

CREATIVE CONNECTIONS

AN ARTS IN EDUCATION POLICY CONSULTATION PAPER

February 2003

This paper may be downloaded from www.dca.wa.gov.au.

Actors, writers and artists work at the interface between the real and the imagined. They coax us out of the numbness of the everyday – where life passes in a blur – and into a heightened space where we can inhabit other lives and find ourselves in other circumstances. The mind opens, stretches, takes in more than it knows, and returns again to the ordinary world, richer. This is not just relief – it is revelation. If art has not that purpose – it is not art. (Jeanette Winterson at www.theword.org.uk/DOCS/winterson.htm).

The Arts contribute to the development of an understanding of the physical, emotional, intellectual, aesthetic, social, moral and spiritual dimensions of human experience. They also assist the expression and identity of individuals and groups through the recording and sharing of experiences and imagination. (Curriculum Council, 1998, p.50)

In arts learning young people become adept at dealing with high levels of ambivalence and uncertainty, and they become accustomed to discovering internal coherence among conflicting experiences. Since young people live in worlds that present them with different beliefs, moralities, and cultures, schools should be the place where learning fosters the reconciliation of apparent differences. (Burton et al in Fiske, 1999, p. 43)

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FROM THE MINISTERS

Governments globally are faced with the daunting demands of a world experiencing dramatic transformations at an unprecedented rate of change. Rapid technological innovation, the growing interdependence of nations, increasing cultural diversity, environmental pressures, as well as changing social and political institutions, present Governments with both challenges and opportunities.

Our greatest challenge is ensuring that young people have the capacities to thrive in this fast changing environment. This has been a major impetus for worldwide education reforms.

Western Australia shares these global pressures and consequent changes to our education system with other countries. Also shared is a growing interest in a considerable body of evidence which demonstrates the ways in which quality arts experiences in education contribute to:

- the achievement of general educational goals, (such as improving retention rates and literacy and numeracy skills);
- the development of life-skills in preparation for the 21st Century workplace; and
- other positive academic and social effects (detailed in section 4 of the paper).

These effects are possible because the arts are valuable in and of themselves. They offer children and young people powerful experiences that have the unique ability to develop their own creativity, as well as enable them to learn how to interpret and critique the aesthetic qualities and ideas represented in and through the arts.

This consultation paper is the first step in a process to develop an arts in education policy for the State, which will be jointly formulated, owned and implemented by the Department of Education and Training and the Department of Culture and the Arts.

We urge you to consider the objectives and strategies suggested in this document. They are intended as a starting point for discussions on what is needed in a Western Australian context.

While the imperatives and objectives in the field of arts in education may differ between the arts and culture sector and the education sector, the goal of this consultation process will be to identify areas of common concern and effective ways to achieve a set of agreed objectives.

We are excited about the potential this policy has for delivering tangible benefits to students, artists, teachers and the community. We look forward to releasing the outcome from this consultation process, which will be a policy and strategy statement in 2003.

HON A J CARPENTER MLA
Minister For Education and Training

HON SHEILA M^CHALE MLA
Minister For Culture And The Arts



FROM THE DIRECTOR GENERALS

There is increasing interest in the benefits of quality arts in education programs.

From an education perspective there is interest in research which suggests the arts change the learning experience, because they:

- reach students who are otherwise not being reached, as well as providing new challenges to students already considered successful;
- connect students to themselves, as well as others;
- transform the learning environment;
- provide learning opportunities for teachers and other adults involved; and
- connect learning to the world of work.

From an arts and culture perspective there is interest in the ability of arts in education experiences to:

- promote a vibrant and dynamic future for the arts and culture by nurturing the next generation of artists, other arts professionals and professionals working in the cultural sector;
- develop children and young people as present and future audiences for the arts and citizens that are well-informed and actively engaged with their culture; and
- provide employment and learning opportunities for artists, other arts professionals and professionals working in the cultural sector.

This policy will represent first steps toward realising these ends, some of which are achievable only in the long-term.

It is important to acknowledge that this policy is not being created in a vacuum. A significant number of agencies in the arts and culture sector and education sector already work toward these outcomes through existing successful activities, programs and projects. In recognition of this, work has already commenced on documenting existing activity. Our intention is to then:

- identify the characteristics and attributes of successful activities, and disseminate this information;
- examine opportunities to enhance and promote existing successful activities; and
- complement these with new strategies.

The key to the successful implementation of this policy will be in broadening and strengthening the current partnership that has developed between our respective Departments through the existing ArtsEdge program. We look forward to working in collaboration to realise the potential of this important cross-government relationship for the benefit of all Western Australians.

PAUL ALBERT

Director General
Department of Education and Training

ALASTAIR BRYANT

Director General
Department of Culture and the Arts

NAVIGATING YOUR WAY THROUGH THIS PAPER

There are 6 sections to this document.

Section 1 – *Why This Policy?* - explains why the Department of Education and Training and the Department of Culture and the Arts are developing a policy on arts in education.

Section 2 – *Scope* – describes the areas where this policy and its strategies are likely to have an impact in the first few years of its implementation.

Section 3 – *How Will This Policy Be Developed?* – explains the process being followed to arrive at a final policy and strategy statement. It includes important information on WHAT input we are seeking through the consultation process and HOW you can provide input.

Section 4 – *Background: Overview of Literature* – sets out the main themes in some of the literature that exists on arts in education, providing context to the proposed objectives and strategies in Section 5.

Section 5 – *Proposed Objectives and Strategies* – is the most critical section of the paper. It sets out four proposed objectives and associated strategies for the policy. These have been provided to stimulate discussion and do not represent an anticipated outcome. We look forward to receiving your views on their relevance, the priority that should be attached to them and any alternatives that should be considered.

Section 6 – *Supplementary Information* - consists of Appendices, References and Endnotes, that may be of interest to readers.

1. WHY THIS POLICY?

1.1 The Government's Broad Policy Objectives

This policy will contribute to achieving broad policy objectives of the Government.

The Premier, Dr Geoff Gallop, in the 2002 Callaway Lecture (p. 18) noted that creativity is now a key driver in the modern economy, with the promotion of creativity becoming a collective goal of governments, businesses and communities in search of new ideas, education products, designs, public spaces, technologies and identities. This brings arts and culture to the centre of public policy and makes it a priority for government.

1.2 The Government's Commitments

This policy will implement a number of specific commitments made by the Government in the areas of the arts and culture, education, and young people. These commitments are to:

- establish a close liaison between the arts and education agencies to develop and enrich the arts component of the school curriculum (ALP (a), 2000, p. 13);
- establish programs to educate young people so that they can enrich their lives through the arts in all their forms (ALP (a), 2000, p. 2);
- strengthen support for equity participation programs for school groups and other target groups, with a view to building future arts audiences (ALP (a), 2000, p. 7);
- promote Western Australian writers and writing through other government agencies such as schools (ALP (a), 2000, p. 6);
- address teacher professional development needs to meet the requirements of the new Curriculum Framework (ALP (b), 2000, p.6); and
- provide better access to and involvement in the arts for young people (ALP (c), 2000, p.1).

1.3 Guiding Principles

The Department of Culture and the Arts develops and implements its policies based on a set of guiding principles distilled from the Government's *Rebuilding the Arts* policy. Principles have been developed to guide the implementation of the Curriculum Framework. Both sets of principles provide a background for the development of this policy and can be found at Appendix A.

2. SCOPE

The policy will affect teaching and learning from kindergarten to year 12.

The policy aims to have a direct effect on The Arts and English learning areas of the State's Curriculum Framework, as well as demonstrate the contribution arts and culture can make to the remaining six learning areas (Health and Physical Education, Languages other than English, Mathematics, Science, Society and Environment and Technology and Enterprise). (For more information on the Curriculum Framework, see Appendix B).

The policy is being developed in partnership between the Department of Education and Training, Western Australia and the Department of Culture and the Arts and is therefore aimed at meeting the needs of Government schools. However, through its relationship to the Curriculum Framework the policy and its strategies will be of relevance and interest to the non-government sector.

It is envisaged that the policy will have several phases of implementation. In this its first phase, the scope of the policy has been intentionally limited. Future phases of implementation will examine areas such as the Vocational Education and Training sector, the pre-service training of teachers, and out of school hours programs in the community that could be broadly characterised as arts in education.

The ArtsEdge program is an existing strategic partnership between the Department of Education and Training and the Department of Culture and the Arts. ArtsEdge exists as a pilot program (1999-2002) developing partnerships across the arts and culture sector and the education sector, providing vital resources and professional development to teachers and arts organisations. It aims to assist schools to deliver cultural and arts education that is engaging, accessible, excellent, applicable and economic. (For more information see Appendix C). As a pilot program ArtsEdge is currently being reviewed. Any future role for ArtsEdge will be encompassed within this policy.

2.1 Definitions

'Arts in education' refers to the art forms of dance, drama, media, music and visual arts, and arts practice that involve combinations of these. These art forms are covered by The Arts learning area of the State's Curriculum Framework. In addition the term encompasses creative writing, which is covered by the English learning area of the Curriculum Framework. The term also implies the application of the arts in learning across other disciplines.

'Creativity' has many different associations and meanings. For the purposes of this paper, the definition adopted by the National Advisory Committee on Creative and Cultural Education, in its report to the Blair Government in England is used.

Imaginative activity fashioned so as to produce outcomes that are both original and of value (Rogers, 1999, p.30).

The Committee notes that this definition points to four features of creative processes that are to be encouraged for educational purposes – thinking and behaving imaginatively, acting purposefully, generating something original and something valuable.

Definitions of ‘arts’ and ‘culture’ are complex and often contentious. No attempt is made here to cover this territory. In this document, the term ‘arts and culture’ is used to describe, the Department of Culture and the Arts’ sphere of influence, which includes:

- art forms such as dance, theatre, music, visual arts, writing and practices that involve a combination of these;
- film and television;
- the activities of the State’s major cultural institutions – the Art Gallery of Western Australia, the Library and Information Service of WA and the Western Australian Museum.

Although titled an ‘arts’ in education policy, it is intended that the policy be interpreted and implemented within the broader context of ‘arts and culture’.

In the first instance, this may be difficult to assimilate in the case of the Western Australian Museum (which covers a diverse range of disciplines such as biological sciences, geological sciences, planetary sciences, social history, anthropology and marine archaeology). However, as will be made evident later, this policy is influenced by a global trend to view arts in education as, not merely curricular subjects, but an area of learning that should be integrated into the overall education system. Arts in education can contribute to broad educational goals and is vital to developing creative abilities, which are increasingly being identified as necessary skills for the workforce of the 21st Century¹. The Western Australian Museum exemplifies this integrated and multidisciplinary approach in the performance of its core function, which is to generate and communicate knowledge.

3. HOW WILL THIS POLICY BE DEVELOPED?

3.1 Purpose Of This Document

This consultation document is intended as a starting point for discussion.

It sets out proposed objectives and possible strategies that have been formulated from an examination of literature on arts in education.² We hope this will stimulate debate on what is appropriate in a Western Australian context.

As well as gathering views on what is contained in this document, we are equally interested in collecting additional, or alternative proposals.

3.2 Who Do We Want To Consult With?

This policy will be developed through a process of widely representative consultations with the arts and culture sector and the education sector. We are interested in hearing the state-wide views of:

- individual artists and arts organisations who are currently working in education, or who have an interest in working in education;
- students who are currently studying, or have an interest in studying arts;
- schools and their communities;
- individuals and groups with an interest in the education of Indigenous students;
- teachers and teacher organisations (eg Drama West, Art Education Association of WA, the Australian Society for Music Education);
- principals and their Associations;
- personnel from District Education Offices;
- parents and parent organisations;
- trade unions and other associations with a professional interest in arts in education;
- agencies, government and non-government, who have an interest in arts and cultural and/or education and curriculum policy;
- industry training bodies and training providers;
- funding bodies (government, non-government and corporations) who fund, or have an interest in funding or supporting arts in education; and
- any other individual or organisation that has an interest in arts in education.

3.3 What We Would Like To Consult On?

Specifically we would like to know:

1. whether the objectives proposed are appropriate, and if not what alternatives should be considered;
2. what might be the main challenges/barriers to implementing the policy's objectives;
3. whether the strategies are appropriate, and if not what alternatives should be considered;
4. what strategies should be given priority in this first phase of implementing the policy;
5. what might be the most efficient and effective means to implement the strategies;
6. what arts in education projects or programs exist that are considered successful and what are the key attributes or characteristics which make them so; and
7. anything else you or your organisation would like to contribute on the issue of arts in education.

3.4 How Will We Consult With You?

The process of gathering views and information has already commenced.

In March 2002 a mapping survey was conducted of some 40 arts and cultural organisations to investigate the scope of their delivery of programs and services to schools. The results of the survey have been supplemented through structured interviews.

A forum has been held with regionally based young people about issues related to their arts in education experiences. The participating young people were aged 13-17 years, attended government and non-government schools and were selected to participate on the basis of their demonstrated involvement, commitment and interest in the arts. The outcome of this consultation will assist the Department of Culture and the Arts and the Department of Education and Training to develop strategies that are relevant to the needs of young people.

In 2002 ArtsWA conducted consultations in the formulation of its arts development policy and the Department of Culture and the Arts consulted statewide in the formulation of its regional arts policy. Both consultation processes yielded views and issues related to the arts in education. These have been collated and will add to the submissions and views gathered in response to this consultation paper.

The consultation paper is being distributed to all Government and non-government schools in the State, as well as a wide range of individuals and organisations in the arts and cultural and education sectors. Forums are being held in the metropolitan area and in two regional locations. These locations have been selected on the basis that they are arguably representative of two types of rural communities, one that has relatively good access to arts and cultural resources and one that hasn't.

You may contribute to the development of this policy through one, or both of the following avenues:

Make a written submission

A framework for your submission is suggested above in section 3.3 above and a proforma response sheet is available in hardcopy, or may be down loaded from www.dca.wa.gov.au. The use of this form is optional and the framework is a guide only. Any and all responses are welcome. Post, fax, or email your response to:

Robin Ho
Senior Policy Officer, Planning and Policy
Department of Culture and the Arts
Level 7, Law Chambers, 573 Hay Street
PERTH WA 6000
Tel: (08) 9224 7452 (Monday, Tuesday and Wednesday)
Fax: (08) 9224 7301
Email: robinh@dca.wa.gov.au

CLOSING DATE FOR SUBMISSIONS:

Friday 11th April 2003

Attend one of the forums scheduled below

PERTH

Date: Monday 24th March
Venue: Dress Circle Bar, His Majesty's Theatre
825 Hay Street, Perth.
Tel: (08) 9265 0900
Fax: (08) 9265 0945
Time: 2.00pm – 5.30pm
RSVP BY: Friday 14 March

KALGOORLIE

Date: Thursday 3 April
Venue: Kookynie Room
Goldfields District Education Office
Federal Road
Kalgoorlie WA 6430
Tel: (08) 9093 5600
Fax: (08) 9093 5656
Time: 9.30am – 12.00pm
RSVP BY: Thursday 27 March

NARROGIN

Date: Friday 28 March

Venue: Conference Centre
Narrogin District Education Office
Homer Street
Narrogin WA 6312
Tel: (08) 9881 1533
Fax: (08) 9881 3178

Time: 9.30am – 12.00pm

RSVP BY: Friday 21 March

RSVP TO: Department of Culture and the Arts
Tel: (08) 9224 7300
Fax: (08) 9224 7301
Email: info@dca.wa.gov.au

4. BACKGROUND: OVERVIEW OF LITERATURE

A wealth of literature exists on arts in education, most of which can be categorised as follows:

- research reports that may include recommendations for further research, or policy directions;
- guides directed at schools, teachers, artists and arts organisations on implementing arts in education policy and programs;
- reports which are usually policy related - either outcomes of government inquiries, or policy statements; and
- commentaries on research and policy.

The abundance of literature is such that a review of literature has not been attempted here. Instead an overview of the main themes contained in some of the overseas literature has been undertaken.

Overseas research, such as Howard Gardiner's theory of multiple intelligences (1985 and 1999), has had an influence on arts teaching and learning in Australia. More recent overseas research and a major survey of public attitudes towards the arts commissioned by the Australia Council for the Arts (2000) has created a climate primed for research and policy development in Australia. An attempt at collating this information has been made and is available under separate cover.³

4.1 Growing Interest in Arts in Education

4.1.1 Education systems world-wide have been undergoing review and transformation. This has been driven by unprecedented technological and social change, as well as the emergence of 'knowledge' (or creative capital) as a significant source of economic productivity globally. As a result, 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. Pivotal to this modernisation is a shift from focussing on what is *taught*, to what is *learned*, as well as a call to develop advanced intellectual and creative skills that emphasise interdisciplinary and independent thinking (National Governors Association, 2000, pp.3, 5; Seltzer and Bentley, 1999, pp.13, 20; Venturelli, 2001, pp.13, 19; Curriculum Council, 1998, p.13; National Governors Association, 2002, pp.1, 2; and Galligan, 2001, p.12).

4.1.2 Whilst several authors make the point that creativity is an attribute not limited to the arts (Rogers, 1999, p.28 and Seltzer and Bentley, 1999, p.26), the arts have been the focus of much policy and research because of its essential place in developing creativity.



- 4.1.3 Major studies and inquiries in the United Kingdom and the United States have urged:
- changes in national curriculum and assessment to make explicit the importance of creative and cultural education (Rogers, 1999, p.99 and Galligan, 2001, p.56);
 - the development of new models of inter-disciplinary teaching and learning (re-incorporating the linkages between the arts, humanities and sciences), with adjustments to teacher training courses to reflect them (Seltzer and Bentley, 1999, p.12; Venturelli, 2001, p.19; Rogers, 1999, p.194 & 198; and Galligan, 2001, p.12);
 - more research be conducted on the effects of learning through the arts on student achievement, individual development and positive social behaviour (President's Committee on the Arts and the Humanities, 1997, p.10; Galligan, 2001, p.12; and Deasey, 2002);
 - the development of forms of assessment for teaching and learning that respect and reveal the complexity of creative learning and arts in education (Rogers, 1999, p.135 and Deasey, 2002, p.iv); and
 - the forging of partnerships between schools and outside arts and cultural agencies - essential relationships for developing creative and cultural education (Rogers, 1999, p.158; President's Committee on the Arts and the Humanities, 1997, p.12 & 13; and Galligan, 2001, p.12).
- 4.1.4 These issues are common not just to the United Kingdom and the United States. In 2000 Australia was one of 19 countries⁴ that participated in an international study of education systems providing a comparative analysis of the arts, creativity and cultural education. This analysis revealed a remarkably similar agenda across all 19 countries in their aims and priorities, challenges and focuses for addressing issues in the arts, creativity and cultural education (Qualifications and Curriculum Authority, 2000, p.i).

4.2 The Effects of Arts in Education

As is suggested above, the increasing interest of policy makers in arts in education has resulted in a consequent interest in research related to it. Of particular significance has been the growing body of evidence dealing with the extrinsic, or non-arts effects of arts in education⁵.

4.2.1 Champions of Change

- 4.2.1a One of the most widely cited research reports from the United States that specifically addresses the extrinsic effects of arts in learning is *Champions of Change. The Impact of the Arts on Learning*. Published in 1999 by the Arts Education Partnership and the President's Committee on the Arts and the Humanities, it presents reports from seven teams of researchers examining a variety of arts education programs using diverse methodologies to discover their impact on broader learning and socialisation (Fiske, 1999).
- 4.2.1b The result of their varied inquiries is that "learners can attain higher levels of achievement through their engagement with the arts. Moreover, one of the critical research findings is that the learning in and through the arts can help 'level the playing field' for youngsters from disadvantaged circumstances" (Fiske, 1999, p.viii).
- 4.2.1c In summary the study reports remarkable consensus amongst the seven research teams, finding that the arts:
- reach students who are otherwise not being reached;
 - reach students in ways that they are not otherwise being reached;
 - connect students to themselves and each other;
 - transforms the environment for learning;
 - provide learning opportunities for the adults in the lives of young people;
 - provide new challenges for those students already considered successful; and
 - connect learning experiences to the world of real work (Fiske, 1999, p.ix and x).

It is worthwhile elaborating on the findings of two key *Champions of Change* studies.

4.2.2 Involvement in the Arts and Human Development.

- 4.2.2a *Involvement in the Arts and Human Development: General Involvement and Intensive Involvement in Music and Theater Arts*, conducted by James S Catterall of the Imagination Project at the University of California at Los Angeles (in Fiske, 1999, p.2), analysed data on more than 25,000 secondary school students from the National Educational Longitudinal Survey. The purpose of the study was to determine the relationship of engagement in the arts to student performance and attitudes. Catterall also investigated the impact of intensive involvement in instrumental music on maths proficiency and drama/theatre on language skills, self-concept, empathy and tolerance. His studies examined effects on 'all' students, as well as effects on children from low socio-economic status (SES) backgrounds.



- 4.2.2b Catterall's examination of involvement in the arts and academic success showed, for the first time in any comprehensive way, that students with a high involvement in the arts are doing better at school than those that are not. They perform better academically overall, are less likely to be bored, or drop out of school, are more likely to consider community service important, or very important and are less likely to watch 3 hours of TV or more during the week. Furthermore, the comparative gains for arts-involved students generally become more pronounced over time and more importantly, these patterns hold true for children from low SES backgrounds (in Fiske, 1999, pp.2,3,5).
- 4.2.2c Catterall's study of music and mathematic achievement showed that students with consistently high levels of involvement in instrumental music demonstrate significantly higher levels of mathematics proficiency and that this significance grows over time. This holds true generally and for low SES students. In theatre arts, sustained involvement (acting in plays and musicals, participating in drama clubs and taking acting lessons), associates with gains in reading proficiency, self-concept and motivation, and higher levels of empathy and tolerance for others. This particular analysis was undertaken for low SES students only (in Fiske, 1999, p.2).
- 4.2.2d Catterall makes a further important observation, that access to the arts is inequitably distributed, with students from poor, or less educated families more likely to record low levels of participation. Because the arts are instruments of cognitive growth and development and agents of motivation for school success, he concludes that unfair access to the arts has major and important consequences for society (in Fiske, 1999, p.17).

4.2.3 Learning in and Through the Arts

- 4.2.3a *Learning in and Through the Arts: Curriculum Implications (LITA)*, was conducted by the Centre for Arts Education Research at Teachers College, Columbia University. Researchers Judy Burton, Rob Horowitz, and Hal Abeles investigated what cognitive, social and personal skills are developed through arts learning, if these competencies have a more general effect on learning and what conditions in schools made this possible. This was done through an examination of the artistic experiences of over 2000 pupils in public elementary and middle schools over a two-year period (in Fiske, 1999, p.36).
- 4.2.3b The researchers report that as they compared the experiences of children, those with high-arts exposure consistently outscored those with low-arts exposure on measures of creative thinking and teachers' perceptions of artistic capacities. Creative thinking abilities included measures of:
- fluency (the number of ideas, or solutions that a person expresses when faced with a stimulus, or problem);

- originality (the unusual quality of responses);
- elaboration (the imagination and exposition of detail); and
- resistance to closure (the ability to keep open to new possibilities long enough to make a mental leap that makes possible original ideas) (in Fiske, 1999, p.38).

4.2.3c Students in the high-arts group also scored more strongly in teacher's perceptions of their general competencies, such as:

- their ability to express their thoughts and ideas;
- exercise their imaginations;
- take risks in their learning;
- being more cooperative; and
- showing a greater willingness to display their learning before a community of their peers (in Fiske, 1999, p.39).

4.2.3d The study also reported interesting differences in students' perceptions of themselves as learners. The high-arts group were far more likely to think of themselves as competent academics, believing that they did well generally and in language and mathematics. These results were validated by observations of classrooms and conversations with teachers. The researchers found that students exposed to a strong arts education acquire a self-confidence that goes "beyond the studios and performance spaces" (in Fiske, 1999, p.40).

4.2.3e The LITA researchers make a valuable contribution to the debate on the 'transfer' of learning issue, that is the effects of learning in the arts upon other disciplines. They note that the results of recent studies in this area have been unclear and much in dispute. They argue that their findings reveal learning in the arts is complex and multi-dimensional and that the unidirectional model offered to date is too simplistic. They report that the appearance of arts competencies in other disciplines were found in contexts where, for example:

- there was a need for pupils to figure out, or elaborate on ideas on their own;
- there was a need to structure and organise thinking in light of different kinds of experiences;
- knowledge needed to be tested or demonstrated in new and original ways; and
- learning involved task persistence, ownership, empathy, and collaboration with others (in Fiske, 1999, p.42).

4.2.3f This suggests a more dynamic model where learning in one domain supports and stimulates learning in others, which in turn supports and stimulates learning in a complex web of influence described as a 'constellation' (Fiske, 1999, p.viii).

4.2.4 Arts Education in Secondary Schools: Effects and Effectiveness.

- 4.2.4a The United Kingdom has a long history of research in this field, some of which stimulated the *Champions of Change* studies (Catterall in Fiske, 1999, p.13). One of the more recent and most comprehensive studies in this vein from the United Kingdom is *Arts Education in Secondary Schools: Effects and Effectiveness*, which reports the results of an important three-year study in English and Welsh secondary schools.
- 4.2.4b The aims of the research were to:
- investigate the range of outcomes attributable to arts education in secondary schools, in particular the hypothesis that engagement in the arts can boost general academic performance; and
 - analyse the key factors and processes that may bring about these effects, including the identification and portrayal of particularly effective practices.
- 4.2.4c The report draws evidence from case studies of five secondary schools with good reputations in the arts, as well as analysis of wider data from 152 other schools and 27,607 pupils between 1994 and 1996. Questionnaires of 2,269 pupils in 22 schools were administered and combined with related information on General Certificate of Secondary Education results and prior attainment scores. Interviews with a cross section of 20 employers and some of their employees were also conducted (Harland et al, 2000, p.564).
- 4.2.4d The researchers found in the case study schools, that the effects on pupils were:
- a heightened sense of enjoyment, excitement, fulfilment and therapeutic release of tensions;
 - an increase in the knowledge and skills associated with particular artforms;
 - enhanced knowledge of social and cultural issues;
 - the development of creativity and thinking skills;
 - the enrichment of communication and expressive skills;
 - advances in personal and social development; and
 - effects that transfer to other contexts, such as learning in other subjects, the world of work and cultural activities outside of and beyond school.
- 4.2.4e Other effects (than those reported on pupils) included:
- institutional effects on the culture of the school;
 - effects on the local community including parents and governor; and
 - art itself as an outcome (Harland et al, 2000, p.565).

- 4.2.4f In these schools, pupils themselves reported wide-ranging effects including:
- outcomes relating to achievements in technical skills and knowledge associated with specific artforms;
 - a sense of fulfilment in their own achievements;
 - social skills (especially those required for effective teamwork);
 - self-confidence;
 - expressive skills; and
 - creativity.
- 4.2.4g The researchers note that many of these effects are highly pertinent to the task of tackling disaffection and social exclusion amongst young people (Harland et al, 2000, pp.256, 257).
- 4.2.4h Interestingly, the study revealed that from a larger and more representative sample of schools, there was no sound evidence to support the claim that the arts boost general academic performance at General Certificate of Secondary Education.
- 4.2.4i The researchers also sought to identify factors and influences contributing to effective teaching and learning in the arts, which included:
- the status of arts subjects in the National Curriculum;
 - adequate provision of the arts (recommending non-compulsion with schools focussing on breaking down perceived barriers to participation);
 - enjoyment and perceived relevance;
 - internal and external supports for the arts and arts teachers;
 - specialist arts teachers;
 - practical task based activities;
 - performance, display, evaluation and symbolic 'celebration' of what is produced;
 - a praise culture; and
 - pupil's own contribution, background and parental support (Harland et al, 2000, p.568-570).

4.3 Policy Implications

- 4.3.1 Aside from literature related to research, much of the arts in education literature is in the form of government inquiries into arts and cultural education, including policy recommendations, (e.g. President's Committee on the Arts and Humanities, 1997 and Rogers, 1999), policy statements or independent commentary on future policy (e.g. Galligan, 2001; Robinson, 1982; Venturelli, 2001; and Wright, 2001).
- 4.3.2 Other literature focuses on providing case studies and guides to implementing and evaluating arts education activity with the ultimate aim being to raise standards (e.g. Woolf, 1999).

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- 4.3.3 A number of these guides provide advice on setting up and running artists in schools projects (Smart, 2001 and Sharp and Dust, 1997), while others focus on the broader implementation of government policy (Qualifications and Curriculum Authority and Arts Council of England, 2002 and President's Committee on the Arts and Humanities and Arts Education Partnership, 1999).
- 4.3.4 Much of the content of this literature has informed the next section of this paper – *Section 5 - Proposed Objectives and Strategies*, providing stimulus for a debate on the implementation of an arts in education policy for Western Australia.

5. PROPOSED POLICY OBJECTIVES & STRATEGIES

5.1 OBJECTIVE 1

To support the provision of high quality experiences in the arts in education.

Strategies (targeted at schools and teachers, as well as, artists and arts and cultural organisations) may include:

- (a) conducting a needs analysis of skills and resources required across the arts and culture sector and the education sector and developing strategies to meet these needs;
- (b) delivering an enhanced ArtsEdge Program, that includes:
 - i. developing teaching resources;
 - ii. professional development training delivered to the education and arts and culture sectors;
 - iii. website development to facilitate communication and an information network; and
 - iv. publication of an arts in education calendar.
- (c) programs and materials to support artists working in schools;
- (d) programs to encourage the development of formal and on-going relationships between schools and arts and cultural organisations;
- (e) introducing a system of quality endorsement for arts and cultural providers aimed at promoting excellence. Such a scheme could involve peer assessment and the provision of training;
- (f) identifying existing high quality arts in education provision and examining opportunities to extend, or enhance these activities;
- (g) collaborations and resource sharing between schools, tertiary institutions, high schools and feeder primary schools;
- (h) developing a scheme to provide free, or subsidised student tickets to festivals, seasons etc; and
- (i) enhancing partnerships at District Education Offices.

5.2 OBJECTIVE 2

To raise the profile and status of the arts in education.

Strategies may include:

- (a) disseminating research findings;
- (b) conducting seminars and forums;
- (c) advocating the policy and its strategies at conferences and events;
- (d) promoting existing achievements and successful projects and programs to both sectors and the broader community (eg. compile and distribute a 'key attributes of successful projects and programs' document);
- (e) identifying opportunities to target advocacy at young people and parents (eg. advocating and supporting exhibitions and showcases of students work – celebrating the achievements of children and young people);
- (f) staging an event focussed on careers in the arts and culture, as well as how learning in the arts can be applied in a range of careers; and
- (g) working with District Offices to advocate the policy.

5.3 OBJECTIVE 3

To contribute to and support local and national arts in education research.

Strategies may include:

- (a) conducting research into the key attributes of successful programs and projects;
- (b) supporting the establishment of a network of local researchers; and
- (c) monitoring and communicating with researchers nationally and internationally.

5.4 OBJECTIVE 4

To strengthen the relationship between the arts and cultural and education sectors to ensure a long-term collaborative partnership.

Strategies may include:

- (a) establishing a formal structure for broad and ongoing dialogue and guidance on the development of the policy, strategies and their implementation; and
- (b) supporting the further development of arts in education programs such as ArtsEdge.

6. APPENDICES

6.1 A - GUIDING PRINCIPLES

6.1.1 Department of Culture and the Arts

The Department for Culture and the Arts undertakes to develop and implement its policies on the following principles, which have been distilled from the Government's *Rebuilding the Arts Policy*.

Access and Equity

The Department of Culture and the Arts believes that access to and participation in the arts are basic rights and that all arts and cultural programs should be underpinned by the principles of access and equity. In particular we will focus on access and equity for people in regional Western Australia and those from special interest groups.

Participation for all People

The statement that arts and culture contribute to a vibrant community underpins this principle. All Western Australians should be provided with access to opportunities to actively engage in a range of creative pursuits.

Creativity and Innovation

A vibrant and creative local environment is supported by access and exposure to innovative ideas, events and debates. This principle firmly acknowledges the ongoing research and development needed for a sustainable arts and cultural life.

Artistic Excellence

This principle commits to the pursuit and recognition of artistic excellence. It ensures that we value the work of Western Australian artists and performers and build excellence in artistic qualities into all strategies.

Cultural Diversity

The Department supports and values cultural diversity. Arts and culture provides a unique opportunity to showcase, value and promote the diverse cultures and communities that make up Western Australia's population.

Preservation and Development of Indigenous Cultures

It is fundamentally important to support the preservation and development of Indigenous art and culture as an integral part of Western Australia's cultural heritage and contemporary arts activity. The Department commits to involving and working with Indigenous communities in all stages of the development of policies and projects.

The Preservation, Development and Expression of Western Australia's Unique Identity

This principle builds on a number of the principles listed above, Western Australia has a unique cultural and artistic life and the work of the Department is to promote, preserve and develop this.

Capacity Building

This principle commits to working with communities in a way that is sustainable. The Department will work towards building on the strengths and skills within communities to support the development of a vibrant arts and cultural life. The Department commits to undertaking consultation and achieving cooperation with local communities at all stages of the development of relevant policies and projects.

6.1.2 Department of Education and Training

The Curriculum Framework is underpinned by seven key principles that guide whole-school planning and curriculum development.

An Encompassing View Of Curriculum

All of the experiences provided in students' learning environments should work together in a seamless way from kindergarten to year 12 and should promote meaning, purpose and enjoyment in students' lives.

An Explicit Acknowledgement Of Core Values

People's values influence their behaviour and give meaning and purpose to their lives. A statement of core values underpins the Curriculum Framework.

Inclusivity

This means accommodating and valuing all students.

Flexibility

The curriculum must be adaptable to the particular needs of different schools and students. It must also be responsive to social and technological change, including the effective use of new technologies as learning tools.

Integration, Breadth And Balance

The curriculum must provide for breadth of knowledge, opportunities to specialise and develop learners' talents and interests, and the development of understandings about interconnectedness of knowledge.

A Development Approach

The curriculum must account for students learning at different rates and in different ways.

Collaboration And Partnerships

Education is the shared responsibility of students, teachers, parents and tertiary educators and the community.

6.2 B - THE CURRICULUM FRAMEWORK

Purpose

The Curriculum Framework sets out what all students should know, understand, value and be able to do as a result of the programs they undertake in schools in Western Australia, from kindergarten to year 12. Its fundamental purpose is to provide a structure from which schools can build education programs that ensure students achieve agreed outcomes.

An Outcomes Focus

The Curriculum Framework makes explicit the learning outcomes which all Western Australian students should achieve. The focus on outcomes represents a major shift from a focus on education inputs and time allocation toward one that emphasises the desired results of schooling.

The Structure Of The Curriculum Framework

The Curriculum Framework consists of an Overarching Statement, with seven key principles (see Appendix A, 6.1.2), 13 broad overarching learning outcomes that apply across all learning, and eight Learning Area Statements.

Learning Area Statements are provided for The Arts; English; Health and Physical Education; Languages Other Than English; Mathematics; Science; Society and Environment; and Technology and Enterprise.

Making Connections

The eight learning areas are not separate subjects. The learning outcomes in the Curriculum Framework, as in the real world, are all interconnected.

6.3 C - ARTSEGE PARTNERSHIP

OUR MISSION

The Arts Edge program in aesthetic education aims to encourage and facilitate teachers and students to develop and express their aesthetic understanding and creativity, engage in dynamic, collaborative arts partnerships and enjoy a wide range of cultural and arts experiences.

STRATEGIC ISSUES AND OUTCOMES WE SEEK

Arts Edge seeks to assist schools to deliver cultural and arts education that is engaging, accessible, excellent, applicable and economic. Accordingly five broad issues have been identified.

Access

Equity of access for all Western Australian students and teachers to the Arts Edge Program.

Access to schools for culture and the arts practitioners and organisations.

Application

Professional development for teachers which addresses the Overarching Learning Outcomes and the Arts Learning Area Statement Outcomes of the Curriculum Framework.

Excellence

Professional development programs and arts and cultural products of the highest quality for teachers and students.

The need to promote 'best practice' for teachers, artists and organisations working with schools.

Engagement and Enjoyment

The need to affirm culture and the arts as a powerful means of expressing creativity, communicating life experiences and imagination.

Economic Use of Resources

Affordable cultural and arts products for schools, teachers and students.

Cultural and arts curriculum which makes best use of available community resources.

These broad issues are in keeping with the following desired outcomes. As a collaborative partnership between the Department of Education and Training and the Department of Culture and the Arts, Arts Edge has both an education focus and a culture and the arts focus.

EDUCATION FOCUS

Access to a variety of affordable, high quality professional development opportunities where teachers can work with practicing artists.

Improved access to a wide range of arts and cultural experiences for all students and teachers.

Improved opportunities for students to work with practicing artists.

Innovative and effective programs in schools.

Improved performance levels of students, taking into account those with special needs.

The delivery of professional development courses, artist/teacher partnerships and opportunities for cultural and arts experiences that address the Overarching Learning Outcomes and the Arts Learning Area Statement Outcomes of the Curriculum Framework.

The development of cultural and arts strategic alliances between schools and the wider community enabling schools to make best use of the wealth of resources available.

CULTURE & THE ARTS FOCUS

Increased community awareness of, and participation in, culture and the arts through professional development for teachers, artist/teacher partnerships in schools and positive arts and cultural experiences for students.

Improved access to schools for appropriate culture and the arts individuals and organisations.

The provision of up to date information and training in the Curriculum Framework and other education issues for culture and the arts practitioners and organisations.

- Informed and skilled arts graduates and tertiary applicants as a result of the professional development programs for teachers, the artist/teacher residencies and the students' cultural and arts experiences.
- The development of strategic partnerships between the education sector and culture and the arts organisations and practitioners enabling the latter to tap into the resources and audiences available in schools.

6.4 REFERENCES

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6.5 ENDNOTES

¹ It should be recognised that 'creativity' is not unique to the arts. It is a process that is also present and essential to advancements in the fields of science, mathematics, technology and business (Rogers, 1999, p. 28).

² A bibliography of overseas arts in education literature is being developed, along with a summary of Australian arts in education policy and research. These can be downloaded from www.dca.gov.au, or obtained in hardcopy from the Department of Culture and the Arts. Contributions to the bibliography and the are welcome. Please contact Senior Policy Officer, Robin Ho, Department of Culture and the Arts at robinh@dca.wa.gov.au, or on 9224 7452.

³ See endnote 2.

⁴ Countries included in the study: Australia, Canada, England, France, Germany, Hong Kong, Hungary, Italy, Northern Ireland, Republic of Ireland, Japan, Republic of Korea, The Netherlands, New Zealand, Singapore, Spain, Sweden, Switzerland, USA.

⁵ Many of these researchers have been criticised for being too concerned with non-arts outcomes. In response they note that the focus on non-arts outcomes should not be seen to diminish the importance of the intrinsic benefits of arts education (Catterall in Fiske, 1999, p.16 and Catterall in Deasey, 2002, p.151), rather that studies such as those reported in *Champions of Change* suggest a "more dynamic, less either-or model for the arts and overall learning that has more of the appearance of a rotary with entrances and exists than a linear one-way street" (Fiske, 1999, p.viii). For more on this issue see *Critical Links: Learning in the Arts and Student Academic and Social Development* (Catterall in Deasey, 2002. p.151-157).