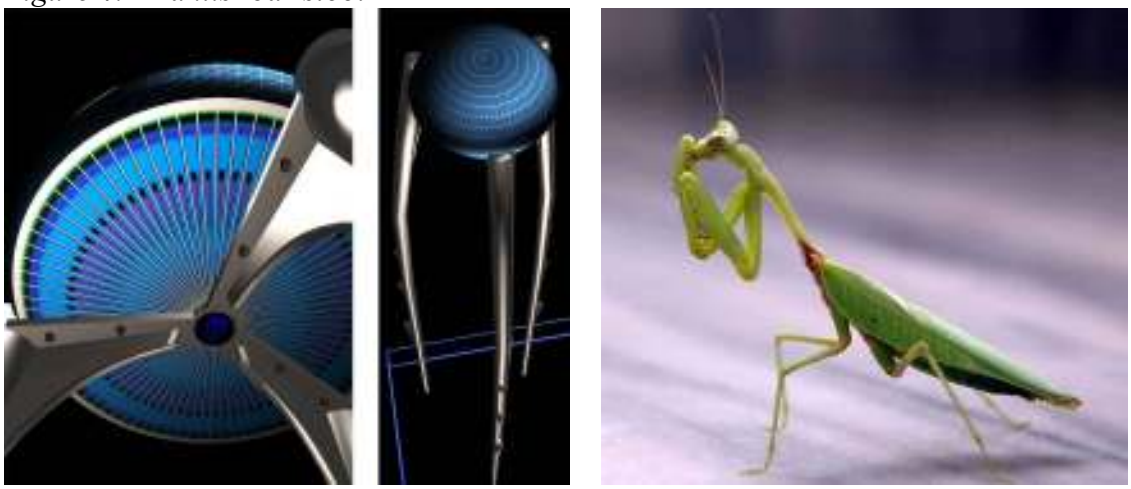
The 'Apharius' computer mouse was inspired by the Portuguese man-o-war (blue bottle), the second most dangerous jellyfish in the sea, an effective predator with few competitors (likewise product dominance is highly desired). The man-o-war's surface language is flexible, elastic, nodulated and transparent. The design fits the user's hand ergonomically and is therapeutic to hold and maneuver. It features four buttons for high-end modeling and scrolling, exterior rivets to allow air flow under the palm for long period use, and an overall form which forces the user to adopt a safer and more natural grasp. The man-o-war provided design solutions to the uncomfortable problems endured by those whose work and lives revolve around digital technology.

Figure 3: 'Apharius' computer mouse

Case Study 3: Bar stool

A bar stool 'Mantis' design was inspired by the pray mantis stick insect. The design concept was conceived from the interpretation of a patron having a few drinks while viewing the opposite sex at a public bar, being similar to that of a pray mantis waiting for its prey. It relates with nature's gesture of stealth, patience, timing and speed. The design epitomises the sexual cannibalistic behaviour of the pray mantis. The use of cold hard materials, such as cast aluminum and recycled rubber, and the style of the legs and foot rests relate to the form of the mantis' forearms and legs. The design shows the relationship between aesthetics and communicative qualities in nature's physical objects. The design has since been manufactured, and is now featured in a well known Brisbane hotel.

Figure 4: 'Mantis' bar stool



Case Study 4: Cyclist universal mobile telecommunication device (UMTD)

In the process of designing a Global Positioning System (GPS) unit for bicycles, 'who, 'where', 'when' and 'why' are looked at. The typical combination for a GPS unit are: it is used by the cyclist (who), when the bicycle is parked and when ridden (when), for a bike on the road, off the road, circuit track, in traffic, etc. (where), for the purpose of showing various maps including topographic, aerial, route taken, scenic and direct routes, facilities and services (why). Now bring into the equation six illogical assumption combinations, such as: (1) body functions monitor for heart rate, blood pressure, calories, etc.; (2) trip computer for speed, kilometers and weather conditions; (3) security system with a tilt and movement detector; (4) MP3 player for portable music; (5) digital camera; and (6) mobile telephone. The forced amalgamation of these factors resulted in a design benefit: if the bicycle is ridden away or moved, the owner is alerted by receiving digital messages, allowing the owner to track and immobilise the bicycle. The Cyclist UMTD 'Psycom', is placed over the head of the steering stem allowing the rider to move hands freely across the bar. The functions are accessed whilst riding by the buttons at the rear of the unit using one's thumbs. Off the bike, once the lid is opened, functions are accessed by the inner controls. When there is an incoming call, the 'eyes' at the side of the lid light up and the rear screen

disengages from its current function. Weight is kept to an absolute minimum with the use of titanium and other waterproof, durable and light materials. Thinking creatively a student has come up with a design that minimises the amount of gadgets a cyclist takes on their journey. It allows the most adventurous cyclist access to all the information needed to get into trouble and out again. Creative ideas often come from the most illogical combinations.

Figure 5: 'Psycom' bicycle GPS

Case Study 5: Hand-held universal mobile telecommunication device (UMTD)
In the process of designing a hand-held universal mobile telecommunication device, 'who, 'what', 'where', 'when' 'how', and 'why' are looked at. Four illogical assumption combinations are bought into the equation: (1) television; (2) mobile phone; (3) digital camera; and (4) fan. The forced amalgamation of these factors resulted in a design benefit: when at a live event, one can slide open the hand-held UMTD 'Omnifan', to display the live telecast (or another event) on a medium sized screen. The benefits include, being engrossed in the ambience of the live event, digitally viewing the telecast with multiple camera angles with commentary, ability to take a photograph record of the event, and send and receive telephone calls. The design is narrow, compact, and fits into a purse or jacket pocket. The design minimises the amount of devices taken to an event.

Figure 6: 'Omnifan' hand-held UMTD

Case Study 6: Motor vehicle for rural China
As China has the fastest growing economy in the world, there was a need to design a motor vehicle for China's emerging transport market. Demographics and social requirements were studied carefully. As a result, a vehicle, '2NFS (No Need for Speed)' was designed to fulfil the needs of farmers and workers in rural China, where sealed roads are a luxury and a vehicle has to cater to all people. As a response to research, the vehicle was designed to drive from the back like a motorbike or a tuk-tuk. This means the driver over looks the cargo, and can keep an eye on their load. The vehicle can also be used as a market stall. The motor vehicle has many freight areas, some lockable, and can carry large quantities of various goods, such as people, boxes of chickens, pigs, grain sacks, and bamboo. The vehicle is light; fuel efficient; simple and robust; easy to repair locally, without the requirement of manuals; has good ground clearance and suspension; is cheap to manufacture; and has a long life expectancy. It is adaptable to the terrain, ruts in the road, dust and dirt, and minimises negative impact on the environment. The vehicle sits three passengers comfortably (with

more standing), with both front seats folding down into compartments to allow for greater cargo space. If required, the freight area can be modified to add more seating.

Figure 7: '2NFS' Chinese motor vehicle

Case Study 7: Airport retail outlet

A modularised airport retail outlet 'Norwegian Knit Wear', was designed which when closed to the public, was easily and effortlessly lockable by closing in on itself to securely house its products. The retail outlet's visual display is present whether the outlet is open or closed. The retail space caters for unique and interesting produce.

Figure 8: Norwegian knit wear airport retail outlet

Case Study 8: Gold Coast Hospital community health information centre

A request was made for submissions to fit out the Medicine and Oral Health public space within the new $25 million Griffith University Medicine facility on the Gold Coast. The space was designed to be information rich, welcoming, relaxing, friendly, empowering, and easy to interpret and locate. The building is located on a lower floor with no windows. The design takes visitors minds away from where they are and to ease apprehension related to visiting a medical centre. To achieve this, a sky panel was housed above the ceiling cut-out, giving the appearance of a blue sky and clouds floating above the building. The cleanliness of the 'medical procedure white' walls not only complement the floating sky, but produce reflective qualities required where this is no natural light. Furniture for the centre was purposely designed to be modular, contemporary and inviting; catering for all ages and disabilities. To save space, each furniture piece is economical in size, designed to serve more than one purpose. Dedicated pathways were assigned, to cater for wheelchair access in the confined space. Digital posters, touch screens, videos, pamphlets, books, and resources are easily accessed. The feeling of ease was maintained.

Figure 9: Medicine and oral health centre

Conclusion

Teaching processes have often been thought of as static processes, as a series of instructions laid down in lesson plans and manuals, to be repeated exactly the same way every time. In order for superior processes to occur, one needs to incorporate a built-in ability to thrive on change. The key to excellent teaching processes lies in the ability to inject continuous innovation into the design process. It is no longer enough to instill innovation only at the design stage, which leaves the execution as mechanical. Students in today's changing environment need to pull critical concepts of process improvement, technology enhancement, innovation and creativity into a single framework: a holistic concept enabling students to perform optimally in activities that typically require fresh thinking. So rather than teaching what you did better yesterday, do something new today.

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The Humanity of Creativity & Aesthetics – A Process to Extend & Develop Visual & Aesthetic Awareness

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The importance of awareness of self, our ability to gesture and respond to our surroundings kinaesthetically, the senses of touch, taste, smell, are often ignored or, at best sidelined, in our quest for knowledge and skills. The senses of sight and hearing receive some attention in the classroom, lecture theatre and studio but even these senses are included from an objective and distanced perspective. The purpose of this paper and the outlined sequence of art activities is to break the distance and isolation we continually enforce between ourselves, our human response to our surroundings and our actions. This sequence is based on an approach which involves the individual in a direct response to sensory perceptions in an attempt to free the expression of even the most enclosed and introverted individuals. There is a positive attempt through this sequence to awaken and develop the synaesthestic response of the individual.

"I can't draw", the statement most heard in any art room or studio, is a reaction to the conventional presentation and expectation of image, the processes of art and the conceptual framework within which it is presented. As humans we are often forgetful of our need to respond in broad open gestures. Instead at an early stage of our development we are directed and confined to fine motor movements in an attempt to achieve the sophistication and visual expectations of our societal conventions. The pencil or crayon is put into our hands long before we are capable of controlling the tool; instead the restrictions of the appliance frustrate and impede our visual and artistic output. The resultant frustration is translated directly through the visual process. The act of creation becomes an aggressive, unsatisfactory commune between the creator, the surface and the media. The difficulties of application presented by the media create a separation between the creator and the created. The output of the art process does not respond to the need of the expression and instead impedes the maker. The result of this is an inhibition and an automatic restriction of the act of creation. The purpose of the process outlined is to speed and ease the creative awareness of the individual and to empower the innate essence of aesthetics.

The act of visual creation is a very natural and integral part of human expression. To encourage the development of this important aspect of the human character there must be an awareness of the systems of growth and the building of sensorial responses in the human animal. As educators, it has long since been accepted that we must deal with the individual developmentally, yet it is rare to find the focus on such integral and inherent aspects of our human nature within tuition based on the fundamental art process.

Much of the 'aesthetic' of art that is taught through the classroom and the studio is a misnomer. The process is heavily contaminated with adult imposed attitudes and based on belief structures emanating from the contemporary society or religious beliefs. There is an emphasis on 'discipline' in the practice of art. The creator's approach must be 'harnessed', often with severe restrictions, on the 'how to' of the artistic process. This is an art that fundamentally has little to do with aesthetics and is often created to offer an emphasis on moral structure. This is an art that reflects its' original origins in the school curriculum in the early 1800s when the purpose was to offer moral and behavioural training through limited art practice. The true aesthetic, the aesthetic that is paramount to the individual, is rather that which offers keys to our understanding of self and the world from the individual's perception. Art and aesthetic awareness in the ideal will offer and allow us a means and avenue through which it is possible to detect, discriminate, identify and recognise aspects of ourselves and our world.

To develop the individual sense of aesthetic awareness it is necessary to consider the human sequences of development and respond to them through both the process and expectation of 'Art'.

The relationship between the tactile and visual senses is the predominant key to the awakening of sensory perception. Sensory stimulation and sensory learning are both evidenced as being psychologically necessary for healthy living. This fact has been proven many times through a plethora of experiments and studies on both animals and children. It has been found, without exception, that any human deprived of sensory stimulation is disadvantaged in their development and impeded, both emotionally and intellectually. The process of art and the aesthetic experience can be vital in encouraging and extending the development of the sensory self if it is approached with a humanistic influence.

The individual sensory need and the majority of art education are at odds developmentally as well as aesthetically. The 'how to' art program which confines the individual into 'correct' drawing, 'inherited imagery, 'traditional' process are for the majority little more than an ensnarement which limits the aesthetic of body and mind. Consider the words of Sir Patrick Geddes in his

text, *Life, Outlines of General Biology* (1931) –
..Yet education fails its high ambition if the mind remains without freedom, bound by the trammels of the past. For the social heritage is not ALL to the good, and morals the lien of the past in the individual inheritance. In either case, the legacy has something of a burden as well as of wealth, of inhibition or worse, as well as of inspiration and impulse turned towards evolution.

In this context we must realise that a sincere aesthetic is an integration of spirituality, emotion, gesture and sight. Aesthetics require holistic understanding. The aesthetic response finds its core in our humanity. Within our approach to the art experience we need to liberate the timeless aesthetic to which we all respond innately. As Baudelaire wrote –

…the imagination is the most scientific of all the human faculties, because it alone comprehends the universal analogy.

To tap this individual and common aesthetic each individual needs to develop an awareness of their interaction with the printing plate, paper, and the surface on which they work. There needs to be a contact and immersion in the media to be applied to the surface. The sensation of touch, the texture and feel of the surface and the materials, must positively respond to the innate and basic human affinities. The body and hand must be used as the link between the mind and imagination and the materials and surface. The surfaces and materials need to reflect and, in part, replicate, our earliest responses to the smooth texture of skin, the viscosity of body fluids, and other fundamental interactions with the outer world in which we live. Effective creators respond to themselves, the inner sense of existence and authenticity, as well as their outer environment, which impinges on their sensibilities and senses. In order to synthesise and imbue emotion and expression, the individual is immersed in these sensations with as little restriction and confinement as possible. In keeping with this fundamental need the art practice is presented, initially, without the confines of brush or pencil.

To ensure the uninhibited practice and expression of the creator, it is essential that the introduction to art practice involve both free gesture and direct physical contact with both materials and surface. As such great care must be taken to present materials that 'feel' pleasing. The viscosity and texture must be such that the physical response is reassuring. The first introduction of media should centre on the sense of touch through the direct manipulation of the media with hands and fingers. The work needs to be created in a free, standing position allowing bodily movement and gestural sensations and responses.

The odour of the materials used to create an artwork is also important. Anysuggestion of repugnance or negative association can immediately divide the creator from the process and therefore inhibit the act of creation. Likewise it is essential that the materials used do not smell of

food or any entrenched memory. Materials need to be free of association in order to liberate the creator in an act as free as possible of their conditioned past.

The initial interaction between creator and materials needs to be limited to the use of black, greys and the negative white space these create. The innate abstraction of these properties serves to free the conceptual and expressive possibilities of the creator. By limiting and constraining the initial process in this manner whilst focusing on the gestural manipulation of the materials the creator is empowered to respond to aspects of both the imagery and textural surfaces with a deeper recognition of meaning and messages. Colour can then be used to extend the processes of lateral and higher order thinking. Colour glazes can be used to highlight and emphasise the individual meaning and message of the artwork. The creator is simultaneously both freed from and focused on the imagery, enabling an expression of deeper consciousness within the artwork. Such an art product is by its nature pleasing to the creator, breaking down inhibitions and escalating the possibilities for a sense of confidence in the production of art works and development within art practice, both aesthetically and expressively.

The introduction of colour as the primary focus of the artwork and expression requires conscious deliberation. Colour in this process extends the artist beyond the initial gestural print and there is an explicit need to maintain the tactility and immediacy of gesture whilst introducing this new element in an intellectually and expressively challenging mode of creativity. The density of the materials, the strength of colour, the order of their introduction, is paramount to the success of the process. Colour needs to be dense and deep and resonate and reflect the strength of colour absorbed by every surface in our environment. It is essential that the possibilities for responsive mark making and tactile surface variation are apparent and immediate. The creator must continue to be able to gesture and feel the pathway to art as well as seeing the depth and density of colour. All aspects of human sensibility must be considered as important and integral to the practice and production of art. The subtlety of colour variation and the possibilities for surface decoration, with the fingers, palette knife and brush need to be extensive. The media of Pastellax encourages an extension of the expressive avenues discovered in the initial art experience. The texture and consistency of the materials deepen the response of the individual to the practice of art with an uninhibited expression of self. The creator is simultaneously enabled and encouraged, through the process, to create a more considered, conceptual response to both the inner and outer sense of self.

As the skills of response and expression are extended and refined, so the process may become gradually more subtle and direct. The initial focus on touch, smell and gesture is continued but can be layered as a foundation to more refined expression. The level of sophistication utilised in the production and practice of art can be extended to pastels which, whilst still supremely soft and deep in colour, can be used in a ‘finer’ manipulation of form, colour and texture on the surface. The ability to dissolve and extend colours with water and brush, as well as smudging and manipulating with the fingers, acts as a bridge between the most fundamental experiments with creativity and the more indirect forms of painting and drawing with implements that become extensions of the body, the gesture and the hand. The gradual introduction of these processes ensure that the creator is not separated from the work by the implement but instead encapsulates and responds through these tools without losing the directness of connection that has been achieved.

The synthesis of response and application continue into refined drawing materials enabling a direct, soft yet strong application of colour. A dense waxy pastel that enables the strength of colour and mark with the delicacy of smudge and subtle mixing is used to extend the visual imagination. The artist is encouraged to extend the mark and the form through this new avenue allowing the direct drawing connection between imagination and surface. The sophistication of the process continues into the form of painting with viscous, fluid and opaque colour that flows as easily as the finger touched the surface in the first explorations.

The process that is described above requires the material being used in the process to be created with care and authenticity. The focus of the manufacture must be the purity and strength of the colour pigmentation whilst giving attention to the viscosity of the substance, the inherent keys to human sensibility in all aspects. Attention must be given to the toxicity of components of the chosen materials. The creator must be able to be immersed and covered with the media without fear of a negative reaction with surface skin or imbibing accidentally through the digestive system. It is essential that the media can very easily be cleansed from the skin and surfaces to ensure that the process of art production is neither physically nor mentally toxic and is focused on the creation rather than the process of restorative cleaning and clearing. Throughout this programme all materials were sourced from Edal Marcus of Marcus Arts. These materials are based on his research into the process of art and are manufactured to the highest specification using pure, non toxic components. Each set of materials has been created with attention to the human sensory responses and the inherent needs of the creator. The materials and their sequence are centred on the importance of high quality and authentic experience in art practice for the child and adult artist.

The results of this gradual introduction, or reintroduction, of the aesthetic process with a focus on humanity and fundamental physical and emotional needs are outstanding. Within a few sessions of working through this process the responses of the individual appear to be more sincere and enjoyable. The subtlety of transitions between colours, surfaces, forms are heightened and the maturity of the expression develops rapidly. The aesthetic responses are authentic and individual. Freshness and liberation of approach to self and the outer world are visible to both the creator and the spectator. The positive reactions allow for the development both within art, aesthetics and relationship between the inner emotions and the outer reality. The individuality of the manipulation of materials, the bond that is formed through this process between analytical and abstract thinking becomes the foundational experience in the practice and creation of art. This structure enables the development of observation and perception in the individual and has proven to be successful in the initiation of aesthetic and visual thinking far beyond those expected within the norms of tradition. The ability to analyse visually and be visually aware increases manyfold. Through the expression of self at a deep level the individual is able to become more aesthetically discriminating empowering the creator, allowing art to become a catalyst for all learning and allow an open-ended experiential and fluid process of creativity rather than a convergent thinking process.

These lessons depend on the materials and the process of art being presented in a manner that liberates the individual. The foundational experience is used to create an emphasis on free imaginative and emotional response. This response is gradually refined throughout the process, each step becoming more precise and specific. The imagination and visual awareness of the creator is enlivened in many ways using the senses as a means of manipulating a given stimuli, verbally, visually or through prose and poetry describing emotive scenes or responses. Unusual lighting of objects, unexpected viewpoints, or a plethora of other simple techniques can be used to stimulate aspects of visual awareness and sharpen the response of the artist to the outer reality in the later stages of development. This process explores and develops the individual's ability to produce expressive work reflecting aspects of the human aesthetic with fidelity.

The most notable aspect of the sequence described in this aesthetic experience was the deep involvement of the student artists in their work. Within minutes of starting with each separate activity the students seemed to forget everything else and immerse themselves in the creative process. The thinking experience became a deep experiential and emotional response to the media, the process and the image. The experience became multi-dimensional and many layered without the confines of 'should' and 'ought' that limit the creative spirit. The process appears to correspond closely with creative analyst Dianne Ackerman's description of deep play in her text of the same name –

'*…deep play ..(which).. doesn't have to do with an activity,…It has to do with attitude or an extraordinarily intense state….Swept up by the deeper states of play, one feels balanced, creative, focused…Deep play is an absence of mental noise – liberating, soothing, and exciting. It means no analysis, no explanation, no promises, no goals, no worries. You are completely open to the drama of life that may unfold.'*

The artistic process centres on the perception of harmony, the moment and the gesture linked with visual and tactile sensation. This natural and human creativity allows for 'super thinking' at a higher level of consciousness and creates a more cohesive and holistic consciousness. The depth of this experience and holistic immersion allows access to the deepest forms of creativity and aesthetics. The central key to the process is the development of a link between the natural human perception and aesthetic and the artwork produced. Art in this context becomes a renaissance and rebirth of individual and communal creativity and aesthetics

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An arts education for the 21st Century: Tasmania's changing paradigm - Recent Developments in Arts Education in Tasmania

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Background

The co-construction, since 2001, of the *Essentials Learnings Framework* for all government schools in Tasmania has necessitated changes to classroom practice for all teachers. For Tasmanian arts teachers this has provided a significant opportunity to reflect upon practice, to view curriculum and pedagogy in a different light and to consider new paradigms for learning, teaching and assessing.

This has been a challenging few years for Tasmanian educators as they move away from a syllabus dependant (in Grades 9 & 10) and learning area driven culture to organisational models that endorse teaching for understanding, inquiry based learning, reflective thinking and trans-disciplinary investigations. Challenging in a positive way as all practice – good, bad and indifferent is now up for review, with a view to enhanced practice becoming the prevailing norm in all schools and for all teachers.

Curriculum

The *Essential Learnings Framework* is divided into five 'essentials': Thinking, Communicating, Personal Futures, Social Responsibility and World Futures. Each of these has from two to four key elements. Being Arts Literate appears within Communicating alongside Being Literate, Being Numerate and Being Information Literate.

The *Essential Learnings Framework* was constructed from a core set of values and purposes. These reflect the kinds of attitudes and dispositions arts teachers strive to model and encourage in learners. These Values include:

- Connectedness
- Resilience
- Achievement
- Creativity
- Integrity
- Responsibility
- Equity

The Purposes include:

- Learning to relate, participate and care;
- Learning to live full, healthy lives;
- Learning to create purposeful futures;
- Learning to act ethically;
- Learning to learn;
- Learning to think, know and understand.

A set of Learning, Teaching and Assessment Principles (LTAPS) has also been developed through consultation with school communities. These articulate a set of beliefs that inform pedagogical thinking, choice and action.
These beliefs are that:

- Humans want to learn;
- Learning is an innate and lifelong process;
- Learners are unique and they determine their own learning;
- Learning depends on being able to connect prior knowledge, perceptions or patterns of experience to new experience or new information and contexts;

- Learning is profoundly influenced by social relationships;
- Learning is significantly affected by emotions;
- Self-concept directly affects motivation and learning;
- Learning is more effective when information is embedded in purposeful and meaningful experiences;
- Learning occurs all the time and part of what is learned is understanding about context;
- Learning is enhanced by learners being aware of how thinking and learning occur. Meta-cognition gives learners increased control over their learning;
- Learning is demonstrated when learners can apply their understandings in new situations in flexible and thought-provoking ways;
- Learning is complex and non-linear.

A fundamental and inescapable premise is that 'thinking' is at the heart of the *Essential Learnings Framework*.

Being Arts Literate

The Key Element Outcome for Being Arts Literate states students will:

> Understand the purposes and uses of a range of arts forms – visual arts, media, dance, music, drama and literature, and how to make and share meaning from and through them. Use with confidence and skills the codes and conventions of the art form best suited to their expressive needs.

There is much for arts educators to value about the remainder of the Framework that includes key elements such as Inquiry, Reflective Thinking, Building Social Capital, Valuing Diversity, Understanding the Past and Creating Preferred Futures, Building and Maintaining Identity and Relationships, Maintaining Wellbeing, Being Ethical, Creating and Pursuing Goals, Understanding Systems, Designing and Evaluating Technological Solutions and Creating Sustainable Futures.

Much of the learning that is now guaranteed is that which has previously been regarded as erstwhile, extra-curricular or that which happened vicariously. In general, arts teachers are very comfortable with a document that embraces concepts of identity, community, social learning, personal growth, learning through cultural and historical contexts and the enhancement of spiritual, mental, social, physical and emotional wellbeing.

Pedagogy

A comprehensive state-wide professional learning program has been operating to support the implementation of the *Essential Learnings Framework*. The work of Tina Blythe on Teaching For Understanding, Kath Murdoch's Integrated Inquiry planning process and Wiggins and McTighe's Understanding by Design have all provided useful referents for teachers when designing learning experiences for students. Andrew Seaton's four curricular forms that include focused learning, trans-disciplinary investigations, community development and personal learning projects provided an early structure for schools to design learning environments and have particular resonance for arts teachers.

Several teams of arts teachers have been established to prepare learning sequences that can be shared with their colleagues via the Learning, Teaching and Assessing Guide (LTAG) a vast electronic resource and repository for teacher planning, school journeys, professional learning and assessing strategies. This can be accessed at www.ltag.education.tas.gov.au. Charged with the task of transforming arts learning to a 'trans-disciplinary' model, these teams have risen to the challenge to produce innovative and ground-breaking learning sequences that are scaffolded inquiries; include tasks that demand higher order thinking and have culminating performances that allow learners to transfer understanding from one context to another.

Some examples of learning sequences include:

- A Drama learning sequence that deals with the issue of a missing person (Being Arts Literate, Inquiry, Reflective Thinking, Maintaining Wellbeing, Being Ethical, Building Social Capital, Building and Maintaining Identity and Relationships);
- A Drama learning sequence that explores competition in all facets of life (Being Arts Literate, Inquiry, Reflective Thinking, Maintaining Wellbeing, Creating and Pursuing Goals);
- A Dance learning sequence that examines the nature of ritual dance and blends these understandings with contemporary forms (Being Arts Literate, Inquiry, Reflective Thinking, Maintaining Wellbeing, Understanding the Past and Creating Preferred Futures, Valuing Diversity);
- A Dance learning sequence that explores the scientific principle of cause and effect (Being Arts Literate, Inquiry, Reflective Thinking, Understanding Systems, Investigating the Natural and Constructed World)
- A Visual Art learning sequence that tells the story of the Tasmanian Aboriginal people for younger peers through a series of activities set along an outdoor trail (Being Arts Literate, Inquiry, Reflective Thinking, Building and Maintaining Identity and Relationships, Valuing Diversity, Understanding the Past and Creating Preferred Futures)
- A Media learning sequence that develops digital self portraits (Being Arts Literate, Inquiry, Reflective Thinking, Being Information Literate, Building and Maintaining Identity and Relationships, Designing and Evaluating Technological Solutions)
- A Visual Art learning sequence that examines significant figures in history and society through portraiture (Being Arts Literate, Inquiry, Reflective Thinking, Acting Democratically, Understanding the Past and Creating Preferred Futures, Creating and Pursuing Goals).

This process has clearly elevated 'traditional' arts practice to a more sophisticated level of understanding for students. No longer existing in an 'arts for arts sake', skills-based paradigm, teachers are now challenged to provide learning that develops from or touches other disciplines. In a trans-disciplinary learning context, The Arts has been given recognition as contributing to the Aesthetic Discipline, supporting students in their assessment for the key element of Inquiry.

The discipline of Aesthetic Inquiry sits alongside five other discipline inquiries:

- Historical Inquiry
- Scientific Inquiry
- Literary Inquiry
- Mathematical Inquiry
- Philosophical Inquiry

Beyond school, arts products are rarely made out of context – they will inevitably include political, personal, historical, social, cultural, ethical, philosophical, scientific, ecological or technological values or perspectives. So, with learners, teachers encourage real-life and authentic applications for their arts making. A useful premise for designing powerful learning sequences for students has been to think of a real-life arts event or outcome, establish this as the culminating performance, and work backwards from this point.

The collaborative planning process has also modelled exemplary practice. Four teachers co-contributing to the development of a learning sequence draw upon their collective experience, resources, strengths and passions. An amazing process of building, connecting and sequencing learning occurs during these sessions which are marked by high levels of collegial sharing and support.

It is important that students are given every opportunity to demonstrate understanding throughout the learning sequence. The work of Lorna Earle, particularly her concept of assessment, for, of and as learning, has provided teachers with a range of formative and summative assessing strategies.

Assessing and Reporting
Importantly, for arts educators, all children from Kindergarten to Grade 10 are guaranteed to be taught and reported against the key element of Being Arts Literate. This level of mandate for The Arts is unprecedented in the history of Tasmanian public education.

All Tasmanian students will receive a centrally produced report that features the *Essential Learnings*. Students will be assessed and reported against five standards that represent the learning continuum from birth to sixteen years. An award for Being Arts Literate will appear on this report. A Quality Moderation of Assessments Process (QMAP) will ensure that awards are given fairly and consistently. Being Arts Literate is one of nine calibrated key elements. This means that a set of measures organised along a continuum will guide teachers in their assessments and that some Guiding Assessment Tasks will be delivered to large cohorts of students to advise teachers of the standard at which each student is achieving. Being Arts Literate will be calibrated in 2007 and reported upon in 2009.

Only a small proportion of Tasmanian teachers have experienced a systemic moderation process in the past. For teachers, the assignation of an award to a system-wide database carries great responsibility and a sense of accountability. From a systemic perspective, the guarantee of a continuous focus upon the teaching, assessing and reporting of Being Arts Literate from Kindergarten to Grade 10 is seen as a tremendous boost to Arts education in this state.

There are, of course, many implications for the way in which schools can provide meaningful opportunities for their students in The Arts. A draft paper on school provision for The Arts suggests that until the end of primary schools students should be offered and should study all forms of the arts – Visual Art, Media, Dance, Music, Literature and Drama. In Grade 7 & 8 students should be offered all and study at least three in depth, and in Grade 9 & 10 students should also be offered all strands and study at least one arts form in depth.

It is suggested that there are many ways in which these learning opportunities can be made available to students including:

- Strand-specific discipline inquiry
- Iconic school or community events e.g. School Production, Rock Eisteddfod, Wakakirri, community festivals, Artist-in-Schools, Artisans-in-Residence, performing arts residencies;
- Cross Arts experiences e.g. circus, physical theatre, musical theatre, rock videos, performance art, installations;
- Trans-disciplinary learning sequences that feature a strand of The Arts as a primary form of student communication;
- A combination of the above.

The new assessing culture requires teachers to participate in collaborative assessment protocols. This is particularly important in The Arts where more than one arts teacher may contribute to a student's award for Being Arts Literate. It is proposed that the award a learner receives for Being Arts Literate will represent their strongest 'voice', i.e. the arts form for which they demonstrate the greatest level of performance and understanding.

Clearly then, a significant degree of support needs to be given to Tasmanian arts teachers for them to meet the assessment demands required by the system. To this end, a number of focus groups have been established to examine the full implications of calibration, assessment and reporting in

The Arts. This has been an excellent opportunity to reflect upon and review past practice and to re-define the territory within which arts teachers will work.

Teacher Focus Groups

The first three focus groups were established early in 2005, one each for Visual Art, Drama and Dance. Focus group inquiries for Media, Music and Literature will be conducted over the remainder of 2005. Each focus group consists of at least five members – an early childhood teacher, two primary and two secondary teachers. Their task is to prepare materials to inform the calibration of Being Arts Literate, a complex undertaking given the diversity of arts forms within this key element. A focus upon assessment is paramount, although it became quite obvious that it is impossible to separate this from curriculum, pedagogy, scope and sequence and all other arts teaching issues. Indeed, the whole exercise has also become a process of unlocking and explaining the concept of 'arts literacy'.

The process has been far from easy. Many hours have been spent in deep discussion as participants grappled with the importance of the task. Arguments and philosophical divides were common but the teachers involved were keen to resolve issues in order that a fresh statement about arts education in Tasmania is constructed. The dissonance and debate that emanated from the groups was seen as an endorsement of the process and a signal that participants were deeply engaged. Teachers became fiercely protective of their decisions and their work, another indicator that they had real ownership over the collective intellectual property being developed.

It was found that the best way to approach such a large and potentially onerous project was to treat it as a creative challenge. The first part of the task was to describe the core components of arts education and organise these into a visual representation. This would provide the groups with a framework of practice and values that would provide a sound basis for assessing.

After two days, the visual art group came up with three key organisers for practice. These 'dimensions' were:

- Imagining and Creating Own Works
- Using Codes and Conventions
- Interpreting the Works of Others

A powerful set of inter-dependant relationships exists between these three dimensions. It was decided that none of these can be taught effectively in isolation. A person cannot imagine and/or create own works without knowing the rules (codes and conventions) or having some experience of the works of others. Similarly, a person's singular understanding of codes and conventions will be quite restrictive, even meaningless, if they are unable to apply these to their own works or use them to assist their interpretation of the works of others. In interpreting the works of others a child or adult cannot empathise with the artist's intent unless they have an experience of imagining and creating their own works and knowledge of the appropriate codes and conventions.

The triangular model seemed to be working quite well until the Dance group met and established that the area of physical learning (loosely called skills, awareness, relationships, dispositions) is really important. Much discussion has been centred upon this dimension. Many arts teachers wish to acknowledge the place of skills but are also keen to move on from a paradigm where accepted practice dictated that skills were the most important thing to be taught, assessed and celebrated. Clearly in a new paradigm that embraces inquiry, reflection, expressive needs, making and sharing meaning, the old mind-set of skills based repertoire needs to be challenged. For the moment the working title of this dimension is 'Manipulating the Medium' which infers a responsive, cognitive act of engagement in which mind and body co-ordinate simultaneously.

A Model for Arts Literacy
The four dimensions now established are:

- Imagining and Creating Own Works
- Using Codes and Conventions
- Interpreting the Works of Others
- Manipulating the Medium

These have been identified as the dimensions of learning that most successful arts teachers make available in various combinations. They are part of a holistic model in which a constant interplay is expected between all dimensions. They are, in fact, the components of a quality arts-based teaching and learning program.

Much discussion then unfolded about the connections between these dimensions and an exploration of the higher-order 'performances of understanding' that one might expect students to demonstrate. Natural (but not exclusive) relationships exist between the dimensions of teaching and learning. These 'performances of understanding' have been described as:

- Making Aesthetic Choices
- Expressing Personal Voice
- Presenting with Intention and Purpose
- Reflecting Social, Cultural and Historical Contexts

When the 'dimensions' and 'performances' combine and this is manifested in a student's work then they are deemed to be:

- Making and Sharing Meaning

Expressed as a diagram the model resembles a 'ballpark':
In terms of arts education this model addresses key learning domains of affective, cognitive, physical and procedural learning. A horizontal axis of technical understanding is offset by a vertical axis of aesthetic awareness or decision making. The diamond can also be broken into symmetrical compartments of reflective and active, conventional and personal, interpretive and expressive modes of learning.

When expressed as a series of reflective questions, the model assumes a powerful new meaning:

- What's in my head? (Imagining and Creating New Works)
- How can I make it? (Manipulating the Medium)
- What can I learn from others? (Interpreting the Works of Others)
- What are the rules? (Understanding Codes and Conventions)

- How best can I say it? (Making Aesthetic Choices)
- What am I trying to say? (Expressing Personal Voice)
- Why am I doing it? (Presenting with Intention and Purpose)
- When and whom is it about? (Reflecting Social, Cultural and Historic Contexts)

- How well have I told the story? (Making and Sharing Meaning)

This series of questions, not necessarily in any particular order, captures the thought processes of active, purposeful and engaged artists whether their role is that of maker, deviser, director or interpreter.

A key determination for arts educators is to decide which part of the model is the most important to assess. The current position is that it is all important and that a teacher needs to use whatever assessing opportunities they have to justify a student's award. In terms of a learner demonstrating deep understanding however, the outer perimeters, or performances of understanding, will give the clearest guide.

From here, the focus groups have been working on mapping student achievement across five standards, from early Kindergarten to Grade 10. Each group has taken each of the nine elements of the above diagram and produced concept maps that describe the learning continuum from emergent to proficient understandings. This process accords with theories of child development.

In approximate terms, the standards are beginning to demonstrate clear lines of separation:

Standard 1	egocentric child, describes the world around them, basic aesthetic vocabulary
Standard 2	concrete understandings, comprehends simple concepts, can describe own works using appropriate terms
Standard 3	initially working from a literal basis, beginning to understand abstraction
Standard 4	analytical, understands the complexity of arts works, deconstructs
Standard 5	conceptual, highly intentional use of symbol and metaphor, persuasive

These pathways apply to all students and represent the growing sophistication that learners demonstrate in all contexts. Each standard will have three progressions – lower, middle and upper. The task of the assessor is, with support materials and central guidance, to place each of their students learning along this continuum.

The Future…

In 2006, ten Tasmanian arts teachers drawn from these focus groups will travel to New York to spend three weeks at the Lincoln Center for Aesthetic Education. This will be an outstanding opportunity for these teachers to benchmark their model against the pre-eminent institution for aesthetics education in North America. From this study, focus group members will be able to refine the Tasmanian model ready for publication in 2007 to support the calibration and assessing process.

One direct outcome of curriculum renewal for The Arts has been to re-establish them as deeply cognitive, conceptual modes of inquiry. The ability of students to process information from one context and express it in another is clear and incontrovertible evidence of their deep understanding.

This period of time certainly represents a watershed in Tasmanian arts education and is a part of a broader agenda to increase the provision of arts experiences for students in Tasmanian schools.

There is still much to be done. Taking a cue from the 'All Our Futures' report as a guide, priority areas of focus will continue to be developing the curriculum, teaching and learning, raising standards, developing partnerships and building capacity.

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Reporting on two National Arts Education Reviews

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Abstract
There is unprecedented attention being given to arts education in Australia notably through two National Reviews: the National Review of School Music Education and the National Review of Visual Education. Both Reviews are being undertaken by teams drawn from Universities across Australia and based at the Centre for Learning Change and Development at Murdoch University in Perth.

This Report originally presented at the "Backing Our Creativity Symposium", held in Melbourne, focuses on presenting overview of the two Reviews considering the process and strategies used, some of the challenges and some observations about process and progress. As these Reviews are reporting to Australian Government ministers, the findings or interim findings are not discussed.

Introduction
In 2004 Dr Brendan Nelson, Minister for Education, Training and Science, announced that a review of school music education was to be undertaken. This became the National Review of School Music Education (NRSME). In 2005 Dr Nelson and his Arts counterpart, Rod Kemp, then made a joint announcement that a similar review focusing on visual education was to be held. This second review became the National Review of Education in Visual Arts, Craft, Design and Visual Communication (NRVE).

While there is some overlap in the timing of these two Reviews, at the time of the Backing Our Creativity Symposium, the Music Review is in the last stages of analysis and report writing while the Visual Education Review was moving towards the first meeting of the Steering Committee. While there are similarities in research strategies for both, it is important to note the unique nature of each Review.

It is also important to note the limitations of reporting on Reviews in progress. There are practical limits to the information that can be shared; premature conclusions are inappropriate from both a research perspective and strategically. Both Reviews are charged with reporting to Australian Government Ministers so it would be inappropriate to pre-empt or by-pass that responsibility. Therefore, in this report the focus is on setting the scene, reflecting on processes and strategies and making some observations about process and progress to date.

Background
Imagine, if you will, a blank page on which you are asked to write or draw the future for music or visual education in Australian schools K-12. What would you put on that page – if you had the power to do so? At one level that is the challenge of those who are charged with reviewing music education and visual education in Australian schools. However, the first realisation needs to be that there is never a blank, unwritten empty page. At best each Review is a palimpsest where the page is over written on top of a partially erased older manuscript in such a way that the old words can be discerned under the new. In this way, the past is inescapably part of the present and will necessarily help contextualise the future.

Why are these Reviews happening?
There is increased profile for arts education and arts and education reflecting increased attention to its value and importance both nationally and internationally. Some of this enhanced profile, such the initiatives of the Australia Council including holding the Backing Our Creativity Symposium reflect a palpable sea change after periods of relative neglect. Other important initiatives include, the MCEETYA/CMC joint statement on Education and the Arts; research sponsored by the

Australia Council (Hunter, 2005); and, the International Compendium on Arts Education Research (Bamford, 2005). Taken together these reflect a changing profile of arts education nationally that reflects significant international trends (Arts Council of England, 2005; Fiske, 1999; Holland & O'Connor, 2004; McCarthy *et al.*, 2004; National Advisory Committee on Creative and Cultural Education, 1999). A further key factor has been the successful lobbying from specific interest groups on behalf of art forms.

There are other local factors that shape the contexts of the Reviews. CHASS, the Council on Humanities, Arts and Social Sciences, is emerging with potential for shifting the political landscape. In a number of states there is a better understanding of the essential need for partnerships that link education and the arts; while there are a number of examples, one that highlights these links is the Western Australian commitment to *Creative Connections* (Department of Culture and the Arts Government of Western Australia, 2005). Included in this mix is a better understanding of the role that the arts and education play in health (Harris et al., 2005; Mills & Brown, 2004), welfare (Powell & Marcow-Speiser, 2005; Smyth & Stevenson, 2003) and community building (Fineberg, 2004; Matarosso, 1997) as well as personal resilience and self-incorporation (McQueen-Thomson & Ziguras, 2002). The development of the National Education and the Arts Strategy (Australia Council for the Arts, 2003) and the establishment of NEAN - National Education and the Arts Network (Australia Council for the Arts, 2003) are also significant markers of changing attitudes to the arts and education.

In education circles, there has also been increased attention to the arts. Each of the States and Territories has curriculum policy documents that articulate a role for arts education in the learning of every student K-12. The approach taken by these documents to articulate a position about the Arts as a Learning Area has been both a strength and a source of angst amongst arts educators. The other factor that has played a part in impelling greater attention to the arts and education has been the development of overarching or *essential learnings* curriculum documents. For example, the Tasmanian Essential Learnings (2004) curriculum specifically identifies *being arts literate* as a part of communicating. This has immense significance for the place of the arts in education in that State

Similarly, international trends are important factors. The UNESCO International Appeal for the Promotion of Arts Education and Creativity (1998) and the UNESCO Regional meetings Fiji (2002), Hong Kong (2004) along with the World Summit (proposed for March 2006) are part of a ground swell of action and attention to arts education. Taken alongside seminal arts education documents such as Champions of Change (USA 2000), Critical Links (USA 2002), All Our Futures, Creative Cultural Education (UK 2000), and Gifts of the Muse (USA 2004), there is a foundation of well-researched material on which to build a vital arts and education program for all Australian students.

These Reviews are also timely. It is ten years since the Senate Report on Arts Education (Commonwealth of Australia, 1995) and the strongly critical recommendations included in that Report that spoke of spirals of neglect.

All of which leads to a need to recognise the changing nature of curriculum and education and arts practice (Wright & Pascoe, 2004). There is increased recognition that aesthetic competency is essential for participation in contemporary society (Willis, 1990); and, how the arts optimistically embrace multi–modalities is one way of harnessing the changing nature of society (Livermore, 2003).

In turn these reflect the shifting nature of our Australian and international societies with changing perspectives driven by changes in vocations, the impact of ICT (Internet and Communication Technologies) including the essential value of arts literacy in a multi-literacies context.

National Review of School Music Education

The Music Education Review was charged with focusing on:

- the current quality and status of music education in Australian schools;
- identifying examples of effective or best practice in both Australia and overseas; and
- making key recommendations, priorities and principles arising from the first two aspects.

The Research Strategy included:

- Establishing broadly consultative networks and mechanisms;
- Setting up a website for communication and collection of on-line data;
- Undertaking a review of national and international research literature;
- Mapping State and Territory curriculum and policy documents;
- Establishing bench-marks (now called guidelines) for effective practice in music education;
- A survey of approximately 500 Australian schools
- A call for submissions
- Identification of sites of outstanding practice with accompanying site visits to be reported electronically through DVD
- Analysis and synthesis of research
- Steering Committee meetings
- Consultation with group of Critical Friends
- Reporting and making recommendations.

In putting together this strategy a broadly inclusive definition of music in schools was adopted.

> *The totality of music learning and teaching experiences and opportunities available in schools K-12. Where relevant and impacting on music in these settings, they include music beyond the walls of the school. A broad, inclusive definition of music is adopted – not limiting music to any particular genres or types and focusing on what music does rather than on what music is.*

This definition enabled the Review team to employ an inclusive approach that addressed one of the key broadly held criticisms of elitism in music in schools.

The Review team was also designed to be broadly inclusive with members from Queensland, New South Wales, the Northern Territory and Western Australia. Half of the team members brought to the process identified music-specific experience and perspectives; the other members of the team had particular expertise in relation to the arts, curriculum, education and research.

Issues for the National Review of School Music Education

The work of the Review team was made more challenging because of the complex sharing of responsibility for education between States, Territories and the Australian Government. In particular, locating and accessing music curriculum policies, syllabuses and support materials was particularly difficult. The currency and coherence of these documents was an issue identified in the process of mapping curriculum. Additionally, the availability of systemic data about music education was highlighted through the process. For example, the last National Report on Australian Schooling to focus on the arts was published in 1998; State and Territory Departments of Education do not aggregate achievement and participation data for music except at year 12 level; and Independent and Catholic school systems/sectors do not gather this information.

In surveying schools and making site visits, the Review team identified a number of obstacles. The Australian Bureau of Statistics require a clearance process for survey instruments to schools; State and Territory Departments and, in some cases, Catholic Education Offices also require stringent processes in addition to standard Police Clearances. All of these factors combined to delay the processes of the Review.

One of the clearly successful factors of the research strategy was the call for submissions to the Review. The number of submissions and interest was overwhelming causing a number of pragmatic concerns for the Team in analysis and reporting. The number of submissions highlight the deep interest in music education and the success of media and communications strategies including the web page, postcards, word of mouth, industry campaigning, advertisements, and television reportage (Sunrise on Channel 7). Particularly interesting was the high interest rate from parents and community members.

The site visits provided rich sources of information about the standard, status and quality of music education. The Review of Literature revealed the extent of research literature—both Australian and overseas—that was available to support the case for music in Australian schools.

One of the most interesting parts of the Review was the development of the Guidelines for Effective Music Education. Originally conceived as a set of benchmarks for the Review processes, these developed into a useful and comprehensive picture of what effective music education would look like. There were a number of interesting challenges associated with this development: addressing both the outcomes of learning music in schools as well as the factors that enable effective music education, for example, the inputs made by school principals, leaders, teachers, parents, communities and those involved with teacher education.

Tentative observations from the Review

It would be no surprise to know that there are some clear themes emerging from the work of the Review. First, good music programs thrive where there is quality teaching. Secondly, effective teacher education, both pre-service and in-service professional development, is critical to the effectiveness of music in schools. To this could be added a third about the significance of leadership from Principals, School Councils and other teachers and the impact this leadership or otherwise has on quality music education outcomes.

National Review of Visual Education

The project objectives for the Visual Education Review overlap with the Music review but have a flavour of their own. This Review focuses on the notion of 'visual literacy' particularly as it relates to visual art, craft, and design. The Review is designed to:

- Survey the field of "visual literacy" research
- Analyse curriculum offerings in visual education including those in visual arts, craft and design as well as those in other Learning Areas such as English (through Media), Design & Technology
- Consider ideal or best practice in delivery of visual education
- Analyse current provision in teacher education
- Make recommendations to achieve better outcomes for visual education

Unlike the Music Review the first step for the Visual Education Review is the writing of a discussion paper that defines visual literacy and identifies examples of sound visual education practice. The purpose of the discussion paper is to scope the issues that the Review is considering, provide definitions of key concepts and encouraging comment and feedback through the interactive web site. This first step is revealing in and of itself. For example, whereas music education as it appears in schools is easily identifiable, notions of visual literacy—as a way of thinking about visual education—appear in a range of other learning or curriculum areas. We understand this to foreground the increasing role of the visual in contemporary western society.

The other research strategies, similar in many ways to those in the Music Review, are designed to produce a report that synthesizes the elements of the Review including:

- analyses of curriculum and teaching components that identifies the elements of and conditions for good visual education practice; and,

- outlines improvements that could be made to teacher education programs in visual education to improve teachers' approaches to visual education.

A similarly diverse team drawn from four Australian Universities has been put together for this Review that reflects specific expertise, experience and a breadth of geographic locations.
The working definition for the field that is currently being used is:

Visual Education *describes education in visual communication, visual arts, craft and design. It is broadly inclusive. The term and how we currently understand it reflects multiple and emergent understandings that are driven by changing practice (including its generative nature), contemporary society and technology underpinning the visual skills for processing information including:*

- *Visual vocabulary*
- *Visual literacy*
- *Visual understanding*
- *Visual culture*

Underpinning these terms is elements including, but not necessarily limited to: aesthetic understandings and artistic sensibilities; generation of visual and spatial ideas; development and application of skills, techniques and processes; responding to, reflecting on and making informed judgments; and, understanding personal, social, cultural, spiritual, historical and economic significance. Visual education engages with traditional knowledge and processes associated with different media, art, craft and design forms, 2D, 3D formats, time-based art and a wide range of genres from different times, places and cultures, as well as the multi-modalities of emerging technologies and the evolving nature of artistic practice. The work of this Review, relative to the Music Review, is very much in its early stages.

Conclusion

As already indicated, the findings of these Reviews are not yet available for discussion however, there are number of points that can be made about the process. We pose them as questions rather than answers as a way of reflecting the fluid nature of the field and our emergent understandings.

- Are we as arts educators needing to move beyond an apologetic stance for our field? Is it time for us to take a more confident and assertive approach?
- Is the impact of the Arts as a learning area curriculum construct fully understood? If it is not well understood (and it is now 16 years since it first appeared in the Hobart Declaration (1998) what needs to change to ensure that it is either better understood? Or changed?
- Has the cyclic curriculum swing reached an apogee? Is the context for arts education changing? In particular:
    - Is the outcomes movement on the return? To what?
    - Is the changing nature of schools/ VET/ raising post compulsory leaving age sufficiently understood?
    - Is the debate about the changing nature of education—what are we educating for—sufficiently understood?
    - How is the call for accountability to be answered? Is standardised testing a solution? How are the increasing expectations of parents and society to be met?
- Is there increasing partisanship amongst arts educators? Is isolation amongst arts teachers in schools still significant? Is there room for increasing collegiality?
- Is time the issue? Or the symptom? Or the solution?
- How well are we addressing cultural, social and geographic diversity? What are the equity implications of this diversity?
- How do we keep the focus on students?

- What's changed for arts in schools since the 1995 Senate Inquiry into Arts Education? How do we break "cycles of neglect"?

Finally, in these times of change, what's significant about the quality of arts education now? It's clear from our fieldwork and informing research and scholarship that there are a number of key factors to be considered. These include:

- The changing and developing arts practice in the broader arts community
- The changing and developing approaches to pedagogy
- Our changing understandings about research processes and applications
- More sympathetic arts valuing research paradigms
- Accelerating and globalised information access
- A movement beyond entrenched positionings and territoriality (although there are signs that this is still an issue)
- The renewal opportunities in education that are emerging through such factors as the aging of the workforce and the "new learnings" movement.
- Increased collegial opportunities for conceptualising and debating

Overall, there is cause for optimism but also the recognition of the amount of work that yet needs to be done.

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