

A young boy with dark hair, wearing a dark beanie and a dark hoodie, is performing on stage. He is looking upwards and to the right, with his mouth slightly open as if singing or speaking. A black microphone is positioned in front of him. The background is blurred, showing other people on stage. The top of the image has a dark purple and orange gradient.

PARTNERSHIPS BETWEEN SCHOOLS AND THE PROFESSIONAL ARTS SECTOR

Evaluation of Impact on Student Outcomes

**ARTS
VICTORIA**





PARTNERSHIPS BETWEEN SCHOOLS AND THE PROFESSIONAL ARTS SECTOR

Evaluation of Impact on Student Outcomes

ACKNOWLEDGEMENTS

AUTHORS

Dr Wesley Imms, Dr Neryl Jeanneret, Ms Jennifer Stevens-Ballenger,
Melbourne Graduate School of Education, The University of Melbourne.

RESEARCH TEAM

Professor John O'Toole, Dr Clare Irvine, Dr Neryl Jeanneret, Dr Wesley Imms,
Dr Richard Sallis, Ms Jennifer Stevens-Ballenger, Ms Kristy Bovill, Ms Marita Rosenberg,
Associate Professor Kate Donelan, Dr Helen Cahill, Dr Madonna Stinson,
Melbourne Graduate School of Education, The University of Melbourne.

Additional material and editing: Arts Victoria and Department of Education and
Early Childhood Development.

Published by Arts Victoria
Level 6, 2 Kavanagh Street
Southbank Victoria 3006
November, 2011

ISBN 978-1-921831-71-3

Accessibility and translations

Arts Victoria information is available on request in a variety of formats including, large print, audio and Braille.
Please contact Arts Victoria to arrange alternative formats.

If you have difficulty understanding this information, or would prefer to speak to staff in your own language,
please contact Translating and Interpreting Services (TIS) on 131 450 and ask to be connected to Arts Victoria.

This document is also available for download from the Arts Victoria website: arts.vic.gov.au

Designed by Smart Works

Front cover photo: Ponch Hawkes

CONTENTS

EXECUTIVE SUMMARY	4
1: INTRODUCTION.....	12
2: THE IMPACT OF SCHOOL/ARTS PARTNERSHIPS	18
3: CHARACTERISTICS OF EFFECTIVE SCHOOL/ARTS PARTNERSHIP PROGRAMS.....	30
4: THE ROLE OF TEACHERS, ARTS PROFESSIONALS AND SCHOOL LEADERS IN EFFECTIVE PARTNERSHIPS	38
5: IMPLICATIONS FOR FUTURE POLICY, PROGRAMS AND PRACTICE.....	42
REFERENCES	47
APPENDIX: RESEARCH APPROACH, METHODOLOGY AND DATA	48

EXECUTIVE SUMMARY

BACKGROUND

Partnerships Between Schools and the Professional Arts Sector: Evaluation of impact on student outcomes is the result of a research partnership between Arts Victoria¹ and the Department of Education and Early Childhood Development (DEECD)².

Stage 1 of the partnership resulted in the publication of *Partnerships Between Schools and the Professional Arts Sector* (DEECD, 2009) that identified national and international research on the effectiveness of school/arts partnerships and the improvement of student outcomes. Key findings from Stage 1 have informed this second stage of evaluation.

PURPOSE OF EVALUATION

The purpose of the Stage 2 evaluation was to consider:

- how arts partnerships impact *student engagement, student voice, social learning, creative skills* and *arts-related knowledge and skills*;
- the characteristics of effective partnerships;
- the special roles, functions and characteristics of the teacher, arts professional and school leaders in these partnerships; and
- implications for future policy, programs and practice.

The evaluation focused on five student outcomes linked to the Prep to Year 10 Victorian Curriculum known as the Victorian Essential Learning Standards (VELS):

- *student engagement* (involvement in learning, persistence and pride in work, willingness to accept challenges, display of positive attitudes to learning);
- *student voice* (directing own styles of learning, having impact on courses of study, having impact on school learning policies);
- *social learning* (working in teams, building social relationships, seeking contact with and mirroring behaviours of adult role models and/or capable peers);
- *creative skills* (being innovative and inventive, utilising divergent thinking, originality, problem solving skills); and
- *arts-related knowledge and skills* (applying artforms' conventions, developing and using arts skills techniques and processes, reflecting on art works, critiquing and evaluating own and others works).

1 Arts Victoria is the government body responsible for advising on and implementing arts policy, supporting and developing Victoria's artists and creative industries, and making the arts accessible to all Victorians. Arts Victoria supports creative collaborations between artists, arts organisations, students, teachers and school communities through the Education Partnership program.

2 DEECD provides services to children and young people both directly through government schools and indirectly through regulation and funding of early childhood services and non-government schools.

SCHOOL/ARTS PARTNERSHIPS INVESTIGATED

Artists-in-residence and exposure-to-arts programs were selected for investigation. All were funded through Arts Victoria; some were also supported by DEECD.

Artists-in-residence programs

- Artists in Schools – Individual artists working in partnership with students and teachers on a creative project in a primary or secondary school for up to 20 days.
- Extended School Residencies – creative collaborations between arts organisations and primary or secondary schools over a minimum of two school terms.

Exposure-to-arts programs

- Venue based – programs in arts venues such as galleries or performing arts centres (school excursions).
- School based – short programs in schools delivered by visiting arts organisations (school incursions).

RESEARCH STRATEGY AND METHODOLOGY

The data in this report was collected from primary and secondary students, teachers, arts professionals and school leaders involved in artists-in-residence programs or exposure-to-arts programs. Data was collected from a number of schools that had undertaken programs in the past (2005–2008), and from schools with programs underway during the year of data collection (2009). Two Extended School Residencies projects and five Artists in Schools projects were selected for in-depth examination by researchers.

Impact is challenging to measure in programs involving a wide range of activities across a diverse population. This is particularly so when measuring people's opinions, emotions, feelings and reactions to a phenomenon. It is widely accepted that the measurement of these types of qualities should, where possible, use a variety of methodological approaches. In keeping with this trend, this evaluation used a mixed methods strategy, with pre- and post-program attitudinal surveys producing quantitative data summarising general trends, and qualitative data comprising: transcripts from interviews, *in situ* observations, and analysis of project documentation. This range of qualitative and quantitative analysis generated a rich profile of the programs.

The evaluation drew on over 150 hours of interviews and on site observations, 390 attitudinal surveys, over 40 site visits, and comprehensive documentary analysis of artists-in-residence programs, school documentation and other reports. Participants included more than 410 students, 50 teachers and other school leaders, as well as 34 arts professionals. Students varied in age from 10 to 16 years, with the majority being primary students 11 years of age.

THE IMPACT OF SCHOOL/ARTS PARTNERSHIP PROGRAMS INVESTIGATED

The school/arts partnership programs investigated had a positive impact on the five student outcomes. Overall the attitudinal surveys of participants in the 2009 programs showed little statistically significant variation in student attitudes before and after the programs. However interviews and document analysis associated with the programs demonstrated a positive impact on the five student outcomes. By far the richest and most fulsome data came from the in-depth investigations of the artists-in-residence programs. Here the evidence enabled the findings to go beyond the programs having an 'impact', with researchers being able to observe an 'improvement' in student engagement, student voice and social learning outcomes and a positive impact on arts-related knowledge and skills as well as creative skills.

This is not to suggest that the data was universally positive. While students were not typically as verbose or reflective in their interview responses compared to the other interview groups, their responses displayed a sincerity and directness that highlighted both strong and weak aspects of the programs they undertook.

Student Engagement

The school/arts partnership programs investigated consistently demonstrated a positive impact on and improvement of student engagement through evidence such as:

- improved behaviour by previously difficult students;
- more active student participation;
- increased student pride in their work;
- improved attention span, persistence and rising to a challenge; and
- increased family and wider community involvement in students' schooling.

Many arts professionals in the programs investigated 'struck a particular chord' with students, often exciting, motivating and inspiring them. There was also evidence of students (and teachers) revitalising learning in other subject areas by applying what was being learned in the school/arts programs. Occasionally students commented on how disengaging they found 'overteaching' – where there was too much talking and not enough doing.

Student Voice

The school/arts partnership programs consistently demonstrated a positive impact on and improvement of student voice, evidenced by:

- students reporting high levels of control of their own learning through 'curricular freedom';
- increased sense of ownership of learning;
- greater participation in discussions and the offering of opinions; and
- teachers recognising previously unseen abilities in students.

The programs often allowed students room to make choices within a basic structure, leading to increased student confidence.



Source: Melbourne Girls College

The school/arts partnerships investigated had a significant impact on student engagement

Social Learning

In terms of social learning, there was consistent evidence that the school/arts partnerships:

- challenged students to learn through previously unrealised social relationships;
- extended student learning through teamwork; and
- encouraged students to accept guidance from 'knowledgeable' adults or peers.

Most of the programs placed an emphasis on teamwork and promoted the development and maintenance of trust in the classroom. They created a culture where groups of students frequently rose to challenges, collectively solved problems; and students often on the outer sometimes became program leaders.

There was also evidence of development of collaborative skills. The programs frequently required types of learning that were not part of the 'norm' which, in turn, drew out social learning skills.

Creative Skills

The school/arts partnerships had a positive impact on students' creativity, although this outcome required considerable work to identify because of a generally poor knowledge of the concept by students, teachers and (surprisingly) arts professionals. It appears that all the groups did not have an adequate vocabulary to articulate learning around this outcome. Careful analysis did identify a positive impact on students' creativity through the programs, evidenced by:

- the programs frequently awakening students' problem solving capacities through the encouragement of divergent thinking; and
- development of problem solving skills and the ability to find new solutions through brainstorming, speculation and exploration of multiple solutions to problems.

Allowing the students to be creative presented them with novel levels of independence in the classroom. This often had a liberating effect on some teachers, who realised they did not always have to be the ones to come up with all the ideas.

Arts-related Knowledge and Skills

The impact on students' acquisition of arts-related knowledge and skills rated poorly in the attitudinal surveys, but highly in interviews. Interviews with all groups indicated a high level of arts-related knowledge and skills learning being acquired by:

- providing a focus for specific in-depth skills development led by professional experts; and
- active participation in creating and making artworks rather than when they were expected to be passive for much of the session.

Students, on the whole, respected the arts professionals' knowledge. Combined with a break from the usual classroom experience, this created a 'special' atmosphere for learning.

However researchers observed that students were unsure what constituted 'arts learning' and appeared to lack arts-related vocabulary to describe it.

Impact on Teachers and Arts Professionals

The school/arts partnerships also had an impact on the teachers and arts professionals involved. The value of these partnerships for teachers was strongly reinforced in the research, and the potential of many of the programs for teacher professional development was equally strongly evidenced. In a number of schools, teachers commented that the programs facilitated greater parental involvement, particularly in those schools located in lower socio-economic areas.

Teachers commented specifically on the opportunities presented for wide ranging and ongoing professional learning. Team teaching occasions provided by arts professionals gave teachers the opportunity to focus on specific areas of teaching while updating and extending their arts skills. Teachers noted the freedom afforded by being the supporting adult in the room enabling them different ways to connect with students, especially those outside the mainstream. On some occasions the programs resulted in a change of pedagogy. It led to some teachers giving students increased opportunities to work more independently than they had in the past. Others expressed a greater confidence in their students' capacities to problem solve and be innovative. Some teachers also developed an awareness of their own creative capacities.

The arts professionals were very positive about the opportunity to share their skills and knowledge with students. Artists in the artists-in-residence programs overall felt that they had learned a great deal about the schools and how their informal learning techniques operated in this context.

(Arts Professionals) need not 'dumb down' or simplify content or language, but rather actively introduce, explain and encourage the use of arts-related vocabulary

CHARACTERISTICS OF EFFECTIVE SCHOOL/ARTS PARTNERSHIPS

The research identified characteristics common to effective school/arts partnerships that improve student outcomes. These characteristics are not unique to school/arts programs. Many are the qualities identified in the Principles of Learning and Teaching as indicative of exemplary instruction, and as such are evident in other school programs including school arts programs. What is noteworthy however is the concentration identified by the researchers. In the relatively short timeframe of school/arts partnership programs, so many qualities were identified by researchers and cited by participants. These characteristics provide a snapshot of 'what works', and constitute a valuable template for planning future school/arts partnerships.

Student Engagement

School/arts partnerships that include credible praise from arts professionals, authentic encouragement and respect, and celebrate students as artists, improve engagement. So do those that involve active student participation in art-making. Students are engaged by programs that take a light-hearted approach to learning, and pedagogies that utilise humour and fun. Partnerships that focus on relevant and purposeful content and that enable students to make connections between arts activities, the wider curriculum and their life outside school increase student engagement.

Student Voice

Student voice improves in student driven programs that include active student involvement in program design and planning. Arts professionals that encourage student input and are adept at taking on student opinions make a significant contribution to student voice; as do partnerships that support student centred learning with students leading and directing art-making processes.

Social Learning

Programs involving well-structured and mediated group work improve social learning outcomes. This is most noticeable where there are multi-age groups across a range of year levels and where student partnerships from outside normal friendship groups are involved. The research also found evidence that community and parental involvement in programs also leads to improve social learning outcomes.

Creative Skills

Improved student outcomes in creative skills occur in programs where student choice in art-making is encouraged and where arts professionals model creative approaches to generating ideas and problem solving.

Arts-related Knowledge and Skills

Arts-related knowledge and skills improve through participation in hands on, high quality, production orientated art-making activities. Students' skills improve when programs build on prior experience in the artform as well as regular exposure to and involvement in arts activities.

THE ROLE OF TEACHERS, ARTS PROFESSIONALS AND SCHOOL LEADERS IN EFFECTIVE PROGRAMS

The research identified several characteristics of effective leadership in the programs that clearly influenced the success of the school/arts partnerships.

Teachers

It emerged as critical for teachers to participate and learn alongside their students, be involved in the logistical planning, coordination of the program, assist with classroom management and team-teach with arts professionals as appropriate.

Arts Professionals

It was also apparent that the approach of the arts professional should be flexible to capitalise on the thinking of the students and enable opportunities for students to communicate their own experiences and interests. This required the arts professional to be a good communicator, and be able to develop a rapport with students to create and foster a positive, inspiring working environment throughout the program.

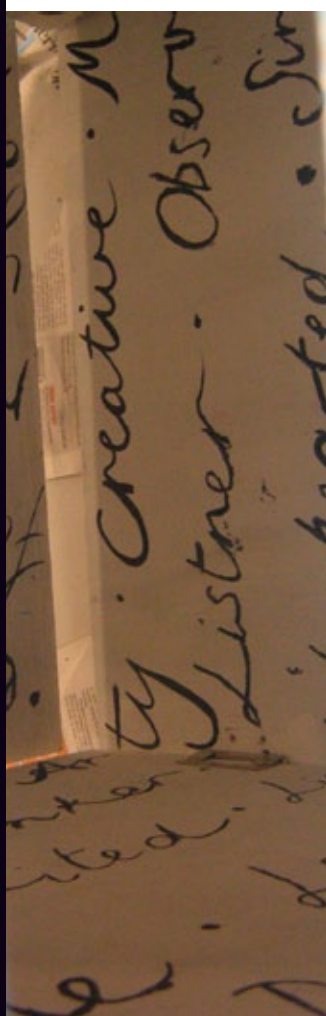
Importantly, arts professionals need to possess the ability to impart particular arts techniques to students, guiding and assisting them throughout respective artistic processes. They need not 'dumb down' or overly simplify content or language; but rather actively introduce, explain and encourage the use of arts-related vocabulary.

School Leaders

School leaders create the environment for school/arts partnership programs by ensuring students have frequent and regular exposure to and experience in a number of artforms. School leaders play an important role in supporting student centred learning, exploring a variety of approaches to learning and teaching and by respecting and recognising that arts skills and processes have relevance for other curriculum areas.

The role and function of the school leadership team was an important characteristic contributing to effective partnerships. It was significant that the school leader valued and saw the importance of the arts professionals' work and 'the arts' in general. The connection of the school leadership team to the program, by contributing to managing program logistics, was also seen as important. In the effective school/arts partnerships, the school leadership team maintained an obvious awareness of student work and accomplishments throughout the program.

In a number of cases, the arts partnership program became a catalyst for change in a school, whereby school leadership teams made plans to integrate the arts more resolutely into other subject areas, and use the arts as a vehicle to motivate and inspire students.



Source: Fitzroy High School

IMPLICATIONS FOR FUTURE POLICY, PROGRAMS AND PRACTICE

Program Design, Implementation and Evaluation

The research indicates that effective school/arts partnerships are designed by teachers and arts professionals with input from students. They build on student needs and interests, enrich or provide stimulus for student work in other discipline areas of the curriculum, provide clear learning and development opportunities for teachers, and explore opportunities for broader community involvement.

The research highlighted that arts professionals approach learning and teaching differently to teachers. This is to be recognised and celebrated. At a minimum teachers are encouraged to embed the program within their curriculum planning and develop lessons that connect and complement program activities. Both arts professionals and teachers are encouraged to introduce and promote the use of art-specific vocabulary in the classroom and to demystify and explain concepts. Research findings suggest that teachers benefit both students and themselves when they create opportunities to team-teach with arts professionals and participate in art-making activities.

School leaders have an important role to play in supporting teachers to use school/arts programs to enhance learning in other disciplines as well as supporting flexible approaches to timetabling. Artists-in-residence programs in particular require considered planning and input by all parties at the school level. School leaders are also encouraged to directly observe the work of arts professionals and to promote the programs within the school community.

Program evaluation and reviews are important for capturing and building on student feedback, as students tend to be more critical of the programs than the adults involved. Feedback from school leaders, teachers and the arts professionals involved is also crucial. Program designers should explore mechanisms to capture longitudinal data on the five student outcomes.

Effective school/arts partnerships provide clear learning and development opportunities for teachers

Policy

A number of implications stemming from this research suggest consideration at a broader policy level. *Creativity and creative skills* appear to be complex concepts that all involved find difficult to define and discuss. This presents an opportunity for those involved in policy development in the arts and education sectors to develop shared understandings and common language about key concepts such as creativity, design and innovation as they apply to 21st Century skills.

While there was a great deal of art happening in the schools, there was not a great deal of speaking about the associated learning. The role of the nominated 'arts specialist' teacher is diminished in some primary school settings if they do not have specialist knowledge of arts education theory or arts vocabulary.

The research indicates that the quality of the school/arts partnerships experiences would be greatly enhanced by systematically sharing knowledge through high quality digital curriculum resources. It suggests that the development of the *Australian Curriculum: The Arts* could potentially support a new step in the evolution of school/arts partnerships in Victoria and across Australia.



Source: Spensley Street Primary School

1: INTRODUCTION

Partnerships Between Schools and the Professional Arts Sector: Evaluation of impact on student outcomes is the result of a research partnership between Arts Victoria and the Department of Education and Early Childhood Development (DEECD).

Stage 1 of the partnership resulted in the publication of *Partnerships Between Schools and the Professional Arts Sector* (DEECD, 2009) that identified national and international research on the effectiveness of school/arts partnerships and the improvement of student outcomes. Key findings from Stage 1 have informed the second stage of evaluation.

This report evaluates the impact of school/arts partnerships on five student outcomes linked to the Prep to Year 10 Victorian Curriculum known as the Victorian Essential Learning Standards (VELS). These outcomes are *student engagement*, *student voice*, *social learning*, *creativity* and the development of *arts-related knowledge and skills*. Additionally the report considers the characteristics of effective school/arts partnerships, and implications for future programs and practices.

Engaged students demonstrate pride in their work and are willing to rise to a challenge



Source: St Josephs Primary School

STUDENT OUTCOMES INVESTIGATED

The following definitions have been developed with reference to the VELs and The Victorian Principles of Learning and Teaching.

Student Engagement

Student engagement relates to the investment students make in their own learning. Students that are engaged openly display positive attitudes to learning, demonstrate pride in their own work and are willing to rise to a challenge. Student engagement is further characterised by students choosing to do tasks that are at the limit of their expertise. These students identify and initiate educational activities, are enthusiastic, and demonstrate persistence, concentration, curiosity and optimism in their approach to learning.

Student Voice

Student voice recognises that students have unique perspectives on their own learning, and that these insights should influence the content and delivery of their education. At an individual level, students have direct influence on their own styles of learning and courses of study. At a whole school level student voice is evident when students' opinions are reflected in, and impact on, school decision-making processes, school policies, teaching styles and approaches to behaviour management.

Social Learning

Social learning refers to the way students work in teams, build social relationships and seek contact with and mirror the behaviours of adult role models and/or capable peers. It pertains to how students observe and model others, and how they use this information to learn and adapt their own behaviour.

Creative Skills

Creativity refers to the capacity of students to imagine new and innovative ideas, and to resolve those ideas in a practical form. Creativity in students is characterised by originality, divergent thinking, problem solving skills, and the capacity to discover new solutions and evolve existing ideas.

Arts-related Knowledge and Skills

Arts-related knowledge and skills refers to the capacity of students to apply artform conventions, and develop and use skills, techniques and processes. It incorporates the ability of students to reflect on art works and performances, refine artistic products, make judgements, and to critique and evaluate their own work and the work of others.

SCHOOL/ARTS PARTNERSHIPS INVESTIGATED

Arts Victoria's Education Partnership program supports two artists-in-residence programs (Artists in Schools and Extended School Residencies). In addition Arts Victoria actively supports school engagement through a range of initiatives delivered by over 80 arts organisations and cultural agencies that receive funding from the Victorian State Government. These initiatives are referred to as school-based exposure-to-arts programs and venue-based exposure-to-arts programs. DEECD also supports a range of these initiatives through its Strategic Partnerships Program.

Artists in Schools

This program is a competitive funding program supported by DEECD through the Strategic Partnerships Program and is managed by Arts Victoria. Operating since 1981, this program has a focus on student learning but also impacts teacher learning. It provides opportunities for individual professional artists to work in Victorian primary and secondary schools for up to 20 days with students and teachers on a creative program. Arts Victoria further supports the creative partnership with an information session, an induction day for the teacher and the artist, and liaison visits. The program is integrated into the VELS.

Extended School Residencies

This Arts Victoria program is conducted in partnership with the Australia Council for the Arts. Established in 2008, the program brokers and supports creative partnerships between arts organisations and Victorian schools. Residencies take place over a minimum of two school terms. In addition Arts Victoria supports the program with an induction day for the school leader, teacher and arts professionals, liaison visits and additional professional development. Since 2009, Arts Victoria has employed a Partnership Officer to provide support and guidance in the design and delivery of the residencies. It should be noted that this program was in its pilot year at the time of the research and has subsequently been refined.

Venue-based Exposure-to-arts Programs (School Excursions)

Venue-based programs include education programs in galleries, performing arts centres and museums across Victoria. Most of these programs are designed to support delivery of the VELS and/or the Victorian Certificate of Education. Examples of program activities include tours of/to exhibitions and performances, student workshops and residencies, workshops and seminars for teachers, and the publication of a broad range of teaching resources. These organisations receive funding from Arts Victoria, and/or funding through DEECD's Strategic Partnership Program.

School-based Exposure-to-arts Programs (School Incursions)

A number of arts organisations deliver arts experiences for students in school settings. Most provide learning and teaching resources and/or workshops linked to the VELS and/or the Victorian Certificate of Education. These organisations receive funding from Arts Victoria, and/or funding through DEECD's Strategic Partnership Program.



Source: Holy Family School Doveton

**Student outcomes:
engagement, voice, social
learning, creativity and the
development of arts-related
knowledge and skills**

VICTORIAN EDUCATION CONTEXT

The VELS is the Prep to Year 10 curriculum for Victorian schools. The VELS are organised in three interrelated Strands:

- *Physical, Personal and Social Learning* – Health and Physical Education; Personal Learning; Interpersonal Development; Civics and Citizenship
- *Discipline-based Learning* – The Arts; English and Languages Other Than English; The Humanities; Mathematics; Science
- *Interdisciplinary Learning* – Communication; Design, Creativity and Technology; Information and Communication Technology; Thinking Processes

Many elements of the Physical, Personal and Social Learning, and Interdisciplinary Learning Strands relate to the General Capabilities in the Australian Curriculum currently under development. The proposed General Capabilities are:

- Critical and creative thinking
- Self management, team work and social competence
- Intercultural understanding
- Ethical behaviour
- Literacy
- Numeracy
- Information and Communication Technology

At school level, teaching practice is guided by the Principles of Learning and Teaching P–12 (PoLT) and the e⁵ Instructional Model. PoLT aims to build consistent, comprehensive and improved pedagogical approaches within and across schools, while still allowing flexibility, innovation and local decision making at the school level. It aims to focus teaching to meet the diverse needs of students and strengthen learning communities within and beyond the school. The e⁵ Instructional Model helps define high quality teacher practice through the following: engage, explore, explain, elaborate and evaluate.

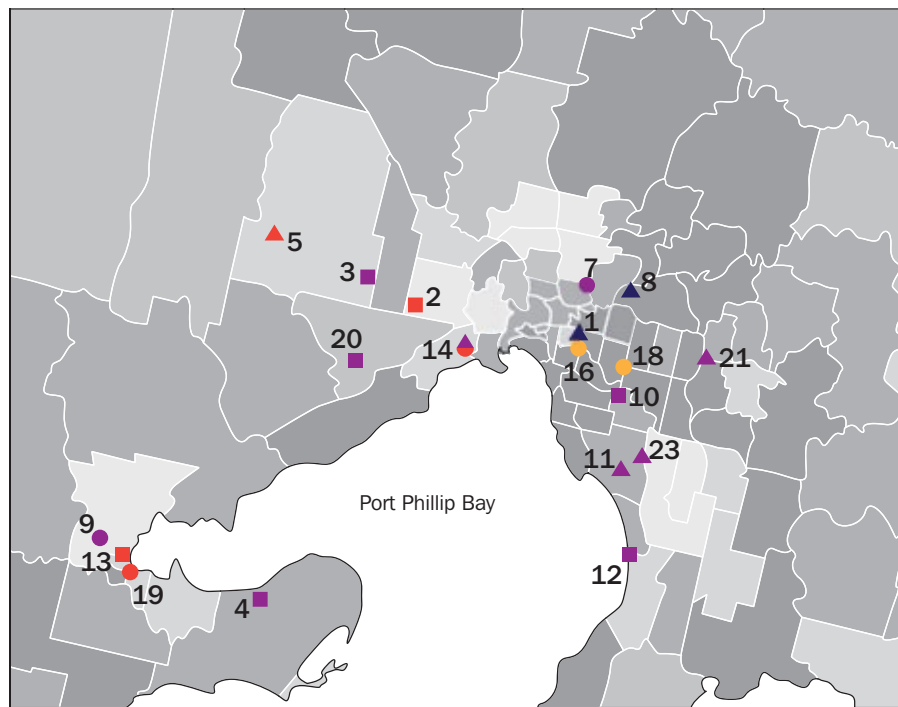
RESEARCH STRATEGY AND METHODOLOGY

Data was collected from students aged 10–16 years, teachers, arts professionals and school leaders involved in artists-in-residence programs, venue-based or school-based exposure-to-arts programs. Extended School Residencies projects were analysed alongside Artists in Schools projects. Similarly, school-based exposure-to-arts programs were analysed together with venue-based exposure-to-arts programs. Data was collected from a number of schools that had undertaken programs in the past, and from schools with programs underway during the year of data collection (2009). Two Extended School Residencies projects and five Artists in Schools projects were selected for in-depth examination by researchers.

Research sites included a representative sample of primary, secondary and specialist schools from low, medium and high socio-economic backgrounds, urban and regional locations, and government and independent systems. Analysis included statistical and qualitative approaches that provided the quotations and conclusions reported in the following text. The research approach, methodology and data are summarised in the appendix.

Two Extended School Residencies projects and five Artists in Schools projects were selected for in-depth examination

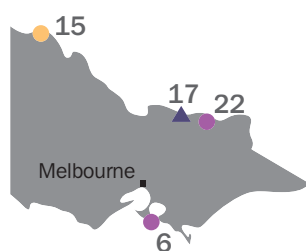
Figure 1 Location of participating schools in this research project



Participating Schools

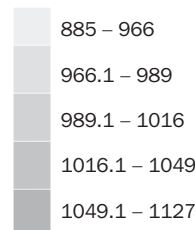
PS=Primary School SC=Secondary School

1. Abbotsford PS
2. Ardeer South PS
3. Caroline Springs College
4. Christian College, Geelong
5. Coburn PS
6. Cowes PS
7. Distance Education Victoria
8. Doncaster SC
9. Hamlyn Banks PS
10. Huntingtower School
11. Kingswood PS
12. Mount Erin College
13. Nelson Park School
14. Newport Lakes PS
15. Red Cliffs SC
16. Richmond PS
17. Rutherglen PS
18. Strathcona Baptist Girls Grammar School
19. Tate Street PS
20. The Grange, Callistemon Campus
21. Vermont SC
22. Wodonga South PS
23. Wooranna Park PS



Map data from SEIFA Index of Relative Socio-Economic Disadvantage 2006.
Index: Australia = 1000

(A low rating suggests reduced opportunity for education and employment outcomes)



Catalogue of Partnerships

Classification (by colour)

- Artists in Schools
- Extended School Residencies
- Exposure-to-arts (School-based)
- Exposure-to-arts (Venue-based)

Categories (by shape)

- Standard Investigation 2009
- In-depth Investigation 2009
- △ Standard Investigation 2005–2008

Table 1 Participating schools by school/arts partnership program type, data collection category and year school/arts partnership took place

	Schools Selected for Standard Investigation		Schools Selected for In-depth Investigation
	2009	2005-2008	2009
Artists-in-residence Programs	Artists in Schools Cowes Primary School (Government) Media project – script writing for television with Jutta Goetze Distance Education Centre Victoria (Government) Visual arts project – online creation of ceramic mural with Nicholas Brook and Michael Simondson Hamlyn Banks Primary School (Government) Multi-arts project – puppet making and performance with Johannes Scherpenhuizen Newport Lakes Primary School (Government) Multi arts project – performance piece involving music and drama Wodonga South Primary School (Government) Multi arts project – photography and sound with Diane Edmondson	Kingswood Primary School (Government) Multi arts project – ceramic sculptures and text with James Cattell Vermont Secondary College (Government) Multi arts project – landscape design incorporating sculpture with David Wong and Birgitta Band Wooranna Park Primary School (Government) Media project – animated documentary with Kate Matthews and Dell Stewart	Caroline Springs College (Government) Multi arts project – puppet making and performance with Danielle Goronszy Christian College, Geelong (Independent) Multi arts project – performance installation with Anthony Breslin Huntingtower School (Independent) Multi arts project – musical theatre with Anthony Crowley Mount Erin College (Government) Visual arts project – glass art with Ruth Allen The Grange, Callistemon Campus (Government) Media project – film making with Amie Batalibasi
	Extended School Residencies Tate Street Primary School (Government) Multi arts project – creative writing and performance incorporating drama and dance	Coburn Primary School (Government) Multi arts project – with Polyglot Puppet Theatre Newport Lakes Primary School (Government) Music project – with Melbourne Symphony Orchestra	Ardeer South Primary School (Government) Visual arts project – with ArtPlay and The Big Draw Nelson Park School (Government) Multi arts project – with Back to Back Theatre
	Exposure-to-arts (Venue-based) Red Cliffs Secondary College (Government) Multi arts program – at The Arts Centre (SoundHouse) Richmond Primary School (Government) Visual arts program – at National Gallery of Victoria Strathcona Baptist Girls Grammar School (Independent) Multi arts program – at The Arts Centre		
Exposure-to-arts (School-based)	Abbotsford Primary School (Government) Dance program – with The Australian Ballet Doncaster Secondary College (Government) Drama program – with Bell Shakespeare Rutherglen Primary School (Government) Media Program – with The Arts Centre		

2: THE IMPACT OF SCHOOL/ARTS PARTNERSHIPS

The purpose of this research was to identify what impact school/arts partnership programs had on five student outcomes: *student engagement, student voice, students' social learning, the development of creative skills, and the development of arts-related knowledge and skills.*

STUDENT ENGAGEMENT

Most school/arts partnership programs investigated had a very positive impact on student engagement. There were consistent reports of improved behaviour from normally 'troublesome' students. There was ample evidence of students taking elements of their school/arts programs home, and of parents taking renewed interest in what was happening at school. There was some evidence of improved attendance. There was consistent and strong evidence of students enthusiastically anticipating program activities; and of improved attention span, persistence and student response to a challenge. Many arts professionals 'struck a particular chord' with students, often exciting, motivating and inspiring them. Furthermore there was evidence of students (and teachers) revitalising learning in other subject areas by applying what was being learned in the school/arts programs.

Improved Student Behaviour

Interviews with program participants revealed that many of the programs investigated had a positive impact on the engagement levels of a number of disengaged students. Teachers, school leaders and fellow students talked of students behaving better during school/arts program sessions than they would otherwise. In some cases behavioural change was evident school-wide. *The kids were so engaged in this. We had a lot of behavioural issues, a line of children that had problems behaving in the yard or classroom, and when this program came along that line just vanished.*³ In other cases behavioural change was evident in individual students. *I was told he was troubling most of the other classes but here he was really focused. He even got an award.*⁴

In-depth investigation at several schools found that there was a decrease in disruptive behaviours among students involved in the artists-in-residence programs, including some students who were often regarded as unmotivated or disengaged from learning. Researchers identified that these students' involvement in such real-life learning resulted in a visible improvement in their attitude towards school work. These students' work ethic was high during the entire program and their confidence in their own abilities was enhanced.

³ Teacher, primary school participating in an Extended School Residencies project

⁴ Artist, primary school participating in an Artists in Schools project

“We had a lot of behavioural issues; a line of children that had problems behaving in the yard or classroom, and when this program came along that line just vanished.”

More Active Student Participation

Comments from program participants demonstrated that the nature of school/arts partnership programs consistently provided students with highly engaging and enjoyable learning opportunities. *At the end of the day they just had a ball. They loved it, they looked forward to it every Friday. They were highly engaged and saw a result at the end that they could actually use...*⁵ Research indicates that engagement was facilitated in school/arts partnership programs by providing students with activities they could look forward to undertaking. *The children were very eager to go and meet with (the artists) each week. They knew that they could anticipate something interesting, something worthwhile, something fun.*⁶ Students were often given unique opportunities to exhibit control of their own learning. *They even came to a parents representative meeting, and one council meeting, to explain their vision, and later came to do a presentation of their design.*⁷

In-depth investigation of several school/arts programs found evidence of positive student engagement, with students demonstrating their enthusiasm for attending program sessions and their interest in program activities. These students often discussed the program out of context and began expressing a preference for program sessions over regular classes. Many students came outside class hours to work on the program. *This is an experience where the kids love to come to school and don't like holidays. Some of them would prefer to be here.*⁸ Researchers found that some students extended their skills by continuing their art-making at home. Interestingly, a number of students involved in artists-in-residence programs commented that they liked ‘the hype’ of working on something significant like an installation, or towards a performance or exhibition.

Pride in Work

In the teacher interviews, participants consistently referred to students' excitement and pride with what they had managed to achieve. *The kids felt at the end that they'd done something just very special.*⁹ This was an almost tangible measurement of the success the programs had in engaging students in learning. *It wasn't until the end when it was all coming together, that's when they saw, 'This is what it looks like. This is what it's going to be. There's my work. Boy I'm proud of that'.*¹⁰

Rising to a Challenge

Results of the attitudinal surveys indicate students had a high opinion about their own levels of engagement before and after the school/arts programs; and that this opinion improved during the program in aspects such as having fun and being challenged. Student interviews provided many examples of students being challenged by the programs and teacher interviews often referred to students regularly rising to meet those challenges. Active engagement with the school/arts program prompted one teacher to comment that the program provided *...a challenge that students consistently rose to.*¹¹

5 Teacher, primary school participating in an Artists in Schools project

6 Teacher, primary school participating in an Extended School Residencies project

7 Teacher, secondary college participating in an Artists in Schools project

8 Teacher, primary school participating in an Extended School Residencies project

9 Teacher, primary school participating in school-based exposure-to-arts program

10 Teacher, primary school participating in an Artists in Schools project

11 Teacher, primary school participating in a school-based exposure-to-arts program

Improved Attention Span and Persistence

The research demonstrated that the school/arts programs improved student attention spans, and had a positive impact on student persistence and motivation. Teacher interviews provided examples of these impacts on students from artists-in-residence programs. The project had an extensive impact on students. *Even something like being able to sit down and sketch uninterrupted for a period of time, you notice the difference from in February...and again...you get certain individuals in the room who (in the past) wanted to be finished in five minutes where now they'll refine and take their time and are able to do it for an hour, a day if need be.*¹² Examples of persistence, good focus and the sense of accomplishment displayed by students were also frequently cited in interviews with arts professionals involved in the programs.

Increased Family and Wider Involvement in Students' Schooling

In interviews with researchers, school leaders indicated that they had observed a greater awareness of the role of community in the school environment *...that sense of pride was there. They'd bring a parent or grandparent in and you'd see them proudly showing them the (art works).*¹³ Researchers noted that the profile of some students increased in the school as a result of the school/arts partnership programs. In some schools, the program was connected back to classroom themes and topics and provided stimulus for work in other subject areas such as literacy. Furthermore there was clear evidence of increased parent involvement and attendance in some of the programs investigated.

While students were not typically as verbose or reflective in their interview responses compared to the other interview groups, their responses displayed a sincerity and directness that highlighted both strong and weak aspects of the programs they undertook. Interview responses were most often positive and illustrative of strong engagement with the programs. *I can't wait until the next session, and I'd like to do the whole thing again and How much did I like it? On a scale of one to ten I'd give it one billion sixty four.*¹⁴

Some students were quick to point out aspects of the program that had a negative impact on their engagement...*sometimes frustrating cause you had to do, like, seven sheets to go through one part of the program...and they didn't have enough cameras so you'd tape something and you'd go back and it'd been taped over.*¹⁵ And...*If I didn't have to do anything and just watched it'd be alright, but I had to sing...I hate singing.*¹⁶ Occasionally students commented on how disengaging they found 'overtaching' – the cases where there was...*too much talking, and not enough doing.*¹⁷

12 Artist, primary school participating in an Extended School Residencies project

13 School leader, secondary college participating in an Artists in Schools project

14 Student, primary school participating in Extended School Residencies project

15 Student, primary school participating in school-based exposure-to-arts program

16 Student, primary school participating in an Extended School Residencies project

17 Student, primary school participating in school-based exposure-to-arts program



Source: Kilbreda College

**“How much did I like it?
On a scale of one
to ten I'd give it one
billion sixty four.”**

THE BIG DRAW AT ARDEER SOUTH

Ardeer South Primary School, a culturally and socio economically diverse school in Melbourne's western suburbs, partnered with ArtPlay (www.artplay.com.au/) an arts studio space in the heart of the CBD involving families and children 3 – 12 years in a range of artist-led programs. This was supported through the Extended School Residencies program (grant \$35,000).

Working alongside eight visual artists, students explored their world through the art of drawing. The whole school (210 students) worked in collaboration with ArtPlay as a component of ArtPlay's Big Draw program over 2 school terms. The project took place at the school, and at ArtPlay. The drawing experiences and additional visits to galleries provided a stimulus for development of arts and literacy skills. The project culminated in a rich and varied exhibition at ArtPlay and also included professional learning sessions for the whole staff. See project documentation at Education Partnerships Video Clips¹⁸ on Arts Victoria's website.



Source: Artplay

Student Engagement

Increased engagement was a noticeable outcome of the project. The chance to interact with professional artists (i.e. the 'cool' factor), the opportunity to acquire 'tricks of the trade', and the novelty of travelling from the school's relative isolation in the outer suburbs into the CBD to work at ArtPlay, were all strong agents of student engagement.

There was a noticeable decrease in disruptive behaviours amongst disengaged or unmotivated students. Similarly, simply having engaging experiences to reflect on had enhanced the students' oral language. It was also an important feature that the artists did not 'dumb down' either their processes or language. The sustained periods of time spent with participating artists-in-residence appeared to impact very positively on the students' attention to detail, their ability to persist and their capacity to reflect on their work.

The students were engaged in a sequence of...*exciting, stimulating, transformative experiences, beyond their limited existing experiences. (The artists) took the students to the moon...on several occasions.*¹⁹ They came away from the project with significantly enhanced art skills, broadened cultural and artistic knowledge, and the enhanced capacity to reflect on their creations. The experience was also described as...*a personal journey for the staff too.*²⁰ Although the students were already benefiting from a strong in-school art program, there was recognition that the project provided enrichment and insights into the creative practices of a diversity of artists.

18 www.arts.vic.gov.au/Arts_in_Victoria/Arts_in_Education/Education_Partnerships_Video_Clips

19 Teacher, Ardeer South Primary School

20 Teacher, Ardeer South Primary School

STUDENT VOICE

The school/arts partnerships demonstrated a positive impact on and improvement of student voice. There was evidence that the programs gave students unique levels of control of their own learning through 'curricular freedom', and that this translated into increased student confidence. Program activities established a learning environment that generated greater student participation in discussions, and increased self-expression through the voicing of opinions. These activities allowed students room to make choices within a basic structure and enabled teachers to recognise new abilities in students. When given choice, students frequently surprised teachers with the high quality of their work.

Freedom to Direct Learning

Interviews with teachers, school leaders, arts professionals and students indicated a strong trend for students to actively participate in decision-making processes relevant to their school/arts programs. This was seen by a number of students as a welcome novelty. *(Student) You got to say what you wanted to make...and they'd say 'OK' and you'd go off and make it. (Interviewer) So this is different from what you'd normally do? (Student) Yep, we normally get told what to do. We don't get to choose.*²¹ This 'curricular freedom' was often enthusiastically and competently used by students, earning consistent praise from school leaders and arts professionals. *(What was impressive) was the students involvement in driving the program. They'd choose the tale to tell in the multi-media program, then go home to speak to their families...*²²

Fostering a Sense of Ownership

In some school/arts programs, students expressed a strong sense of ownership of the learning. *You got to choose. And then you make an 'agreement' but it's your choice what you work on.*²³ Many students viewed what happened within the programs being of their own making. *(Interviewer) Did the teachers and artists give you the characters that you'd end up playing? (Student) No, we chose them ourselves...They told us if we want to do it we can, it's up to us.*²⁴ This had a flow on effect on student self-esteem. *I had a lot of input. I only did my part, but I think it was lots.*²⁵ Teachers also commented on how programs facilitated a sense of ownership in the classroom. *I often reflect on the program, and I am constantly reminded of the ownership of the students in it. It was so strong...I don't think we have ever got to that level of student participation and ownership...this one stands out.*²⁶ This was particularly evident where students were given the specific task of investigating/researching their own personal narratives, enabling students to be 'stars' of their own shows or creative journeys.



Source: Arts Victoria

Providing an Environment, and a Mandate, for Students to Participate and Give Opinions

Research participants consistently provided examples of the way in which school/arts programs required students to actively participate. Sometimes this was by providing a range of ways to join in. *Every child felt they had a significant role to play, a significant part. That actually took the pressure off some students who were on the shy side. They'd have an important role in, say the music.*²⁷ At other times it was by carefully supporting students to participate in ways they would usually avoid. *The students told me that they felt a number of their classmates felt uncomfortable getting up and speaking in front of people, but now they feel they can do that...*²⁸

During the interviews participants often commented on the changes that the 'mandated participation' element of school/arts programs had on some students. Mandated participation enabled some students to gain confidence to participate in their own learning and provided a platform from which to voice their opinions. *A couple of those kids really lack confidence talking about anything, they're not particularly articulate about what they think and feel, they get really nervous. But (in the focus group) they really wanted to talk about the program, it was all voluntary, and for them it was a big deal being part of a group, usually they wouldn't do it at all.*²⁹ *She is quite introverted, but got up on the stage and became a different person, a completely different person.*³⁰

21 Student, primary school participating in an Extended School Residencies project

22 Teacher, primary school participating in school-based exposure-to-arts program

23 Student, primary school participating in an Artists in Schools project

24 Student, primary school participating in an Artists in Schools project

25 Student, primary school participating in an Artists in Schools project

26 Student, primary school participating in an Artists in Schools project

27 Teacher, primary school participating in an Artists in Schools project

28 Teacher, primary school participating in an Extended School Residencies project

29 Teacher, primary school participating in school-based exposure-to-arts program

30 School leader, primary school participating in an Artists in Schools project

Increased Student Confidence

The research provided consistent evidence of improved self-confidence resulting in improved student voice. *The parents have said things like 'My son...(this was a Vietnamese parent)...my son, he wouldn't talk in front of strangers, now he talks'.³¹ Some school/arts programs investigated provided students with avenues to control their own learning, positively impacting student voice. *There were a couple of kids who are usually quiet and withdrawn, there are things I don't know about them. But (in the program) they were so artistic and bright and talented. They just came out. Their ideas and drawings were amazing.*³²*

Researchers consistently identified examples where school/arts programs created a context within which arts professionals could identify potential in a student not previously seen and give her or him an opportunity to achieve. *There was a boy who had no confidence in himself, but somebody saw talent there. And it just changed his nature, and the way he thought about himself. And school became so much more important for him.*³³

Attitudinal survey responses indicated that students felt they often had a high degree of voice at the beginning of their school/arts program, and that this opinion did not change to any great extent by the end of the program. Students offered sincere responses in interview sessions, however responses often lacked specific detail, even after repeated questioning by researchers. What students lacked in detail they made up for in frankness, being quick to identify those occasions they felt their opinion was not respected, or they felt controlled in what they were to learn. *(Interviewer) Did you have choice about what to sing? (Student) No, not really.*³⁴ They also felt controlled in how they were to learn. *(Interviewer) Did you get to work at your own pace? (Student) Nup, not really.*³⁵

Overall teachers, school leaders and arts professionals generally felt their school/arts partnership program contributed positively to student voice. Some attitudinal survey responses from teachers revealed that not all teachers felt their program facilitated student voice well. However few teachers, school leaders and arts professionals commented on this aspect during interviews with researchers. Contrary to the attitudinal survey results, those teachers who did comment provided consistent praise for the way students took control of their learning, developed confidence to express opinions and how quickly students displayed ownership of the programs.

Researchers noted that participants had some difficulty defining 'student voice', as evidenced by student comments during interviews and the wide variance in teacher responses to questions relating to this outcome.

SOCIAL LEARNING

Most school/arts partnership programs placed an emphasis on teamwork, and promoted the development and maintenance of trust in the classroom. These programs created a culture to facilitate social learning. Students readily accepted guidance from 'knowledgeable' adults and highly respected peers. Students normally on the outer sometimes became program leaders, particularly in situations where unique skills were required. Program activities frequently required types of learning that drew out social learning skills previously unseen by teachers and school leaders.

Students expressed a strong sense of ownership of the learning

Collaboration and Team Work Capabilities

The programs investigated provided a social structure for collaborative learning. *I remember one time asking someone for help, and then someone in my group asked the same question and I could do it...So if someone didn't know it, someone else would...*³⁶ Students recognised that potential for collaborative learning. *When you work together you can accomplish a lot of things.*³⁷ Students utilised this type of learning. *(In a group) you had to have someone who was creative, and someone who was an easy-to-read writer, and someone who can think of ideas, and someone who was good at putting things together...*³⁸ For teachers, the programs were beneficial in modelling cooperative learning. *The program was good for my relationship with the students. I didn't have to be the person helping them with something they were not interested in, struggling with. They could just talk (to each other) about what they were doing and have a casual chat as they go...*³⁹ A consistent approach in project activities was to develop group work skills. *We got together, I think weekly? and used a whiteboard to draw ideas on, the things we wanted...*⁴⁰ The programs had a cumulative effect. *One of the big surprises, when you are under the pump, and you know (little) about what you are doing...these people come out of the woodwork who are motivated and you put everyone's little skill together and you end up getting there...*⁴¹

31 School leader, primary school participating in a school-based exposure-to-arts program

32 Teacher, primary school participating in an Extended School Residencies project

33 Teacher, primary school participating in an Artists in Schools project

34 Student, primary school participating in a school-based exposure-to-arts program

35 Student, primary school participating in an Artists in Schools project

36 Student, primary school participating in school-based exposure-to-arts program

37 Student, primary school participating in an Artists in Schools project

38 Student, primary school participating in school-based exposure-to-arts program

39 Teacher, primary school participating in an Extended School Residencies project

40 Student, secondary college participating in an Artists in Schools project

41 School leader, primary school participating in school-based exposure-to-arts program

Providing Contact with Adult Role Models and/or Capable Peers

Interviews with participants consistently provided evidence that many arts professionals gave students social interactions that differed from the usual teacher/student relationships, and these in turn provided some remarkable social outcomes. *(One student) had some real difficulties in his life, and was academically challenged, behaviourally challenged, lots of things going wrong, but he spent two days with one of the artists and at the end he gave (the artist) a big hug. It was amazing, what this meant to (the student).*⁴² Students benefited from interactions with peers with the nature of school/arts programs providing unique social opportunities. *(It was great to) get different opinions on how things should and shouldn't be. We were year 11s, but it was great to get the year 9 and 10s opinions...to hear what they had to say...*⁴³ Capable peers occasionally came from quite unexpected quarters. *He was really skilful, and went around teaching the others how to do it. He became quite proud of himself, and the other kids were looking up to him. This hasn't happened to him before; he was usually the one struggling...*⁴⁴

The programs developed a sense of reliance in students on each other

Providing Opportunities for Students to Imitate Desired Learning Behaviours

Teachers were able to use issues covered in school/arts program sessions to help address student behaviours away from the program. *We did a skit about leaving someone out, how they'd feel...and one day some girls were 'having a moment' and we could say 'remember the skit, how we thought (the other person) would feel'.*⁴⁵ This impact extended beyond the individual level. On a number of occasions, school leaders commented how the programs modelled 'desired learning behaviours' well beyond the programs themselves. *If you do this (the program) really well you really immerse it into the culture of what you're doing in the classroom.*⁴⁶ These behaviours were particularly highlighted in the schools participating in artists-in-residence projects. In these schools participating students were found to have learned about social structure, communication, team building, and strategic development in a classroom context. They often chose their own groups, but were open to changes throughout the process, being completely focused on the outcome and not afraid to ask for things they needed. As some programs developed, students did not need to be supervised as much and were much more capable of directing themselves.

42 Teacher, primary school participating in school-based exposure-to-arts program

43 Student, secondary college school participating in school-based exposure-to-arts program

44 Teacher, primary school participating in an Artists in Schools project

45 Teacher, primary school participating in an Artists in Schools project

46 School Leader, primary school participating in school-based exposure-to-arts program

Challenging Students to Work Outside their Comfort Zone

Student comments consistently reflected degrees of challenge presented by the unique nature of school/arts partnership program activities. *It was hard. I got given a lot of responsibility. I had to organise people, and get them into place, and write up lists of what to do. I had a lot of responsibility.*⁴⁷ An element of this learning was engaging with an 'expert', who challenged students to work outside their comfort zone. *It was an important learning experience for students to work with experts, to get an idea of difficult aspects of construction, to get an idea about design... that would have been a very good learning experience for them.*⁴⁸

Attitudinal survey results of participating teachers, school leaders and arts professionals indicates a positive view of the contribution school/arts partnership programs made to participating students' social learning outcomes. Student survey responses indicate that some change in student attitude to social learning outcomes occurred during the programs investigated; positively in the areas of 'developing team work skills' and 'feeling safe', balanced by a reduction in attitudes toward 'teachers helping to improve skills' and 'enjoyment working with other students'.

Participating students, teachers and school leaders were generally positive in interview comments relating to social learning. Any student negativity regarding this outcome touched on an issue that was also seen as a strength; school/arts partnership programs provide social learning environments that differ from those which students are used to in school. *We were in a state of y'know, its not a familiar environment, y'know?*⁴⁹ In some programs this change created tension between some students. *We'd been fighting all day about what to do...*⁵⁰ However this tension also provided opportunities for significant breakthroughs to occur. *Then we figured it out and jumped on the computer and added all this stuff, and made it better.*⁵¹ The consistent thread of discussion during interviews with students was that the school/arts partnership programs were a novel change from what they were used to and this was, in virtually all cases, welcomed. *Was it challenging? Yeah, it was...it was great.*⁵²

Teachers and school leaders consistently commented that the programs developed a sense of reliance in students on each other for ways forward. *What really interested them was the cooperative element...*⁵³ This provided a vehicle for students to explore identity issues within their peer group. *Students' cultural knowledge and the development of an overall sense of themselves were all made possible through the arts programs.*⁵⁴ Teachers also reported strong social learning outcomes for themselves. *We had a professional development session...apart from anything, it's a good bonding experience with the staff.*⁵⁵

47 Student, primary school participating in an Artists in Schools project

48 Teacher, secondary college participating in an Artists in Schools project

49 Student, secondary college participating in a school-based exposure-to-arts program

50 Student, secondary college participating in a school-based exposure-to-arts program

51 Student, secondary college participating in a school-based exposure-to-arts program

52 Student, primary school participating in an Extended School Residencies project

53 Teacher, primary school participating in an Artists in Schools project

54 Teacher, P-12 College participating in an Artists in Schools project

55 Teacher, primary school participating in an Extended School Residencies project

SUSTAINABILITY SPRINGS

Caroline Springs College – Brookside Campus, 20kms west of Melbourne engaged Danielle Goronszy, a puppetry, circus and physical theatre performer/designer through the Artists in Schools program (grant \$6,500). The school caters for a large number of students with special needs with over 58 cultural and language backgrounds represented, the largest numbers being Filipino and Chinese.

Ninety five Year 6 students worked with the professional artist as part of a unit of work exploring “How technology changes lives and how our actions impact on the environment” integrated across the VELS curriculum. Students developed a series of five minute puppetry performances exploring students’ thoughts, feelings and opinions about sustainability. Students conducted classroom investigations, wrote scripts, developed characters, made puppets, performed and documented their work using still and video cameras. The project also incorporated professional development for teachers in puppet making and theatre production skills.



Photos: Danielle Goronszy

Social Learning

The students initially chose their own groups to work in, but were open to changes throughout the process. The group work and feedback sessions established by the professional artist played important roles in encouraging social learning. Within the context of building social relationships and developing teamwork capabilities, these sessions provided students opportunities to articulate and share their ideas and opinions. Most groups managed conflicts by focusing on the outcome.

As the project progressed the students did not need to be supervised as much and they were much more capable of directing themselves than the teacher anticipated. *We got lots of ideas from one another in the group. If one person had finished, then the others in the group would pitch in and lend a hand to help finish the other characters.*⁵⁶

The final performance played an important role as it appealed to a wide range of students and they were required to take turns and listen to one another. Many of the students helped each other and they were excited to be using “grown-up” tools.

Creative Skills

The students gained a deepened insight and understanding about having their own go at making something rather than replicating. *I learned that problems can be easily solved if you use your imagination.*⁵⁷ The teacher commented that there were deep investigations into alternative uses for recycled materials noting that creative skills are not necessarily about being original, but more about being flexible in your process. She described it as putting unlikely objects together and finding odd links that are meaningful. Many of the students were very inventive and were excited by the transformation of objects into characters, aligning well with the VELS goal of *developing the skills to solve new problems using a range of different approaches to create unique solutions*. Some of the students’ prowess at managing 3D swept up the others in the group, producing a higher standard of work generally.

Teacher Learning

The project allowed the teacher some freedom to observe and the artist brought more to the project than was expected. Having a professional artist in the classroom gave the teacher the opportunity to focus on individual students and their needs. As a result she found a way to connect with children on the periphery and those who were ordinarily disengaged. The teacher says that she is now more confident about allowing students to work independently and more used to the idea of many processes occurring at the same time in the classroom. While she saw the artist’s process as a little chaotic, giving the students the freedom to decide what they produce provided her with the opportunity to develop ideas for her other classes, realising that the students do not always need a rigid structure.

⁵⁶ Student, Caroline Springs College

⁵⁷ Student, Caroline Springs College

CREATIVE SKILLS

Involvement in school/arts partnership programs had a positive impact on students' *creativity*, although this outcome required considerable work to identify because of a generally poor knowledge of the concept by students, teachers and arts professionals. It appears participating students, teachers, arts professionals and school leaders did not have a vocabulary adequate to articulate learning around this outcome. Analysis identified that school/arts partnerships have a positive impact on students' creativity, evidenced by the programs frequently 'awakening' problem solving capacities in students as well as teachers through the encouragement of divergent thinking. Teachers were frequently surprised by solutions discovered by students when they were allowed some freedom to work through issues. In some of the programs investigated, students enthusiastically learned new approaches to art-making and were quick to reflect this learning in their own work.

Providing Opportunity for Original and Divergent Thinking, and Innovation

Originality was fostered by providing students with the opportunity to be free in their imagination as they considered possible solutions. *It was making it up as you go, it was just all sorts of ideas.*⁵⁸ Students applied that thinking into their actual art-making. Divergent thinking was fostered by the programs by encouraging students to consider multiple solutions for a problem. In those programs selected for in-depth investigation, students actively learned by realising their ideas. If something didn't work, they had to find another solution. Participating students gained a deepened insight and understanding about creating something new rather than replicating. Researchers observed that as students' skills evolved, their individual styles started to emerge and this was in part due to being immersed in the art-making process. Participating students learnt to make a series of decisions, and to refine these decisions based on experience.

Developing Problem Solving Skills and the Ability to Find New Solutions

Arts professionals involved in the programs investigated generally encouraged students to raise questions or to speculate, explore options or make suggestions. The programs facilitated students' independent problem solving skills. *With the music you could have one sound and mix it together with another, and another...you would have all these sounds to use.*⁵⁹ Students could also seek appropriate assistance from arts professionals and teachers. Often, this process was supported by strategies such as providing a range of stimuli, allowing students to explore materials and art processes, introducing new skills and technologies, and brainstorming creative solutions. These strategies led to students finding new solutions to a problem by creatively applying existing concepts.

The research revealed a marked difference between teachers' and students' attitudes regarding creativity. All teachers who completed the attitudinal survey were of the view that their school/arts program contributed to students' creative education 'a lot' or 'quite a lot.' However investigation of student responses found students were less likely to have a positive opinion of their own creative skills. While this analysis is unable to attribute causation, it may be speculated that the school/arts programs may have increased student awareness of what constitutes creativity, and this may have made students more circumspect in their attitudes.

During interviews, students consistently struggled to comment on issues relating to creativity, with the following passages of conversation quite common (*Interviewer*) *Would you say you got to be creative in your program?* (*Student*) *Yeah* (*silence*). Rather than indicating a reluctance to discuss creativity, researchers felt that students' short and non-informative answers to these questions were often due to their difficulty understanding the concept of creativity.

Researchers noted there was little reference to a range of characteristics of creativity in teachers' comments, with interview comments focusing on art-making and innovative thinking. Teachers were generally positive about the way the programs facilitated students' independent creative thinking, creating an impression that this was a novel outcome and not frequently seen in the classroom. Teachers also commented on the capacity of school/arts partnership programs to encourage cross-disciplinary creative outcomes. *We'd write about the artists in schools (project), so this was really encouraging, we'd use it as inspiration for our writing and reading...*⁶⁰

Surprisingly, arts professionals rarely discussed their time with students in terms of creativity. There were occasions when questions intended to explore the nature of creativity in school/arts partnerships produced responses relating to a range of associated issues, such as, the artists' creative relationships with students and the school, and reflections on differences between this program and their own art-making. It was rare for arts professionals to discuss the qualities, processes and nature of creativity in relation to program activities undertaken with students.

58 Student, primary school participating in an Extended School Residencies project

59 Student, primary school participating in school-based exposure-to-arts program

60 Teacher, primary school participating in an Artists in Schools project

ARTS-RELATED KNOWLEDGE AND SKILLS

The important role of arts professionals was highlighted in the school/arts partnership programs investigated. The expert status of participating arts professionals facilitated students' arts-related knowledge and skills development. Students mostly respected the arts professionals' knowledge and this created an expectation that they would learn through this person. In the most effective programs, students were encouraged to become active participants in creating and making artworks.

Researchers observed that students were adept at identifying skills they had learned, but required scaffolding to articulate this (students did not often use arts vocabulary to articulate their arts learning). There was a fine line to tread for teachers and arts professionals; students required enough instruction to undertake tasks, but on occasion the temptation to 'overteach' – to repeat instructions to an unnecessary depth – lead students to become disengaged and critical.

“When (the artists) leave, they leave a massive footprint...the skills that have been passed on. We can now pencil (these skills) into our other curriculum areas. The kids can now use film as a form of expressing in English and Social Science.”

Providing Focus on Specific Skills Development

A common thread of conversation in participant interviews concerned the way the school/arts partnerships often introduced students to new materials and technologies, in the process developing new knowledge and skills. *We spent the first two days learning about Wiki Space, and then we got to use cameras and the computer, working out effective ways to use them. I've never worked with cameras and booms and things... I learned heaps of things.*⁶¹ Program sessions had a particular, specialised and focused learning goal, which lead to focused sessions with actual outcomes. *When (the artists) leave, they leave a massive footprint...the skills that have been passed on. We can now pencil (these skills) into our other curriculum areas. The kids can now use film as a form of expressing in English and Social Science.*⁶² Focusing on specific skills development resulted in specific skills achievements. *One word was repeated in a passage, like five times, the word 'watch'. Why is it repeated? We apply that (technique) now. It's passage analysis.*⁶³

61 Student, primary school participating in school-based exposure-to-arts program

62 Teacher, primary school participating in school-based exposure-to-arts program

63 Student, secondary college participating in school-based exposure-to-arts program

Developing Arts-related Knowledge and Skills through Expert-led, In-depth Workshops

Student interviews illustrated the positive impact an arts professional can have on students' development of knowledge and skills. An 'acknowledged expert' demonstrating skills led to student engagement and a willingness to learn new concepts. *Prior to (the school/arts partnership program) I really had tried to understand Macbeth, but just seeing it out in the open with actual people, their emotions and the way they interpret it, really helped me a lot.*⁶⁴ Artist run workshops broadened student's knowledge of artforms. *At first I thought ballet was just doing leaps and spinning around, but now the artist has shown me that it's about technique and movement in time.*⁶⁵

Student interviews provided evidence that at times, students believed they achieved a deeper level of understanding through the school/arts partnerships way of learning compared to the usual classroom setting.

Teachers recognised that arts professionals worked with limited prior knowledge of student skills. *I was surprised with the level of skills the kids already had with multi-media tools.*⁶⁶ Teachers admired the arts professionals' abilities to build both students' and teachers' skills. *The great thing about this set-up (school-based exposure-to-arts program) is that you can be as safe as a church; you can choose with (the arts organisation) to do something where the existing depth of knowledge, it can be as shallow as anything! and (the arts organisation) will still turn up and build your skills as well as the kids skills.*⁶⁷ Teachers and students consistently voiced their respect for the skills that the arts professionals brought to the program. *(The artist) was amazing, phenomenal skills at cartooning, in fact all his work was phenomenal.*⁶⁸

Active Art-making

Interviews with teachers, school leaders, arts professionals and students indicated a high level of arts-related knowledge and skills learning being acquired through modelling by professional experts; that is, actual art-making processes proved more beneficial to students than dialogical pedagogies or discussion based learning.

64 Student, secondary college participating in school-based exposure-to-arts program

65 Student, primary school participating in school-based exposure-to-arts program

66 Artist, primary school participating in school-based exposure-to-arts program

67 Student, primary school participating in school-based exposure-to-arts program

68 Teacher, primary school participating in an Artists in Schools project

Creating a 'Special' Atmosphere for Learning

It could be argued that there was an inbuilt success factor within the school/arts partnership programs; by being chosen to undertake a 'special' program, students were pre-disposed to enjoy and gain educational rewards from its execution. Success was, perhaps, embedded in the programs because in many cases they dealt with selected groups of students within a 'special' timeframe. Students often used specialist materials being introduced by expert leaders. All this created an expectation of positive arts-based learning that in most cases became reality for the students, and often for the teachers. The times where this phenomenon was not as apparent were the large teaching situations – where large groups of students were taught as opposed to small groups, which had the effect of often negating the 'special' flavour of the experience.

Students actively learned by realising their ideas; if something didn't work, they had to find another solution

Impact on students' acquisition of *arts-related knowledge and skills* rated poorly in participant attitudinal surveys, but highly in interviews and focus groups. Teacher responses indicated development of a range of skills in the 'creating and making' and 'exploring and responding' dimensions of The Arts. But in the interviews students displayed limited knowledge of arts-related knowledge and vocabulary. Many primary school students responded to questions with simple statements. *We got to learn how to make instruments.*⁶⁹ By comparison secondary students were more eloquent. *(What did we learn?) It's very interesting. We would focus on repetitive words and the voice we had to have, how it had to be deep, and to raise our voice at some bits. We had to learn to walk a bit farther, keep some distance between people. I think that...everyone learned something because they understood that Shakespeare writes in a certain way, he has certain concepts...*⁷⁰

Students were the group most likely to offer negative comments about the impact of the program on their development of arts-related knowledge and skills, as consistent with the other outcomes being assessed in this evaluation. Researchers noted that this negativity was frequently related to issues about having to learn new skills.

69 Student, primary school participating in school-based exposure-to-arts program

70 Student, secondary college participating in school-based exposure-to-arts program



Source: Holy Family School Doveton

THE IMPACT OF SCHOOL/ARTS PARTNERSHIP PROGRAMS ON PARTICIPATING TEACHERS AND ARTS PROFESSIONALS

The school/arts partnership programs investigated had an impact on the teachers and arts professionals involved. The value of these partnership programs for teachers was strongly reinforced in the research, and the potential of many of the programs for teacher professional development was equally strongly evidenced. Teachers commented specifically on the opportunities presented for wide ranging and ongoing professional learning, the way in which they made different connections with their students, and the affirming capacity of the programs. In artists-in-residence programs, artists were very positive about the opportunity to share their art-making with students and felt overall, they had learned a great deal about the schools and the way their informal learning techniques operate in this context.

Teachers

Arts professionals often provided examples of different ways of working with students and tended towards giving the students more opportunities to work independently than they might ordinarily have. On some occasions the programs lead to a change in teachers' pedagogy. *It doesn't always have to be the teacher coming up with everything. So now I'd give them choice, let them sort things out...*⁷¹ Some teachers commented on their plans to allow more freedom to students, to have more trust in their capacity to problem solve and be innovative. *It was impressive...how creative they can be if you go with their ideas.*⁷²

Teachers showed genuine pleasure and enthusiasm for the way the programs helped their students explore and develop their creativity. Some teachers developed an awareness of their own creative capacity. *(The project)...made me realise how I'm actually artistic in different ways. I'm not so good at actual making, painting or building, but am with the ideas...*⁷³

Teachers were often recipients of positive social learning impact. *(One of our goals) is to immerse ourselves in something new each year, and this (the school/arts program) meets our goal professionally...it takes us out of our realm of comfort...*⁷⁴ Increased arts-related knowledge and skills through working with an 'expert' and...*being able to exchange creatively with another practising professional artist within the school setting...*⁷⁵ was an important outcome of the program for teachers.

A number of teachers talked about the school/arts partnership program providing a different way of connecting with students, especially those outside the mainstream. *The program was ...a good way of connecting with the students and other members of the school community.*⁷⁶ One teacher commented on the freedom afforded as the supporting adult in the room, enabling her to observe students and focus more closely on individual needs.

Teachers and school leaders commented on the programs having an affirming effect on students and teachers alike. Words like *pride, celebration* and *accomplishment* were used to describe the feedback received about the public displays of the students' work. *It had a marvellous effect on the whole school...everyone was excited about it and offered feedback for quite some time after the event. Overall, I was absolutely thrilled with (the school/arts partnership) and I felt it did a lot to profile arts at our school. We showed people what was possible with an event such as that and I even had an email from the Principal who said it had given him ideas for the future.*⁷⁷ In a number of schools, the program facilitated greater parental involvement, particularly in those schools located in lower socio-economic areas.

Arts Professionals

Participating arts professionals often expressed surprise at the level of arts learning achieved by students. *I was really amazed by what the kids did...*⁷⁸ The students...*were buoyed by the skills students took from the programs...what they can take away is a really valuable understanding of the things you need to know, the processes you need to go through...they are taking away those skills and they are going to do their own programs.*⁷⁹

Some artists enjoyed and welcomed the opportunity to facilitate and share their art-making with students, others commented that they had gained a better understanding of time management, learning how to better share processes and deliver school/arts programs. Several artists were keen to continue a relationship with the school.

A number of artists felt involvement with the program had been a valuable personal learning experience, with one artist commenting that the program forced her to re-evaluate her own practice and that she was the richer for it. Some artists identified engaging students and managing group dynamics as challenging aspects of school/arts programs.

71 Teacher, primary school participating in an Extended School Residencies project

72 Teacher, primary school participating in an Extended School Residencies project

73 Teacher, primary school participating in an Extended School Residencies project

74 School Leader, primary school participating in school-based exposure-to-arts program

75 Teacher, secondary college participating in an Artists in Schools project

76 Teacher, primary school participating in an Extended School Residencies project

77 Teacher, secondary college participating in an Artists in Schools project

78 Artist, secondary college participating in a school-based exposure-to-arts program

79 Artist, primary school participating in an Artists in Schools project

3: CHARACTERISTICS OF EFFECTIVE SCHOOL/ARTS PARTNERSHIP PROGRAMS

The research identified characteristics common to effective school/arts partnership programs. In this chapter those characteristics have been organised using *student engagement*, *student voice*, *social learning*, *creative skills*, and *arts-related knowledge and skills* as lenses.

The majority of the characteristics identified are not unique to school/arts partnership programs. Many are the qualities identified in the PoLT as indicative of exemplary instruction, and as such are evident in other school programs including school arts programs. What is noteworthy here is the concentration. In the relatively short timeframe of the school/arts partnership programs so many of these qualities were identified by the researchers and cited by the participants.

The characteristics listed below provide a snapshot of ‘what works’, and constitute a valuable template for planning future school/arts partnership programs.

Effective programs make connections to students’ lives outside the classroom



Source: Wooranna Park Primary School

STUDENT ENGAGEMENT

Effective school/arts partnership programs are underpinned by student-centred learning approaches. Teaching styles focus on active participation as opposed to periods of lengthy instruction, and incorporate humour and fun to engage students in learning. In these partnerships students are respected and celebrated as artists, and program activities make meaningful connections to other classroom activities, the wider curriculum, and students' lives outside school. It is noteworthy that student engagement was a common topic during the interviews conducted by researchers, and much was learned from asking students to directly identify characteristics that led to increased engagement.

Authentic Encouragement of Students

In the interviews teachers described arts professionals as authentic in their praise and encouragement of student work, and clearly inferred that this led to improved levels of student engagement. It emerged from the research that students were more likely to challenge themselves in art-making, and had a higher on-task focus, when arts professionals showed sincere interest in their work. It was noted that teachers themselves often lacked the same level of enthusiasm for student art processes and products. From this, it may be that students in school/arts partnership programs experience a higher level of esteem, in relation to their art-making, than might be found in the general school learning environment. Students may view the artist praise and encouragement as more authentic because it comes from a professional artist rather than their teacher.

Active Student Participation

Almost a third of all student comments about engagement focused on active participation. *I love them, especially the ones where you get to get up and actually experience it.*⁸⁰ Conversely, a lack of active participation in some programs was the single most negative issue for students. *I do remember that I was bored when I was just sitting listening.*⁸¹ It is well documented that actively involving students in learning effectively improves student engagement. Surprisingly not one statement relating to active participation came from teachers, arts professionals or school leaders.

A Light-hearted Approach to Learning

Students identified 'humour and fun' as key characteristics of school/arts partnership programs. This was seen to boost positive student attitudes towards learning, leading to improved engagement. While it was evident that students felt that their engagement in school/arts programs was enhanced through humour and fun, these were not characteristics very often discussed by teachers, arts professionals, or school leaders participating in the programs.

Relevancy and a Sense of Purpose

In order to engage students in learning, school/arts partnership programs should be meaningful to students' lives outside the classroom. All school leader, teacher, arts professional and student comments relating to this aspect of the programs investigated were positive. During interviews, participants identified a range of learning areas within school/arts partnership programs that were of immediate and/or long-term relevance to students. Art-specific knowledge and skills, learning for future employment, schooling and community, technology-specific skills and long-term aesthetic appreciation were all attributed to improving student engagement.

“...the arts served as an engaging vehicle for students to develop their literacy skills and cultural knowledge.”

80 Student, secondary college participating in a school-based exposure-to-arts program

81 Student, secondary college participating in a school-based exposure-to-arts program

STUDENT VOICE

In effective school/arts partnerships teachers and arts professionals support student voice by allowing discussion, employing good questioning strategies and creating a democratic atmosphere in the classroom. In these programs students worked alongside arts professionals in driving arts processes and products. Involvement in high quality independent art-making alongside professional artists encouraged students to discuss their ideas and actively make decisions.

Student-driven Programs

Activities were considered 'student-driven' when students were instrumental in the planning and/or direction of the school/arts partnership programs. A high proportion of comments about students driving the programs emerged from the research and the majority of these were positive. Professional artists were instrumental in establishing programs that allowed students the freedom to guide arts processes and outcomes in most cases with the support of participating teachers and school leaders. Interestingly, by allowing students to lead the learning process, the artists were viewed as taking risks. *It was very unusual in that when the two artists arrived they had no preconceived ideas of what they were going to be doing with the children, and so the entire program was led by the children.*⁸²

Student Input

Student input was the single strongest theme to emerge from the research relating to student voice. In effective partnerships, participants were conscious of inviting student contributions, particularly in relation to art-making processes. In schools selected for in-depth investigation, teachers and arts professionals identified student voice as an important underlying aim of the school/arts partnership. Teachers involved in these programs commented on the value of the program in providing students with a voice through opportunities for freedom of expression and choice making, and the resulting sense of ownership in the art works created. Students involved in these projects felt independent; they made their own decisions and used their own criteria to drive their work. Furthermore these students frequently wanted to talk about the work created and explain the reasons for particular choices.

Support for Student-centred Learning

Effective school/arts partnership programs were underpinned by a positive attitude towards student-centred learning. Students were wholly positive in their comments about choosing, leading and directing learning in the school/arts partnership programs investigated. Most notably students expressed feelings of empowerment through contributing to the art process, as well as a strong connection to the finished art product (be it an artwork, exhibition or performance).



Source: Goroke P-12 College

82 School leader, primary school participating in an Extended School Residencies project

“I was committed to involving the school community as much as possible, the parents of the students, because these things have an obvious benefit to the school as a whole.”

SOCIAL LEARNING

Effective school/arts partnership programs embrace student-centred learning approaches. These programs focus on building students’ social skills by providing opportunities for students to work in groups. Students are encouraged to work with peers from different age groups and outside normal friendship circles. When faced with challenging situations students are encouraged to turn to other students for support. In effective programs, active community involvement provides students with exposure to a broad range of capable peers and adults.

Working in Groups

The benefits of group work were evident to students, teachers, arts professionals, and school leaders. Working as a team with a strong focus and good support meant program participants learned from each other as well as contributing to the outcome. Students overwhelmingly responded that school/arts partnership programs provided opportunities to work outside their usual friendship groups. This, in turn, led to increases in student social learning. While some students were initially hesitant to work with unfamiliar peers, students were generally positive about these experiences towards the end of the program with some commenting that group work was a highlight of the program. *And you get to work with different people.*⁸³ Participant interviews provided consistent evidence that working in smaller groups improved student outcomes, as compared with ‘whole-school’ projects.

Working in Multi-age Groups

School/arts partnership program participants expressed the positive benefits of multi-year level involvement in programs. Artists found that, though challenging in the pedagogic sense, multi-age grouping was extremely beneficial to social learning. Working alongside students from different year levels provided students with opportunities to negotiate leadership and compromise. In these situations artists were similarly exposed to new ways of shared learning.

Community Involvement

School leaders in effective school/arts partnership programs were positive about community involvement in the school environment. For these leaders the opportunity to involve the school and wider community was often a driving factor in initiating or participating in school/arts programs. *I was committed to involving the school community as much as possible, the parents of the students, because these things have an obvious benefit to the school as a whole.*⁸⁴ By planning school/arts programs with community involvement in mind at the onset, the potential to facilitate high levels of social learning can be optimised.

⁸³ Student, primary school participating in a school-based exposure-to-arts program

⁸⁴ School leader, secondary college participating in an Artists in Schools project



Photo: Ponch Hawkes

CREATIVE SKILLS

In effective school/arts partnership programs students are provided with a range of stimuli to promote learning. Teachers establish democratic processes in the classroom that allow students freedom to experiment and to explore. New skills and technologies are introduced, and students are encouraged to try out different materials and art processes. In effective programs students frequently 'brainstorm' creative solutions as part of a teamwork approach.

“Artists think differently, they think creatively...they explore problems in different ways and they set up challenges.”

Student Choice

In effective school/arts partnership programs, students are given ample opportunity to make choices about their art-making. Researchers observed that teachers and school leaders seldom discussed creativity during interviews, indicating this outcome was not a key factor driving school involvement in the school/arts partnership programs investigated. During interviews, most students referred to the level of choice they were given in the art-making process. These high levels of choice may have led to improvements in students' creative skills.

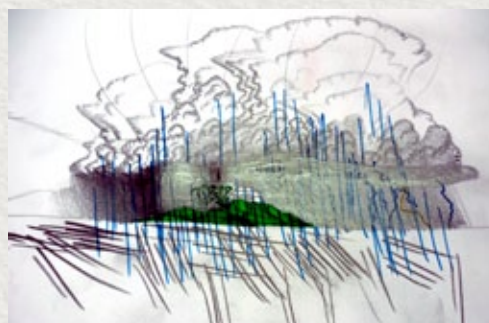
Modelling of Creative Behaviours by Arts Professionals

Like many exemplary generalist and specialist classroom teachers, arts professionals often model creative approaches. They explore ideas, visualise alternatives, and keep options open. They ask 'why?', 'what if?' and 'is there another way to do it?' In school/arts partnership programs, arts professionals do this in a focused setting and situation. *Artists think differently, they think creatively...they explore problems in different ways and they set up challenges, they are inquisitive and they want to find out more. All of these different ways of working...we can talk about until we are red in the face...but it's about modelling.*⁸⁵

85 Teacher, secondary school participating in an Artists in Schools project

EXTENDED RESIDENCY AT NELSON PARK SCHOOL

From April to August 2009, 100 students at Nelson Park School, a regional school for children and young people with mild intellectual disabilities, participated in contemporary arts workshops with more than 10 professional artists from Back to Back Theatre (<http://backtobacktheatre.com/>). The school received support through the Extended School Residencies program (grant \$35,000).



Source: Nelson Park School

The Project

The residency was based on developing the individual voice of students through engagement with experimental, multi-artform, contemporary theatre practice. The artists conducted eleven workshops with different groups of students, enabling the young people to explore a diversity of artforms and artistic experiences. Other members of Back to Back, some of them graduates of the school, provided support to workshop facilitators, serving as role models and mentors to the students. They invited the broader school community to participate through site specific investigations, showings, discussions or reflections that responded to the work critically and artistically. The project included four professional development sessions for teachers and culminated in a 'Celebration' event for the whole school community.

Creative Skills

The activities offered during the project were open enough to encompass individual creative skills and experimentation with a range of different artistic media. Students were able to discover new solutions and to conceptualise new associations for existing ideas using a range of different approaches.

Parental Involvement

The school staff were generally positive about the project, and an encouraging level of parental involvement was noted. Staff credited the project with broadening the arts experience in the school and serving as an agent for increased parental involvement with the school. The project's concluding event was regarded as a *...significant enticement and opportunity for community development and participation*.⁸⁶ The Principal also highlighted the value of the project in demonstrating to the teaching staff alternative ways of student learning and participation.



Photo: Ponch Hawkes

ARTS-RELATED KNOWLEDGE AND SKILLS

Effective school/arts partnership programs provide students with hands-on art-making activities. In successful programs teachers with specialist arts knowledge work collaboratively with professional artists to plan and implement programs that build on students' prior experience in a given artform. They reinforced arts vocabulary within the context of the program activities.

Prior Exposure and/or Experience in Art-making

Students who had prior experience in a given artform, whether through a previous school engagement or due to extra curricular exposure, were more likely to discuss improvements in their art-related knowledge and skills. Many students linked their perceived arts-related learning to their prior knowledge of the school/arts partnership program artform. Most of these statements identified a positive correlation between arts experience and learning. Students who did not feel they had developed arts-related knowledge and skills often referred to inadequate prior exposure to the partnership artform. This sends a clear message to schools and partnership teams that school/arts programs can be significantly enhanced when students have had regular exposure to, and experience in, a given artform.

Providing Hands on Production Orientated Activities

The positive relationship between active participation and the development of arts-related knowledge and skills was commented on in interviews with teachers, arts professionals, school leaders and students. Students were particularly clear about the value of hands on production orientated experience as a method of learning. *When we did King Lear last year and because it was a workshop, 'cause we were actually in it and we had to, we were put on the spot it was good. And we had to, we got to act, we got to feel the sense of what the actors were thinking not just what Shakespeare thought. It was a really good experience.*⁸⁷

87 Student, secondary college participating in a school-based exposure-to-arts program

THE GRANGE

The Grange P-12 College in Hoppers Crossing, 34 kms southwest of Melbourne engaged filmmaker Amie Batalibasi to work with twelve Year 5/6 students from three different cultural backgrounds: Indigenous, Pacific and Filipino through the Artists in Schools program (grant \$6,500).

The students were guided by the artist through the film making process to create a series of short documentaries exploring the themes of culture and identity. Students became researchers, motivated by their desires to uncover their own personal truths, to discover unknown anecdotes from family members and to develop an awareness of their respective families' journeys to Australia. They worked in film crews from pre-production planning right through to editing and post-production. The result was a series of short films that were shown to the school and the broader community at a 'red carpet' public screening. The project aimed to address student engagement and literacy learning through the arts.



Photo: Ponch Hawkes

*The project enabled a small group of students to work intensely with an expert filmmaker, services that we could not normally afford at a school level to such a degree...I was impressed by the skills that the students picked up along the way and the professional level of their final presentation. The presentation night was a real highlight!*⁸⁸ See the project blog (<http://throughthelens-thegrange.blogspot.com/>).

Arts-related Knowledge and Skills

Students developed skills in storyboarding, composition, camera operation, sound, lighting and editing as a component of the VELS 'creating and making' Arts dimension. *I learnt how to use cameras and film close-ups, longshots, extreme close-ups, over the shoulder and loads more!*⁸⁹

Arts relevant conceptual skills were also developed. Students learnt how film acts as a method of communication, in particular how the artist can control and manipulate audience perception. To balance this, students also learned about individual perception; how audiences build for themselves different understandings from film. They developed greater understanding of the role of narrative and storytelling in differing societies. *This was an example of a learning scenario ...where the arts served as an engaging vehicle for students to develop their literacy skills and cultural knowledge.*⁹⁰

Student Engagement

Working with an artist who shared a similar background to their own was a major factor in the engagement of students. She had a natural affinity and empathy for them, and they respected her in return. The artist provided a powerful role model of tolerance and understanding for other peoples' stories. As she listened, each child felt respected and said they enjoyed the realisation that their own lives were both unique and important. Student involvement in such 'real-life' learning resulted in a visible growth in the students' attitude towards their work. Their 'work ethic' was high during the entire project and their confidence in their own abilities was enhanced. *To see...students who normally wouldn't present themselves confidently before an audience up on the big screen was truly wonderful! I actually found out many things about the students that I didn't know...the engagement of these students back in their classrooms has had a positive effect.*⁹¹

88 Principal, The Grange P-12 College

89 Student, The Grange P-12 College

90 Teacher, The Grange P-12 College

91 Assistant Principal, The Grange P-12 College

4: THE ROLE OF TEACHERS, ARTS PROFESSIONALS AND SCHOOL LEADERS IN EFFECTIVE PARTNERSHIPS

There were characteristics of effective teachers, arts professionals and school leaders in the school/arts partnership programs investigated that clearly influenced the success of the partnerships.

TEACHERS

It emerged as critical that teachers participate and learn alongside their students; to be involved in the logistical planning and coordination of the program; and to assist with classroom management.

Participate and Learn Alongside Students

Teacher participation was identified as an important characteristic in the school/arts partnership programs investigated. By actively participating in program activities, teachers became more appreciative and aware of the intentions of the arts professionals. This involvement enabled teachers to observe students' particular strengths and talents, and to witness first hand the way in which the programs enhanced their students' knowledge and experiences.

Active involvement enabled teachers to plan classroom activities that connected to and complimented school/arts partnership program sessions. At one primary school, for example, the school/arts partnership was seen as an extension of class themes, not as a program that was isolated or disconnected from students' classroom learning. *Giving students the opportunity to talk about the project in my classroom or present their thoughts to the rest of the room or group has been a genuinely positive outcome of the project.*⁹²

Initiate the Program and Focus on Specific Student Learning Needs

In effective programs, teachers took an active role in the design of the schools/arts partnership program, drawing on classroom-based evidence of particular student needs to help focus the program, particularly during the project design phase in artists-in-residence programs. In many instances this involvement enabled a strong focus to be maintained throughout the course of the program, ensuring the school and the program participants would fully benefit from the experience.

⁹² Teacher, primary school participating in an Artists in Schools project

Students often surprised teachers with their capacity to be innovative when given the opportunity to control their own learning

Allow Students to Take Control

Researchers identified that in many cases the sense of ownership students enjoyed in their learning during the school/arts partnership programs was carefully managed by teachers and arts professionals. One method of achieving this was to provide a framework for activities and then provide students with space to make decisions. *We'd try to set them boundaries, but give them examples to work with...*⁹³ Another was to develop 'agreements' with students. *One big outcome was (negotiation); each student would bring his or her ideas and be passionate about those ideas. There had to be a lot of negotiation and compromise. That type of process is wonderful pedagogy...*⁹⁴ Another method was to ensure students had the logistical support needed to undertake the activities they designed. *You had to plan it all out, what you were going to do, who you wanted to interview. Then the teachers could help you get the people you wanted.*⁹⁵ This sense of independence and self-directed learning was a highlight of the artists-in-residence programs for many students. Students often surprised teachers and school leaders with their capacity to be innovative when given opportunity to control their own learning.

Manage the Program Logistics

A common theme that emerged throughout the research was the role of the coordinating teacher in managing the implementation and logistics of the school/arts partnership. An essential function and role of the teacher was to use effective communication and negotiation skills to ensure that the program was successfully implemented. *(The teacher) totally took the project on, and was absolutely project managing from the ground in terms of timetabling...it was a constant negotiation (of) timetabling of new staff, it changed weekly.*⁹⁶

Supervise Students and Assist with Classroom Management

Teachers possess greater knowledge regarding individual students' behaviour and learning needs. An essential role of the teacher was to enable the artist to operate effectively, by focusing on behaviour management and some directing of learning. This allowed the arts professional to continue implementing their program. *(The teachers) were supervising and occasionally disciplining, which is so nice to be in the position of working with kids but not being responsible for how they behave, and they were fine.*⁹⁷

Whilst teacher presence and active involvement in implementing the programs is highly beneficial, it is important that teachers allow arts professionals to take a leading role.

93 Artist, primary school participating in an Artists in Schools project

94 Teacher, secondary college participating in an Artists in Schools project

95 Student, primary school participating in an Artists in Schools project

96 Artist, primary school participating in an Extended School Residencies project

97 Artist, primary school participating in an Artists in Schools project

ARTS PROFESSIONALS

Arts professionals involved in successful school/arts partnership programs demonstrated flexibility in their approach to program implementation in order to incorporate students' ideas and provide opportunities for students to communicate their own experiences and interests. Strong communication skills enabled arts professionals to develop a rapport with students, which in turn fostered a positive and inspiring working environment. In effective programs participating arts professionals were able to impart specific arts techniques to students, and to guide and assist students throughout respective artistic processes.

Highly Skilled in Professional Arts Practice

Arts professionals were able to impart specific artistic skills to students, resulting in students feeling a sense of empowerment and confidence in their own abilities. *I learnt things that you wouldn't, like the scale and the layout I wouldn't know back then, but now I do 'cause it helps with all my subjects. It helped a lot.*⁹⁸ And from another student. *(The artist) showed us how to use the materials and how to structure the play.*⁹⁹ In effective partnerships the arts professionals did not 'dumb down' or overly simplify content or language; rather they introduced and reinforced arts-related vocabulary.

Flexible in Approach to Learning

A common theme that emerged throughout the evaluation was that an effective characteristic of an artist was their flexibility and ability to facilitate genuine learning experiences for students. This flexibility capitalised on students' learning needs and interests, and allowed students to make decisions. *I think what really struck me when we first met with (the artists), it was at the start of the term and the performance was at the end of the term, and they quite openly said "Well we don't know what it's going to look like. We don't know."*¹⁰⁰

Motivating and Inspiring

Many students were able to build a meaningful working relationship based on respect for the artist's professional art-making skills. *They were all experts in different things.*¹⁰¹ Many artists 'struck a particular chord' with students, often exciting, motivating and inspiring student participants in the programs investigated. *I didn't like to draw until I met (the artist) who inspired me.*¹⁰² ...*We got to work with artists and we got better understandings of what was actually happening in their artworks, like what they were thinking and how they were feeling when they were doing it.*¹⁰³ ...*It gives you a different understanding about artwork – it makes you think differently.*¹⁰⁴

Insight into the creative process made students feel they were hearing special information – arts professionals unveiling their secrets. This 'insider knowledge' combined with the fact that they were also being taught tricks of the trade by the artist made students feel they had been elevated to a distinguished league of co-creators. For a number of students, these feelings of inclusion and exclusivity directly impacted the success of the programs.



Photo: Ponch Hawkes

98 Student, primary school participating in an Artists in Schools project

99 Student, primary school participating in an Artists in Schools project

100 Teacher, primary school participating in an Artists in Schools project

101 Teacher, primary school participating in an Artists in Schools project

102 Student, primary school participating in an Artists in Schools project

103 Student, primary school participating in an Artists in Schools project

104 Student, primary school participating in an Artists in Schools project

SCHOOL LEADERS

The role and function of the school leadership team was another important contributing factor in effective partnerships. It was significant that the school leader valued and saw the importance of arts professionals' work and 'the arts' in general. In successful school/arts partnership programs the school leadership team had a meaningful connection to the program, often maintaining an obvious awareness of student work and accomplishments. Assistance was often provided to teachers in relation to logistical issues. In some artists-in-residence programs investigated, the school/arts partnership became a catalyst for change in the school, with school leadership teams planning to integrate the arts more resolutely into other subject areas, and use the arts as a vehicle to motivate and inspire students.

High Value Placed on the Arts

A theme that arose in the interviews was that of the school leader's perceived interest, connection and opinion of the arts. In successful programs the school leaders indicated a respect for artistic practice, an understanding of the importance of arts education and knowledge of how the programs could benefit students and the school community. When teachers were asked about the school leadership's viewpoint concerning the arts and arts education, the comments seemed to be aligned. Art teachers and arts professionals alike were strongly supported within the schools involved in effective school/arts partnerships. *(The Principal) is very aware of the fact that art is an intrinsic human need in the comments he makes...a child may not be strong in English, in particular written expression, but in art they may soar.*¹⁰⁵ From this quote it is clear that the school leader of this school recognised the importance of art in students' education.

The school/arts partnership became a catalyst for change in the school

Active Engagement with Program

The research consistently found that school leaders involved in successful school/arts partnership programs maintained a strong interest in program activities, and articulated 'big picture' outcomes (such as better community participation, and life-long learning issues). In addition, in the artists-in-residence programs, school leaders consistently saw a role in the school for post-program arts activities.

In successful school/arts programs the school leader saw the value of the arts professional's manner of imparting skills, techniques and arts knowledge to students. These school leaders directly witnessed the work of the arts professional and the impact of their work on students participating in the program. *Every time I popped over to check on their progress, the students were immersed in storyboarding, filming, editing and reviewing their projects...the engagement of these students back in their classroom had a positive effect.*¹⁰⁶

Active participation often resulted in school leaders actively promoting the program. They had a great awareness of student progress and achievement. *The entire staff and school community and beyond became involved in the hype and excitement associated with the project...the principals and deputies were on board and supported so many of the students to attend. It was well promoted in the school's publications.*¹⁰⁷

Openness to New Approaches to Learning and Teaching

In successful school/arts programs, the school leadership team was open to new approaches to learning and teaching, including integrating the arts into other disciplines as a mechanism for engagement and richer learning. In many schools, a program's ability to move away from established modes of curriculum delivery enabled students to gain valuable learning skills in a novel, safe, creative and rewarding environment. In effective partnerships the school's leadership team was open to flexible timetable arrangements and providing students with opportunities to work and learn in different environments. At the conclusion of some partnerships school leadership teams built on the value of these new ideas and approaches and implemented change in the curriculum to bring the arts further into the forefront of student learning.

105 Teacher, primary school participating in an Extended School Residencies project

106 School leader, P-12 college participating in an Artists in Schools project

107 Teacher, P-12 college participating in an Artists in Schools project

5: IMPLICATIONS FOR FUTURE POLICY, PROGRAMS AND PRACTICE

Findings from this research carry significant implications for the broader school context and for those involved in the design, implementation and evaluation of school/arts partnership programs to improve the five student outcomes under investigation. Many of the findings discussed throughout this report encompass operational, administrative and pedagogical strengths and weaknesses that can collectively inform improved future practice for school leaders, teachers and arts professionals involved in school/arts partnership programs.

THE SCHOOL CONTEXT

The broader school context and the nature of a school arts program have a significant bearing on the effectiveness of school/arts partnerships.

School leaders have an important role to play in influencing the school context to support improved student outcomes. Effective school/arts partnership programs occur when schools:

- support student-centred approaches to learning (students having choice, ownership and input);
- support the exploration of different approaches to learning and teaching, enable students opportunities to work and learn in a variety of environments;
- support flexible timetabling; and
- recognise that arts-related skills, processes and practices have relevance for other curriculum areas – integrating The Arts into these as a mechanism for engagement and richer learning.

The research demonstrates that effective school/arts partnership programs build on and relate to students' prior learning in the arts rather than being a stand alone experience. This suggests that the impact of these programs can be significantly enhanced when students have frequent and regular exposure to and experience in a range of artforms.

PROGRAM IMPLICATIONS

Program Design

The research indicates that effective school/arts partnerships are designed by teachers and arts professionals with input from students. Where a program is being developed to increase student voice it suggests that students be actively involved in as many elements of the program design as is possible.

Student outcomes can be improved where a partnership program design:

- draws on classroom-based evidence of particular student needs and interests in and beyond the classroom;
- builds on, enriches or provides a focus for classroom themes and topics;
- provides stimulus for student work in other discipline areas of the curriculum; and
- provides opportunities for students to work in multi-age groups and foster student connections to life outside school.

The research suggests that programs also be designed to provide clear learning and development opportunities for teachers and explore opportunities for broader community involvement.

Program Implementation

The research highlighted that arts professionals approach learning and teaching differently to teachers. This is to be recognised and celebrated.

The research findings demonstrate that teachers can improve student learning outcomes of arts/school partnership programs when they:

- embed the program within their curriculum planning;
- develop lessons prior to and after the program that connect and complement the activities that take place during program sessions; and
- take responsibility for introducing, explaining and encouraging the use of art-specific terminology and vocabulary in the classroom.

Teachers benefit both students and themselves when they create and make the most of the opportunities to team-teach with arts professionals and participate in art-making activities in program sessions. The research suggests that teachers should make the most of these programs as professional development opportunities.

Arts professionals involved in school/arts programs should also actively introduce and reinforce the use of arts and creativity concepts and vocabulary when working with young people. The research finds that they need not over-simplify or 'dumb down' their content or language for students, but rather they have an important role to play in demystifying and explaining the concepts and language used. The research indicates that student outcomes improve when the arts professionals value and demonstrate authentic and sincere encouragement of student endeavours.

School leaders have an important role to play in supporting teachers to use the school/arts partnership programs to enhance learning in other disciplines as well as support flexible approaches to timetabling. The research suggests that school leaders need to directly witness the work of the arts professionals and promote the programs within the school community. It also demonstrates that both teachers and students benefit when school leaders endorse the programs as professional development opportunities for their staff.

Effective school/arts partnerships occur when schools recognise that arts-related skills, processes and practices have relevance for other curriculum areas

ADDITIONAL OBSERVATIONS



Photo: Ponch Hawkes



Photo: Ponch Hawkes

ARTISTS-IN-RESIDENCE PROGRAMS

Through the interviews, focus groups and school visits, the researchers identified a range of program elements that were considered to be important but did not relate directly to the five student outcomes under investigation.

In order to maximise the effectiveness of artists-in-residence programs, adequate planning is required at the school level.

The research suggests that teachers and artists work through the following questions when designing a program.

Scope of the Project

- What is realistically possible in the number of artist contact days?
- Will the program result in an event, for example an exhibition or performance? If so, where will the event be held and how will it be organised?

Curriculum Integration

- Is the program well-embedded within all strands of the curriculum?

Staffing and Support

- Does the program include adequate planning time with appropriate time release for teachers to prepare and plan with the artists?
- Is 'ancillary' support being provided in terms of release from administration duties during the life of the project?
- Does the program include adequate time to enable teachers and school leaders to reflect on the project after its completion, celebrate its successes, document its limitations, and put into place strategies for implementing new knowledge from the program into the school curriculum?

Timing

- What is the best time of year to conduct this project?
- What other major activities in the life of the school might it clash with?

Physical Space

- Is the workspace adequate?
- Is a rehearsal space needed?
- Is a performance/exhibition space needed?
- Is safe storage space available for work in progress?

Documentation

- What needs to be put in place at the beginning of the project to ensure the school/arts partnership is documented, for example, to enable the recording of the artistic process and articulation of student outcomes including arts-specific learning?

ARTISTS-IN-RESIDENCE PROGRAM CONSTRAINTS

Researchers identified a number of constraints to artists-in-residence program effectiveness. These were largely administrative. Timetabling 'hiccups', a very crowded curriculum, staffing problems caused by prior staff professional learning commitments, and the simple day-to-day logistics of running a busy school sometimes had an impact on the smooth running of some of the programs. There were a number of space issues. There was no rehearsal space for the students in some cases and generally, not enough time to rehearse. There was also a need for more storage space in a number of projects with other classes using the classroom.

In a number of the performing arts projects there was concern expressed that the emphasis on the final production was not necessarily the most beneficial to students with creative time cut short by the performance outcome. Time needs to be spent on the process and there was sometimes too much pressure to finish quickly to meet tight performance schedules. The demands of creating a large-scale performance event appeared to dominate one of the programs with some artists noting that they worked many more hours than they were paid.

Working in Term 4, a notoriously busy time for teachers, was also noted as a problem when mounting a performance. Some of the programs might have worked better with a smaller group to allow more one-on-one time with the students.



Photo: Ponch Hawkes



Source: Collingwood English Language School



Source: St Brigids Primary School

Program Evaluation

Throughout the research students tended to be more critical of the programs than the adults involved. This suggests that program evaluations and reviews should capture and build on student feedback. A rich evaluation would also capture and build on feedback from school leaders, teachers and the arts professionals involved as each brings their own perspective in the evaluation process. It is also suggested that those designing and managing school/arts partnerships explore mechanisms to capture longitudinal data on the five student outcomes.

POLICY IMPLICATIONS

A number of implications stem from this research that are worthy of consideration at a broader system wide level.

Creativity and Arts Learning

A surprising number of participants in this research displayed poor knowledge of what constituted *creativity* and were unsure what constituted *arts learning* and how it might be described.

Creativity and *creative skills* appear to be complex concepts that students, teachers and arts professionals find difficult to discuss. This research finding presents an opportunity for those involved in policy development both in the arts and education sectors to develop shared understandings and common language about key concepts such as creativity, design and innovation as they apply to 21st Century skills.

A significant finding from the research was the generally poor articulation of what constitutes 'arts learning', and a seeming inability of participants to articulate the characteristics of 'learning in the arts' or 'learning through the arts'. In other words, while there was a great deal of art being created, there was not a great deal of speaking about that learning. This is possibly because this requires specialist knowledge of arts education theory, arts-specific vocabulary skills, and the capacity to discuss arts concepts in an educational setting. The role of the nominated 'arts specialist' teacher is diminished in cases where those teachers have few of these skills.

The Australian Curriculum

The development of the Australian Curriculum presents new opportunities to further strengthen and improve student outcomes through school/arts partnerships. The new curriculum can potentially support the next step in the evolution of arts and education partnerships in Victoria and across Australia.

Sharing and Communicating Best Practice

While those directly involved in school/arts partnerships see the impact and improvement on student outcomes this has not necessarily been shared and communicated widely. The quality of the school/arts partnership experience would be greatly enhanced by systematically sharing this knowledge. There could be greater emphasis on letting others know how these activities engage previously disengaged students, facilitate leadership from previously 'hidden' students, bring the community into the school, foster literacy skills and change some teachers' pedagogical practice. High quality curriculum resources, particularly digital resources are needed to ensure that these outcomes can be realised across all school sectors.

REFERENCES

- Australian Curriculum, Assessment and Reporting Authority. (2010). *Draft shape of the Australian curriculum: The arts*. Canberra: ACARA. Retrieved October 8, 2010 from <http://www.acara.edu.au/arts.html>
- Costa, A. & Kallick, B. (Eds). (2000). *Habits of mind*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Deasy, R. (2002). *Critical links: Learning in the arts and student academic and social development*. (Arts education partnerships). Washington, DC.
- Donelan, K., Irvine, C., Imms, W., Jeanneret, N. & O'Toole, J. (2009). *Partnerships Between Schools and the Professional Arts Sector*. (Paper No. 19 June 2009). Melbourne: DEECD.
- Drucker, P. (2006). *The Effective Executive The Definitive Guide to Getting the Right Things Done* (Harper Business Essentials). New York: Collins.
- Fletcher, A. (2005). *Guide to students as partners in school change*. (Sound Out). WA: Olympia.
- Galton, M. (2008). *Creative practioners in schools and classrooms*. Cambridge, UK: University of Cambridge.
- Orfali, A. (2004). *Artists working in partnerships with schools: Quality indicators and advice for planning, commissioning and delivery*. UK: Arts Council England. Retrieved from <http://www.artscouncil.org.uk/publications/publications.php>
- Sheerman, B. (2007). *Creative partnerships and the curriculum: Government response to the eleventh report from the Education and Skills Committee: Session 2006-07: First special report of session 2007-08*. UK: The Stationery Office.
- State of Victoria. (2009). *The e⁵ Instructional Model*. Melbourne: DEECD. Retrieved June 12, 2010 from <http://www.education.vic.gov.au/proflearning/e5/default.htm>
- State of Victoria. (2007). *The principles of learning and teaching*. Melbourne: DEECD. Retrieved June 12, 2010 from <http://www.education.vic.gov.au/studentlearning/teachingprinciples/default.htm>
- State of Victoria. (2007). *The principles of learning and teaching P-12 unpacked*. Melbourne: DEECD. Retrieved June 12, 2010 from <http://www.education.vic.gov.au/studentlearning/teachingprinciples/principles/unpacked.htm>
- Victorian Curriculum and Assessment Authority. (2007). *The Victorian essential learning standards*. Melbourne: VCAA, State Government of Victoria. Retrieved March 9, 2010 from <http://vels.vcaa.vic.edu.au/>
- Wallas, G. (1926). *The art of thought*. New York: Harcourt, Brace and Company.

APPENDIX: RESEARCH APPROACH, METHODOLOGY AND DATA

APPROACH

Impact is challenging to measure in programs involving a wide range of activities across a diverse population. This is particularly so when the activities being examined can prove resistant to measurement due to their affective rather than effective nature; behaviours that are predominately concerned with people's opinions, emotions, feelings and reactions to a phenomenon are more difficult to measure and analyse than effective outcomes such as attendance, test scores or identifiable actions. It is now widely accepted that the measurement of these types of qualities should, where possible, use a variety of methodological approaches.

In keeping with this trend, this evaluation used a mixed methods strategy. Data was collected from four sources: pre- and post-program attitudinal surveys, pre-, mid, and post-program interviews; document analysis; and formal and informal observation of student activities. Through cross-evaluation, these data sources provided the opportunity for a range of quantitative and qualitative analysis that has resulted in a robust and rich profile of the impact of the school/arts partnership programs investigated.

RESEARCH SITES

The research sites comprised 13 primary schools, 10 secondary or P-12 colleges and 1 specialist school; and included a representative sample from low, medium and high socio-economic backgrounds, urban and regional locations, and government and independent systems. Selected school/arts partnership programs included artist-in-residence programs, and exposure-to-arts programs (both venue-based and school-based) for students in primary and secondary schools. Research included programs with an artform focus on dance, drama, media, music, visual art and/or a combination of these artforms.

DATA COLLECTION

Data was collected across a twelve-month period in 2009 by a team of researchers from Melbourne Graduate School of Education, University of Melbourne.

Schools in Table A.1 were selected for standard investigation. Teachers, students, school leaders and arts professionals completed pre- and post-program attitudinal surveys in the projects running in 2009. In the projects that had taken place between 2005 and 2008 standard investigation involved document analysis as well as interviews with teachers, school leaders, arts professionals and a small focus group of students.

Researchers selected the schools in Table A.2 for in-depth investigation. Participants at these schools received multiple visits, including pre-program 'mapping' exercises; early-, mid- and post-program interviews with teachers, students, school leaders and arts professionals; document analysis; and observations.

The evaluation drew on over 150 hours of interviews and on-site observations, over 390 attitudinal surveys, over 40 site visits, and comprehensive documentary analysis of artists-in-residence programs, school documentation and other reports. Participants included more than 410 students, 50 teachers and school leaders, as well as 34 arts professionals. Students varied in age from 10 to 16 years, with the majority being primary students 11 years of age.

Table A.1 Schools selected for standard investigation

School/Arts Partnership Program Type			
Artists-in-residence		Exposure-to-arts	
Artists in Schools	Extended School Residencies	Venue-based	School-based
<i>Government</i>	<i>Government</i>	<i>Government</i>	<i>Government</i>
Cowes Primary School	Coburn Primary School*	Red Cliffs Secondary College	Abbotsford Primary School*
Distance Education Centre Victoria	Newport Lakes Primary School*	Richmond Primary School	Doncaster Secondary College*
Hamlyn Banks Primary School	Tate Street Primary School	<i>Independent</i>	Rutherglen Primary School*
Kingswood Primary School*		Strathcona Baptist Girls Grammar School	
Newport Lakes Primary School			
Vermont Secondary College*			
Wodonga South Primary School			
Wooranna Park Primary School*			

*Denotes schools where school/arts partnership program took place between 2005 and 2008, all other schools listed were involved in partnership programs which took place in 2009

Table A.2 Schools selected for in-depth investigation

Artists-in-residence Programs	
Artists in Schools	Extended School Residencies
<i>Government</i>	<i>Government</i>
Caroline Springs College	Ardeer South Primary School
Mount Erin College	<i>Government/specialist</i>
The Grange, Callistemon Campus	Nelson Park School
<i>Independent</i>	
Christian College, Geelong	
Huntingtower School	

NB: All school/arts partnership programs listed above occurred in 2009

Table A.3 Approximation of evaluation participants, by sites and participant type

	Schools Selected for Standard Investigation		Schools Selected for In-depth Investigation	Total Participants
	2009	2005-2008	2009	
Evaluation Participants	9 schools*	8 schools*	7 schools*	23 schools*
	22 teachers and school leaders	15 teachers and school leaders	17 teachers and school leaders	54 teachers and school leaders
	193 students	112 students	106 students	411 students
	7 arts professionals	4 arts professionals	23 arts professionals	34 arts professionals

*One school participated in two separate programs

DATA ANALYSIS

Interviews and Other Qualitative Data

Interviews, project documentation and other qualitative data were transcribed and analysed using the coding, emergent themes, triangulation, and model building method. The data were pooled and read a number of times, firstly to identify common issues that arise (coding), later to see how those codes naturally fit into common ideas (themes) and then to see where commonalities and discrepancies exist within the various sources of that data (triangulation).

Each of the twenty-five interview transcripts, the project documentation and other miscellaneous qualitative data were analysed using *engagement*, *student voice*, *social learning*, *creativity* and *arts-related knowledge and skills* as codes. A few hundred sections from the data were thus identified, coded and themed. To gain an overall sense of how the interviewees perceived particular characteristics of school/arts programs, statements were also sub-categorised as being 'positive', 'neutral', or 'negative' in nature. This enabled researchers to obtain a quantitative picture of qualitative data. The process involved a panel of researchers agreeing to exemplars of what constitutes each of these categories, selecting a number as illustration, and then re-coding the data according to these guidelines. These exemplars are provided in Table A.4.

Attitudinal Surveys

Because of the large sample size (>170) these were extremely useful evaluation tools. They provided two means of gaining an overall picture of the impact of, and the characteristics common to effective school/arts partnership programs. Firstly, they allowed a 'before and after' comparison of participants' attitudes to a range of issues, with any difference becoming a focus of investigation for possible causal effect. Secondly, because they were designed as attitudinal surveys, individual items in either the pre- or post-program measurement were valuable stand-alone sources of information regarding the attitudes they were addressing. Because of difficulties in administering the survey to such a large sample, the latter of these two features became the most useful during this analysis.

Table A.4 Samples of exemplars for 'positive', 'neutral' and 'negative' analysis

<p>Examples of Positive Responses</p>	<ul style="list-style-type: none"> • I love them, especially ones where you get to get up and actually experience it. (student) • We just guided them but they responded to whatever we talked about. (arts professional) • One session they said afterwards, "Oh, that was a group of kids who've got slight behavioural problems." But they didn't tell me until afterwards and they were fine. They were great. I noticed they were a bit rowdy but that was all. (arts professional)
<p>Examples of Neutral Responses</p>	<ul style="list-style-type: none"> • In terms of carrying over into the classroom, as I say, because of the lack of confidence of staff, not great, but very supportive. (arts professional) • Interviewer: Why did you say 7 or 8? Participant: I chose that because the show was good but it wasn't excellent, we did a good job but we could have done better. (student) • They wanted an outcome. They wanted a film. They were hoping they would have something they could show off. That's not how they expressed it. (arts professional)
<p>Examples of Negative Responses</p>	<ul style="list-style-type: none"> • I don't like singing. (student) • You get very little money for a huge amount of work. (arts professional) • Like we never actually saw someone from (the arts organisation) actually perform something from King Lear for us. We had to kind of interpret ourselves and it became very difficult. (student)

RESEARCH DATA

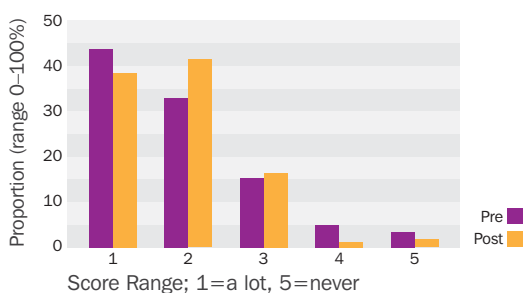
Impact of School/arts Partnership Programs on Student Engagement

Survey Data

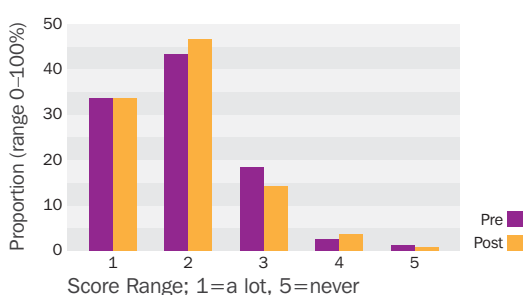
Student engagement related questions in the attitudinal survey asked students to agree or disagree to statements such as “I get to have fun at school”, “I can rely on myself to work hard and get things done” and “I enjoy a challenge”. The pre- and post-program surveys were compared using an unpaired samples t-test. Questions from the survey that dealt with this outcome were grouped, and the set tested regarding its accuracy. There was no evidence of any statistically significant difference in student attitude to engagement between the pre- and post-program responses. What they did show, however, was a high pre-program score (mean of 1.7, on a scale where ‘1’ was the most positive score) with a tight variance (0.3), indicating that there was already a positive lean towards engagement before the school/arts partnership program began. There was a trend for participants to not use the full range of scores on questions relating to *student engagement* with the relatively few outliers indicating a quite cohesive rating on this outcome. To explore this result in more detail four questions were analysed individually (see summaries of two in Figure A.1. Consistently, students had an initial high opinion about their own levels of engagement before and after the school/arts programs, however there was a slight (but not statistically significant) trend towards improvement during the partnership program in terms of ‘having fun’, ‘being challenged’, ‘persistence’ and ‘self-motivation’.

Figure A.1 Pre- and post- program scores from student engagement example questions

I enjoy a challenge



I can keep trying even when things get hard



Teachers, school leaders and arts professionals also completed an attitudinal survey of which one item asked respondents to indicate on a range from ‘a lot’ to ‘none’ the degree to which they felt their school/arts partnership program contributed to participating students’ engagement and motivation. While very small in sample size (16 respondents) there was an overwhelmingly positive (94%) response to this question.

Interview and Focus Group Data

A range of *engagement* related questions were posed to all participants during the focus groups for all school/arts programs investigated. After coding the data, responses were categorised as either ‘positive’, ‘neutral’ or ‘negative’ by researchers. Table A.5 provides a summary of the analysis of these responses.

Table A.5 School/arts partnership programs contribute to improved student engagement

	No.	Positive (%)	Neutral (%)	Negative (%)
Students	83	61	11	28
Teachers	26	88	4	8
School Leaders	13	100	0	0
Arts Professionals	12	75	17	8
Total	134			

As could be expected, students typically were not as verbose or reflective in their interview responses when compared to teachers, school leaders and arts professionals. However, their responses displayed a sincerity and directness that highlighted both strong and weak aspects of the school/arts partnership programs they undertook. Student responses were most often positive and illustrative of strong engagement with the programs. *I can't wait until the next lesson...I'd like to do the whole thing again.*¹⁰⁸

In schools selected for in-depth investigation evidence was found of positive student engagement demonstrated by their enthusiasm for attending the school/arts program sessions and the interest displayed in the activities. Students often discussed the partnership program out of context and began expressing preference for these sessions over their regular classes. Many students came outside class hours to work on the program. There was also evidence that some students extended their skills by continuing their art-making at home. A number of students said they thoroughly enjoyed the school/arts partnership because they were working towards a ‘real life’ public outcome, a performance or an exhibition. They liked ‘the hype’ of working on something significant like an installation.

Students frequently commented on how engaging the school/arts partnerships were. *How much did I like it? On a scale of one to ten I'd give it one billion sixty four.*¹⁰⁹ Table A.5 indicates students were also the group most likely to point out aspects of the school/arts partnership programs that had a negative impact on their engagement. Students would comment on the occasional tediousness of some sessions that proved disengaging. *You felt you were always waiting for good stuff to happen and then it just never came.*¹¹⁰

108 Student, primary school participating in an Artists in Schools project

109 Student, primary school participating in an Artists in Schools project

110 Student, secondary college participating in a school-based exposure-to-arts program

Students commented on frustration they had with materials and processes. *Sometimes frustrating cause you had to do, like, seven sheets to go through one part (of the program)... and they didn't have enough cameras so you'd tape something and you'd go back and it'd been taped over.*¹¹¹ Students also expressed resentment at being asked to undertake tasks they did not enjoy. *If I didn't have to do anything and just watched it'd be alright, but I had to do singing...I hate singing.*¹¹² Students occasionally commented on how disengaging they found long presentations or 'overteaching' – cases where there was...*too much talking, and not enough doing.*¹¹³ This criticism must be seen in light of the overall positive opinion indicated in Table A.5.

During the interviews teachers, arts professionals and school leaders were asked questions such as "Did students initiate learning?" "What evidence did you see of students choosing work that was challenging?" and "How focused were the students?" These encouraged responses that addressed the characteristics of student engagement. Arts professionals had fewer reference points regarding what constituted strong engagement by students. In spite of this they consistently identified examples of persistence. *I kept thinking they would get tired of clay, but they didn't.*¹¹⁴ They also identified good focus. *At times their concentration was remarkable.*¹¹⁵ Arts Professionals also identified a sense of accomplishment displayed by students. *They had a sense of pride about doing this, then looking at it and seeing what they'd accomplished.*¹¹⁶

The data consistently cited examples where the school/arts partnership programs created a scenario within which arts professionals could identify potential in a student and give him or her an opportunity to achieve something. *There was a boy who had no confidence in himself, but somebody saw talent there. And it just changed his nature, and the way he thought about himself. And school became so much more important for him.*¹¹⁷

Teachers were better placed to provide some educational context regarding behaviours associated with student engagement. *This is an experience where the kids love to come to school and don't like holidays. Some of them would prefer to be here...*¹¹⁸ Teachers used educational parlance for what they were observing. *(The program) created that resilience as a learner...where you go from slog, slog, slog...to that 'wow, we did this.*¹¹⁹ Teachers placed students' engagement within a wider educational focus.

If teachers' observations were more educationally focused than the arts professionals' and the school leaders' responses often provided an even 'bigger picture' perspective, relating perceived high levels of engagement displayed by students participating in school/arts partnership programs to issues such as life-changing practices and greater awareness of community participation in education. *That sense of pride was there. They'd bring a parent or grandparent in and you'd see them proudly showing them the (art works).*¹²⁰

The data showed many school/arts partnership program sessions impacting positively on engagement levels of some previously disengaged students. Teachers, school leaders and fellow students talked of students behaving better during school/arts partnership program activities than they would otherwise. This spanned school-wide behavioural problems. *The kids were so engaged during this. We had a lot of behavioural issues, a line of children that had problems behaving in the yard or in the classroom, and when this program came along that line just vanished.*¹²¹ It was also identified in individual cases. *I was told he was troubling in most of the other classes but here (in ceramics program) he was really focused. He even got an award.*¹²²

This phenomenon was explored further in schools selected for in-depth investigation. In these schools there was a noticeable decrease in disruptive behaviours among a sector of students involved in the school/arts partnership, including some regarded as often unmotivated or disengaged from learning. It was argued that these students' involvement in such real-life learning resulted in a visible growth in their attitude toward school work. Their work ethic was high during the entire school/arts partnership program and their confidence in their own abilities was enhanced. There was also an increased visibility in the school of some students as a result of the partnership program and clear evidence of increased parent involvement and attendance.

The data showed the school/arts partnership programs having a demonstrably positive impact on students' persistence, involvement, motivation and taking on of challenges. *The project had extensive impact on students...even something like being able to sit down and sketch uninterrupted for a period of time, you notice the difference from in February... and again, ...you get certain individuals in the room who (in the past) wanted to be finished in five minutes where now they'll refine and take their time and are able to do it for an hour, a day if need be.*¹²³ *He's the one that was struggling so it was a good motivational thing as well. They were very motivated by it and it really gave them incentive in the classroom too, which is important.*¹²⁴

111 Student, primary school participating in an Artists in Schools project

112 Student, primary school participating in an Extended School Residencies project

113 Student, secondary college participating in a school-based exposure-to-arts program

114 Artist, primary school participating in an Artists in Schools project

115 Artist, primary school participating in an Extended School Residencies project

116 Artist, primary school participating in an Artists in Schools project

117 Teacher, primary school participating in an Artists in Schools project

118 Teacher, primary school participating in an Extended School Residencies project

119 Teacher, primary school participating in a school-based exposure-to-art program

120 School leader, secondary college participating in an Artists in Schools project

121 Teacher, primary school participating in an Extended School Residencies project

122 Artist, primary school participating in an Extended School Residencies project

123 Teacher, primary school participating in an Extended School Residencies project

124 Teacher, primary school participating in an Extended School Residencies project

Participants consistently identified how the partnership programs provided students with an area of study with which they could become keenly involved. *There were kids that came in and showed real passion for it and kept on coming in, again and again.*¹²⁵ Students also developed skills in persistence. *The kids really rose to the challenge.*¹²⁶

The data consistently indicated that *engagement* was facilitated in school/arts partnership programs by providing students with activities they could look forward to undertaking. *The children were very eager to go and meet with (the arts professionals) each week. They knew that they could anticipate something interesting, something worthwhile, something fun.*¹²⁷ The summary of 'positive/neutral/negative' responses in Table A.5 demonstrates that the nature of school/arts partnership program activities consistently provided students with highly engaging and enjoyable learning opportunities. *At the end of the day they just had a ball. They loved it, they looked forward to it every Friday. They were highly engaged and they saw a result at the end that they could actually use...*¹²⁸

In the data teachers consistently referred to students' excitement with what they had managed to achieve. *The kids felt at the end that they'd done something just very special.*¹²⁹ This is an almost tangible measurement of the success the partnership programs had in engaging students in learning. *It wasn't until the end when it was all coming together, that's when they saw, 'This is what it looks like. This is what it's going to be. There's my work. Boy I'm proud of that'.*¹³⁰

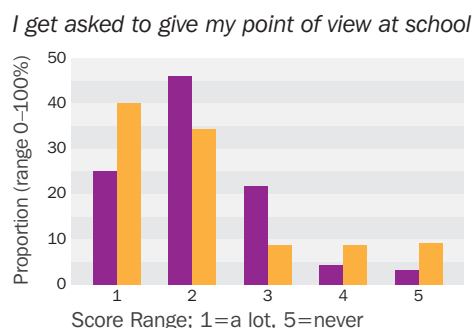
If engagement is about all the qualities mentioned above, it can be summarised as being a student's investment in their own learning, something that develops positive learning characteristics in students that will assist their ongoing learning and participation in life. It is perhaps the best indicator of the school/arts partnerships' positive impact on *student engagement* that teachers could consistently identify such long-term benefits. *Some of those kids are going to go on to do that for a living, they were so passionate about it. What the kids got out of it will stay with them throughout their schooling.*¹³¹ *Those kids will probably take that with them and remember it for the rest of their lives...*¹³²

Impact of School/arts Partnership Programs on Student Voice

Survey Data

Survey questions on *student voice* were designed to elicit student attitudes on issues such as discussions with peers and adults, and students having their voice acknowledged. Examples of these questions in the surveys included "I get left out because people don't want to work with me", "I get asked to give my point of view at school", and "I can ask others for help if I need to". Statistical analysis of this set of questions showed no significant difference between pre- and post-program scores. Like the student engagement set of questions, students rated highly on all questions relating to this outcome (median 1.9), with little variability within the sample (variance 0.4). A relatively small number of outliers illustrated the consistently high rating by students on this set of questions. Students felt they had a high degree of voice at the beginning of the school/arts partnership program, and this opinion did not change to any great extent during its implementation. Examination of four example questions relating to *student voice* (see one example at Figure A.2) suggests the existence of some complex relationships between the individual questions. Such irregularities should be viewed in light of the overall non-significant difference within the set of questions relating to *student voice*. While students felt there were improved opportunities to express ideas by the end of the school/arts partnership programs, they also felt a reduction in opportunities to express those ideas with adults. Within the other three example questions, there was (as was seen in the *student engagement* outcome) either a stable or slight trend towards improvement in scores for these questions.

Figure A.2 Pre- and post- program scores from student voice example question



125 Teacher, primary school participating in an Extended School Residencies project

126 Teacher, primary school participating in an Extended School Residencies project

127 Teacher, primary school participating in an Extended School Residencies project

128 Teacher, primary school participating in an Artists in Schools project

129 Teacher, primary school participating in a school-based exposure-to-art program

130 Teacher, primary school participating in an Artists in Schools project

131 Teacher, primary school participating in an Artists in Schools project

132 Teacher, primary school participating in an Artists in Schools project

Teachers, arts professionals and school leaders also completed an attitudinal survey of which one question asked respondents to indicate on a range from 'a lot' to 'none' the degree to which they felt their school/arts partnership program contributed to facilitating *student voice*. Respondents generally provided a positive response to this question, although some disagreement in opinion is noted. It is a matter of interest that this set of questions owned the widest variance in teacher responses of all five outcomes; this, and the discrepancies previously noted in student responses, suggests some participant difficulty in defining what is *student voice*.

Interview and Focus Group Data

A range of *student voice* related questions were posed to all participants during the focus groups for all school/arts partnership programs investigated. After coding the data, responses were categorised as either 'positive', 'neutral' or 'negative' by researchers. Table A.6 provides a summary of the analysis of these responses.

Table A.6 School/arts partnership programs contribute to student voice

	No.	Positive (%)	Neutral (%)	Negative (%)
Students	42	68	4	28
Teachers	11	100	0	0
School Leaders	10	90	0	10
Arts Professionals	5	80	0	20
Total	68			

As occurred in the analysis of student engagement interviews, students offered sincere responses that often lacked specific detail. However what students lacked in detail they made up for in frankness, being quick to identify those occasions they felt their opinions were not respected, or they felt controlled in what they were to learn and how they were to learn. *(Interviewer) Did you have choice about what to sing? (Student) No, not really.*¹³³ *Did you get to work at your own pace? (Student) Nup, not really.*¹³⁴ Table A.6 supports this observation; students were the group most likely to offer 'negative' comments in interviews on this topic while teachers, school leaders and arts professionals remained overwhelmingly positive.

The data indicated a strong trend for students to actively participate in the decision-making processes relevant to their school/arts partnerships. This was seen by a number of students as a welcome novelty. *(Student) You got to say what you wanted to make...and they'd say 'OK' and you'd go off and make it. (Interviewer) So this is different from what you'd normally do? (Student) Yep, we normally get told what to do. We don't get to choose.*¹³⁵ This 'curricular freedom', once allowed, was often enthusiastically and competently utilised by students, earning consistent praise from school leaders and arts professionals. *(What was impressive) was the kids involvement in driving the program. They'd choose the tale to tell in the multi-media program, then go home to speak to their families...*¹³⁶ This freedom was sometimes self-managed. *The children decided for themselves what they would need...they only went to (the teachers) if they wanted some confirmation...*¹³⁷ It also included some careful management by teachers and arts professionals, both in terms of helping students take on this responsibility. *We'd have some sessions where they (the teachers and artists) would say 'what do you want the most...'*¹³⁸

"A couple of kids who are usually quiet and withdrawn... were so artistic and bright and talented. They just came out. Their ideas and drawings were amazing."

Teachers and arts professionals also provided logistical support. *(The students would say)...oh, we want to do 'this' today, and the teachers would then find kids who wanted to do that...*¹³⁹ This sense of independence and self-directed learning was a highlight of the partnership for many students. *The kids loved it. In that last hour they don't get taught by anyone, they'd just go off and do their own stuff...*¹⁴⁰

133 Student, primary school involved in school-based exposure-to-arts program

134 Student, primary school participating in an Extended School Residencies project

135 Student, primary school participating in an Extended School Residencies project

136 Teacher, primary school participating in a school-based exposure-to-arts program

137 School leader, primary school participating in an Artists in Schools project

138 Student, primary school participating in an Artists in Schools project

139 Artist, primary school participating in an Artists in Schools project

140 Teacher, primary school participating in an Artists in Schools project

A number of school/arts partnership programs investigated gave students a belief that they owned the learning that was occurring. *You got to choose. Then you make an 'agreement' but it's your choice what you work on.*¹⁴¹ Many students viewed what happened within the programs as being of their own making. *(Interviewer) Did the teachers and artists give you the characters that you'd end up playing? (Student) No, we chose them ourselves...They told us if we want to do it we can, it's up to us.*¹⁴² This had repercussions for student self-esteem. *I had a lot of input. I only did my part, but I think it was lots.*¹⁴³ It also impacted on teachers' beliefs about facilitating ownership in the classroom. *I often reflect on the project, and I am constantly reminded of the ownership of the children in it. It was so strong...I don't think we have ever got to that level of children participation and ownership...this one stands out.*¹⁴⁴

During the teacher, arts professional and school leader interviews, participants were asked a range of questions aimed at eliciting opinions on how well school/arts partnership programs facilitated *student voice*. Responses from attitudinal surveys indicated that not all teachers felt the programs did this well, however few teachers, arts professionals and school leaders made comment on this during interviews. To the contrary, the three groups were consistent in their praise for the way students 'took control' of their learning, how they developed confidence to express opinions, and how they quickly displayed ownership of the school/arts partnership programs. These topics were not, however, often commented upon in focus groups. The interviews incorporated less than half the references to *student voice* compared to *student engagement* or *arts-related knowledge and skills*. Only *creative skills* drew less participant attention in the interviews.

The data consistently showed examples of school/arts partnership programs requiring students to actively participate; sometimes this was by providing a range of ways to join in. *Every child felt they had a significant role to play, a significant part. That actually took the pressure off some students who were on the shy side. They'd have an important role in, say the music.*¹⁴⁵ At other times it was by carefully supporting students to participate in ways they would usually avoid. *The students told me that they felt a number of their classmates felt uncomfortable getting up and speaking in front of people, but now they feel they can do that...*¹⁴⁶

During the interviews teachers often commented on the changes the 'mandated participation' feature of some school/arts partnership programs had on some students. This included improving their self-confidence. *The parents have said things like, 'My son... (this was a Vietnamese parent), ...my son, he wouldn't talk in front of strangers, now he talks.'*¹⁴⁷ It also included providing a mandate to give opinions. *A couple of those kids really lack confidence talking about anything, they're not particularly articulate about what they think and feel, they get really nervous. But (in the focus group) they really wanted to talk about the school/arts program, it was all voluntary, and for them it was a big deal, ...usually they wouldn't do it at all.*¹⁴⁸ Students were also provided with new avenues to control their own learning. *There were a couple of kids who are usually quiet and withdrawn, there are things I don't know about them. But (in the program) they were so artistic and bright and talented. They just came out. Their ideas and drawings were amazing.*¹⁴⁹

The sense of ownership in their learning that many students enjoyed through the school/arts partnership programs investigated was, in many cases, a process carefully managed by teachers and arts professionals. One method of management was to set parameters and provide exemplars to achieve 'controlled freedom.' *We'd try to set them boundaries, but give them examples to work with...*¹⁵⁰ Another was to develop 'agreements' with students. *One big outcome was (negotiation); each student would bring his or her ideas and be passionate about those ideas. There had to be a lot of negotiation and compromise. That type of process is wonderful pedagogy...*¹⁵¹ A third common strategy was to ensure students had the logistical support needed to undertake the programs they designed. *You had to plan it all out, what you were going to do, who you wanted to interview. Then the teachers could help you get the people you wanted.*¹⁵²

A consistent approach was to develop group work skills. *We got together, I think weekly?, and used a whiteboard to draw ideas on, the things we wanted...*¹⁵³ Students surprised teachers and school leaders with their capacity to be innovative when given opportunity to control their own learning. On occasions this insight changed teachers' approach in the classroom. *It was impressive...how creative they can be if you go with their ideas. It doesn't always have to be you (the teachers) coming up with ideas. So now, I'll give them choice, let them (work it out); I'd guide them, but let them choose what they want to do.*¹⁵⁴

141 Student, primary school participating in an Artists in Schools project

142 Student, primary school participating in an Artists in Schools project

143 Student, primary school participating in an Artists in Schools project

144 Teacher, primary school participating in an Artists in Schools project

145 Teacher, primary school participating in an Extended School Residencies project

146 Teacher, primary school participating in an Artists in Schools project

147 School leader, primary school participating in a school-based exposure-to-arts program

148 Teacher, primary school participating in a school-based exposure-to-arts program

149 Teacher, primary school participating in an Extended School Residencies project

150 Artist, primary school participating in an Artists in Schools project

151 Teacher, secondary college participating in an Artists in Schools project

152 Student, primary school participating in an Artists in Schools project

153 Student, secondary college participating in an Artists in Schools project

154 Teacher, primary school participating in an Extended School Residencies project

The evaluation provided consistent evidence of improved self-confidence resulting in improved student voice. In some cases this was as simple as empowering students to participate. *She is quite introverted, but got up on the stage and became a different person, a completely different person.*¹⁵⁵ In other cases it was about students *gaining confidence to actually participate in their own learning. Some kids were not keen to talk about it (their learning), but here they were keen and enjoyed it... which gives you another aspect of just how much they got out of it. Especially the ones who would usually be hyperventilating about talking about stuff, but here they were willing.*¹⁵⁶ Through the school/arts partnership program, students were often given unique opportunities to exhibit control of their own learning.

*They even came to a parents' representative meeting, one council meeting, to explain their vision, and later came to do a presentation of their design.*¹⁵⁷ The long term benefits of developing these skills were often commented on by students themselves. *We'd do it again (the program) because it helps kids to learn things that are useful in later life. (Interviewer) Like what? (Student) It's helpful to know how to act because its public speaking and that'd be really helpful to people in later life.*¹⁵⁸

Impact of School/arts Partnership Programs on Social Learning

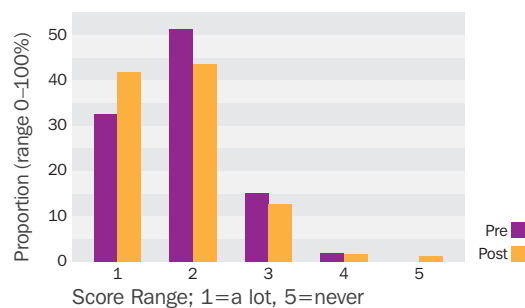
Survey Data

Social learning related questions in the attitudinal survey asked students to agree or disagree to statements such as "I get to develop my team work skills at school", "I feel safe with my classmates", and "I like working with other students". Statistical analysis of this set of questions showed no significant difference between pre- and post-program scores. Students felt they had a high degree of *social learning* at the beginning of the school/arts partnership program, and this opinion did not change to any great extent during program implementation. To examine this finding in more detail, four questions relating to *social learning* were explored.

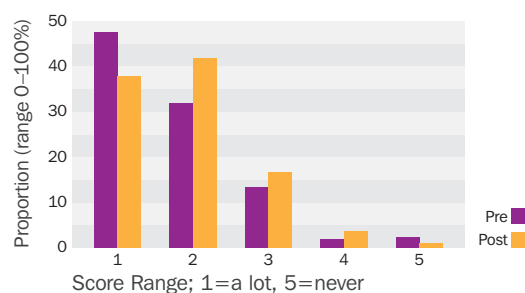
Responses to these questions indicate that some change in student attitude did occur during the school/arts programs, positively in the 'developing team work skills' and 'feeling safe' questions, and negatively in 'teachers helping' and 'enjoy working with students' questions. See Figure A.3. These individual question scores should be viewed in light of the overall non-significant difference within the social learning outcome.

Figure A.3 Pre- and post-program scores from social learning example questions

I get to develop my team work skills at school



I like working with other students



Teachers, school leaders and arts professionals also completed an attitudinal survey. One question asked respondents to indicate on a range from 'a lot' to 'none' the degree to which they felt their school/arts program contributed to participating students' *social learning* outcomes. While a very small sample size, the majority of respondents in this group responded positively, indicating that they regarded the school/arts programs investigated contributed 'a lot' or 'quite a lot' to participating students' social learning.

¹⁵⁵ School leader, primary school participating in an Artists in Schools project

¹⁵⁶ Teacher, primary school participating in a school-based exposure-to-arts program

¹⁵⁷ Teacher, secondary college participating in an Artists in Schools project

¹⁵⁸ Student, primary school participating in an Artists in Schools project

Interview and Focus Group Data

A range of *social learning* related questions were posed to all program participants during the focus groups for all school/arts partnerships investigated. After coding the data, responses were categorised as either ‘positive’, ‘neutral’ or ‘negative’ by researchers. Table A.7 provides a summary of the analysis of these responses.

Table A.7 School/arts partnership programs contribute to social learning

	No.	Positive (%)	Neutral (%)	Negative (%)
Students	51	80	14	6
Teachers	28	96	0	4
School Leaders	23	96	0	4
Arts Professionals	8	75	13	12
Total	110			

Participants were consistently positive in their interview comments concerning *social learning*. Any student negativity regarding this outcome touched on an issue that was, paradoxically, also seen as its strength. A feature of the programs was that they provided social learning environments which differed from what students were used to in school. *We were in a state of...y’know, it’s not a familiar environment, y’know?*¹⁵⁹ This created some tension – social learning in this environment was not always harmonious. *We’d been fighting all day about what to do... Ironically this provided opportunities for significant breakthroughs to happen. Then we figured it out and jumped on the computer and added all this stuff, and made it better.*¹⁶⁰ The consistent thread of discussion during interviews with students was that the school/arts partnership programs were a novel change from what they were used to and this was, in virtually all cases, a welcome novelty. *Was it challenging? Yeah, it was...it was great.*¹⁶¹

Similarly, teachers and school leaders were positive in terms of the *social learning* facilitated by the school/arts partnership programs. Teachers and school leaders consistently felt a feature of the program was the way in which students developed a sense of relying on each other for ways forward. *What really interested them was the cooperative element...*¹⁶² Teachers also saw students exploring identity issues within their peer group. *Students’ cultural knowledge and the development of an overall sense of themselves were all made possible through the programs.*¹⁶³ Teachers also reported strong social learning outcomes for themselves. *We had a professional development session...apart from anything, it’s a good bonding experience with the staff.*¹⁶⁴

In most cases, arts professionals had limited experience with the schooling environment, and thus provided a unique perspective concerning the way school/arts partnership programs within schools impacted on social learning. It was not always a happy story. There were reports about how difficult it was as a newcomer to build the types of relationships needed to model learning for students. For example, student experiences with previous school/arts programs created some tension when the arts professionals offered something different. *They were excited by the previous artists...we came along and did something different and there were some people who were pleased, but some who were defensive...*¹⁶⁵ The political environment of the schools was an issue in some cases. *(We) walked into some sort of rift, which they did their best to cover...*¹⁶⁶ Despite this, arts professionals comments consistently described one aspect of the programs that negated these difficult social tensions; working as a team, with a strong focus and good support meant that the groups learnt from each other as well as contributing to the outcome. As one artist remarked *...It’s simple...I loved the collaboration.*¹⁶⁷

“The other kids were looking up to him. This hasn’t happened to him before; he was usually the one struggling.”

The data consistently provided evidence that arts professionals gave students social interactions that differed from traditional teacher/student relationships, and these in turn provided some remarkable social outcomes. *He had some real difficulties in his life, and was academically challenged, behaviorally challenged, lots of things going wrong, but he spent two days with one of the artists and at the end he gave (the artist) a big hug. It was amazing, what this meant to (the student).*¹⁶⁸ Students benefited from interactions with peers as well – the novelty of school/arts partnership providing unique social opportunities. *(It was great to) get different opinions on how things should and shouldn’t be. We were year 11s, but it was great to get the year 9 and 10s opinions...to hear what they had to say.*¹⁶⁹ ‘Capable peers’ occasionally came from quite unexpected quarters. *He was really skilful, and went around teaching the others how to do it. He became quite proud of himself, and the other kids were looking up to him. This hasn’t happened to him before; he was usually the one struggling...*¹⁷⁰

159 Student, secondary college participating in a school-based exposure-to-arts program

160 Student, secondary college participating in a school-based exposure-to-arts program

161 Student, primary school participating in an Extended School Residencies project

162 Teacher, primary school participating in an Artists in Schools project

163 Teacher, P-12 college participating in an Artists in Schools project

164 Teacher, primary school participating in an Extended School Residencies project

165 Artist, primary school participating in an Artists in Schools project

166 Artist, primary school participating in an Artists in Schools project

167 Artist, primary school participating in an Artists in Schools project

168 Teacher, primary school participating in a school-based exposure-to-arts program

169 Student, secondary college participating in a school-based exposure-to-arts program

170 Teacher, primary school participating in an Artists in Schools project

Teachers were able to use issues covered in school/arts partnership program sessions to help address student behaviours away from the program. *We did a skit about leaving someone out, how they'd feel...and one day some girls were 'having a moment' and we could say 'remember the skit, how we thought (the other person) would feel'.*¹⁷¹ This impact extended beyond the individual level; on a number of occasions, school leaders commented that school/arts partnership programs modelled 'desired learning behaviours' well beyond the programs.

The school/arts partnership programs investigated provided a social structure for collaborative learning. *I remember one time asking someone for help, and then someone in my group asked the same question and I could do it... So if someone didn't know it, someone else would...*¹⁷² Students recognised this potential. *When you work together you can accomplish a lot of things.*¹⁷³ Students also learned how to use this potential. *(In a group) you had to have someone who was creative, and someone who was an easy-to-read writer, and someone who can think of ideas, and someone who was good at putting things together...*¹⁷⁴

For teachers, the school/arts partnership programs were beneficial in modelling cooperative learning. *(The program was) good for my relationship with the children. I didn't have to be the person helping them with something they were not interested in, struggling with. They could just talk (to each other) about what they were doing and have a casual chat as they go...*¹⁷⁵

The school/arts partnership programs had a cumulative effect in the classroom. *One of the big surprises, when you are under the pump, and you know (little) about what you are doing...these people come out of the woodwork who are motivated and you put everyone's little skill together and you end up getting there...*¹⁷⁶

Student interviews provided many examples of students being challenged by the school/arts partnership programs, particularly as the specific arts learning was often new. However, comments by students consistently reflected a social challenge presented by the unique nature of the school/arts partnership programs. *It was hard. I got given a lot of responsibility. I had to organise people, and get them into place, and write up lists of what to do. I had a lot of responsibility.*¹⁷⁷ An element of this social learning was dealing with 'an expert.' *It was an important learning experience for students to work with experts, to get an idea about difficult aspects of construction, to get an idea about design...that would have been a very good learning experience for them.*¹⁷⁸ The data also highlighted that teachers were often recipients of positive social learning impact. *(One of our goals) is to immerse ourselves in something new each year, and this (program) meets our goal professionally...it takes us out of our realm of comfort...*¹⁷⁹

171 Teacher, primary school participating in an Artists in Schools project

172 Student, primary school participating in a school-based exposure-to-arts program

173 Student, primary school participating in an Extended School Residencies project

174 Student, primary school participating in a school-based exposure-to-arts program

175 Teacher, primary school participating in an Extended School Residencies project

176 School leader, primary school participating in a school-based exposure-to-arts program

177 Student, primary school participating in an Artists in Schools project

178 Teacher, primary school participating in an Artists in Schools project

179 School leader, primary school participating in a school-based exposure-to-arts program

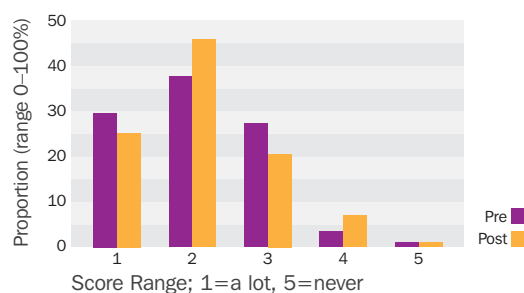
Impact of School/arts Partnership Programs on the Development of Creative Skills

Survey Data

Creativity related items in the attitudinal survey asked students to agree or disagree to statements such as "I can think up different solutions and ideas when I am problem solving", "I like learning new things", and "I enjoy working in groups to make stories, art, music or drama". There was no evidence of any statistically significant difference in student attitude to creative skills between the pre- and post-program responses. Students did however indicate a divergence from the trends of the *student engagement*, *student voice* and *social learning* aspects of the school/arts program. The median score (2.8) was comparatively low, and the variance (0.6) high when compared to the *student engagement*, *student voice* and *social learning* outcomes. In addition there was a far greater use of the whole range of scores on the measurement scale compared to the previous three outcomes. This indicated a wider range of attitudes to creativity by students; they were less likely to have a positive opinion of their own creative abilities than they were about their *engagement* in school, ability to have *voice*, and participation in *social learning*. To explore this result in more detail four questions were analysed individually (see an example of one at Figure A.4.)

Figure A.4 School/arts partnership programs contribute to social learning

I can think up different solutions and ideas when I am problem-solving



Consistently in these four example questions, students' highest rating on attitude to creativity dropped pre- to post-program, and correspondingly the second highest rating increased across this time span. This analysis is unable to attribute *causation*, however it may be speculated that the school/arts partnership programs investigated may have increased student awareness of what constitutes creativity, and this may have made students more circumspect in their attitudes.

Teachers, school leaders and arts professionals also completed an attitudinal survey of which one item asked respondents to indicate on a range from 'a lot' to 'none' the degree to which they felt their school/arts partnership program contributed to participating students' creativity. While small in sample size (16 teachers), responses indicated a marked difference between teachers' and students' attitudes regarding creative capacities. All teachers had the attitude that the program contributed to students' creative education 'a lot' or 'quite a lot'.

Interview and Focus Group Data

A range of creativity related questions were posed to all participants during the focus groups for all school/arts partnership programs investigated. After coding the data, responses were categorised as either 'positive', 'neutral' or 'negative' by researchers. Table A.8 provides a summary of the analysis of these responses.

Table A.8 School/arts partnership programs contribute to creative skills

	No.	Positive (%)	Neutral (%)	Negative (%)
Students	25	88	4	8
Teachers	6	100	0	0
School Leaders	1	100	0	0
Arts Professionals	1	100	0	0
Total	33			

During interviews students consistently struggled to comment on issues relating to this outcome, with passages of conversation like this quite common; *(Interviewer) Would you say you got to be creative in your program? (Student) Yeah (silence).*¹⁸⁰ Rather than indicating a reluctance to discuss creativity, the researchers felt that students' short and non-informative answers to these questions were often due to their difficulty understanding the concept of creativity. However, students made informative comments when asked less direct questions on this outcome, often linking creativity with actual 'making.' *We got to be creative... we got to make a CD with (the artist), we actually recorded it!*¹⁸¹

Teachers were more forthcoming, the data showing genuine pleasure and enthusiasm for the way the school/arts partnership programs helped their students explore and develop their creativity. *(The program let) them see how creative they could be, if they went with their own ideas...*¹⁸² It occasionally led to a change in teacher pedagogy. *It doesn't always have to be the teacher coming up with everything. So now I'd give them choice, let them sort things out...*¹⁸³ In certain cases teachers also gained an awareness of their own creative capacity. *(The project)...made me realise how I'm actually artistic in different ways. I'm not so good at actual making, painting or building, but am with the ideas...*¹⁸⁴

However, there was little reference to a range of characteristics of creativity in teachers' comments, but rather, a focus on the 'making' component – with a consistent 'being innovative in their thinking' trend. Teachers were generally positive about the way the school/arts partnership programs facilitated students' independent creative thinking, creating an impression that this was a novel outcome and not frequently seen in the classroom. There was also an awareness of the capacity of school/arts partnership programs to encourage cross-disciplinary creative outcomes. *It stemmed into story-writing skills. We'd write about the Artists in Schools (program), so this was really encouraging, we'd use it as inspiration for our writing and reading...*¹⁸⁵

Surprisingly, arts professionals rarely discussed their time with the students within the parameters of creativity. There were occasions when questions intended to explore the nature of creativity in the school/arts programs produced answers from arts professionals about associated issues, such as student outcomes in terms of a 'product', the artists' creative relationships with the students and the school, and reflections on differences between the school/arts partnership program and their own art-making. It was rare for arts professionals to actually discuss the qualities, processes and nature of creativity in terms of what they did with the students, to the extent that only one citation was found in the many arts professional interviews where creativity was explicitly discussed.

"The project made me realise how I'm actually artistic in different ways. I'm not so good at actual making, painting or building, but am with the ideas."

Originality was fostered by providing students opportunity to be free in their imagination as they considered possible solutions. *It was making it up as you go, it was just all sorts of ideas.*¹⁸⁶ Students would then apply that thinking into their actual art-making. *Everything on our teddy was our own idea...* *(Interviewer) So you got to be creative in your program? (Student) Yeah... 'cos we got to make up our own ideas for decorations.*¹⁸⁷ Divergent thinking was fostered in the school/arts partnership programs by encouraging students to consider multiple solutions for a problem. *We planned how to set out the area...it (the path) kind of weaves, and there's a place to sit, and it leads off to a building...* *(Interviewer) That was very creative (Student) I think so, yeah.*¹⁸⁸

180 Student, primary school participating in an Artists in Schools project

181 Student, primary school participating in an Extended School Residencies project

182 Teacher, primary school participating in an Extended School Residencies project

183 Teacher, primary school participating in an Extended School Residencies project

184 Teacher, primary school participating in an Extended School Residencies project

185 Teacher, primary school participating in an Artists in Schools project

186 Student, primary school participating in an Extended School Residencies project

187 Student, primary school participating in an Artists in Schools project

188 Student, primary school participating in an Artists in Schools project

This phenomenon was supported in the data from schools selected for in-depth investigation. Some students had their own style and approach while others tried to replicate the artists' examples. Students, nevertheless, actively learned by realising their ideas; if something didn't work, they had to find another solution. Overall, the students gained a deepened insight and understanding about having a go themselves at making something rather than replicating. It seems that as students' skills evolved, their individual styles started to emerge and this was in part due to being immersed in the art-making process. Students had been part of how to work in a creative environment and how to get started which developed confidence and encouragement to be creative. They were also learning to make a series of decisions and then getting used to making better decisions based on their experience.

The school/arts partnership programs investigated facilitated students' independent problem solving skills. *With the music you could have one sound and mix it together with another, and another...you would have all these sounds to use.*¹⁸⁹ Students could also seek appropriate assistance if necessary. *(Interviewer) You had to work out how to make the animals not fall down. Did you do this yourself? (Student) No, (the artist) helped us.*¹⁹⁰ Often, this process was supported by strategies such as brainstorming and workshopping. *You did a lot of planning.*

*Then you'd have to conference it with a teacher and see if it'd work.*¹⁹¹ These led students to finding new solutions to a problem by creatively applying existing concepts. *We could make lots of noise, because we were trying to make what it was like in a jungle with all the birds and stuff...*¹⁹²



Photo: Ponch Hawkes

Impact of School/arts Partnership Programs on the Development of Arts-related Knowledge and Skills

Survey Data

There were fewer *arts-related knowledge and skills* related questions in the attitudinal surveys compared to the other four outcomes. It was noted teachers, arts professionals and school leaders were in the most favourable position to comment on students' development of arts-related knowledge and skills. Arts-related knowledge and skills questions in the attitudinal survey asked students to agree or disagree to statements such as "I can express my ideas or feelings through art" and "I get to make my own ideas into stories, poems, music, art, film, drama, or dance at school". Data from this component of the attitudinal survey proved difficult to interpret; there was no evidence of any statistically significant difference in student attitude to arts-related knowledge and skills between the pre- and post-program responses. On a scale where '1' was the most positive score, student responses on this outcome were lower than the *student engagement*, *student voice*, *social learning* and *creative skills* outcomes (median 2.9); and as with the *creative skills* outcome, had a markedly wider variance (0.7) compared to the *student engagement*, *social learning* and *student voice* outcomes.

A sample of two questions from within the *arts-related knowledge and skills* outcomes were investigated further by researchers. These illustrate the difficulty of having students measure the level of their own learning and participation. In the first question ('expressing'), students' attitudes remained reasonably consistent between the pre- and post-program attitudinal surveys. This was markedly different with the second question ('participation'), where students indicated that their opportunity to make art reduced during the school/arts partnership programs. While this analysis cannot attribute causation, it could be speculated that student responses to the participation question highlights (1) a generally poor student exposure to *all* artforms within the scope of the usual school curriculum, and (2) the fact that the school/arts partnership programs often focused on one or two artforms. These scores should be viewed in light of the overall non-significant difference within the whole outcome.

Teachers, school leaders and arts professionals also completed an attitudinal survey of which one question asked respondents to indicate on a range from 'a lot' to 'none' the degree to which they felt their school/arts partnership program contributed to participating students' acquisition of arts-related knowledge and skills. While small in sample size there was an overwhelmingly positive response to this question.

189 Student, primary school participating in a school-based exposure-to-arts program

190 Student, primary school participating in an Artists in Schools project

191 Student, primary school participating in a school-based exposure-to-arts program

192 Student, primary school participating in an Extended School Residencies project

Interview and Focus Group Data

A range of 'arts-related knowledge and skills' specific questions were posed to all participants for all school/arts partnership programs investigated. After coding the data, responses were categorised as either 'positive', 'neutral' or 'negative' by researchers. Table A.9 provides a summary of these responses.

Table A.9 School/arts partnership programs contribute to 'arts-related knowledge and skills'

	No.	Positive (%)	Neutral (%)	Negative (%)
Students	84	80	8	12
Teachers	27	89	0	11
School Leaders	19	95	5	0
Arts Professionals	7	100	0	0
Total	137			

As was consistent with the other outcomes being assessed in this evaluation, students were the group most likely to offer negative comments about the impact of the school/arts partnership program on their development of arts-related knowledge and skills. (Interviewer) *Do you think you learned anything about acting from the program?* (Student) *Nope.*¹⁹³ However, this negativity was frequently related to issues about having to learn new skills; for example, after being asked what being in the choir had taught him, one student responded that it was the realisation that he liked drawing. (Interviewer) *Why?* (Student) *I prefer to draw... (it's) the notes, I can't remember the notes, the hard bits.*¹⁹⁴ What was more frequent from students was a genuine positiveness about the knowledge and skills that they gained from the school/arts partnership programs. Typical comments included; *I learned to act and we got to learn how to make instruments; and I learned how to do movement, and stuff.*¹⁹⁵ The detail lacking in younger students' comments was often balanced during interviews by older students' eloquence. (What did we learn?) *It's very interesting. We would focus on repetitive words and the voice we had to have, how it had to be deep, and to raise our voice at some bits. We had to learn to walk a bit farther, keep some distance between people. I think that...everyone learned something because they understood that Shakespeare writes in a certain way, he has certain concepts...*¹⁹⁶ This quote illustrates a depth of knowledge emanating from a particular program session, but was not dissimilar to many other school/arts partnership programs. The data provided evidence that at times students believed they achieved a deeper level of understanding through the approach used in the school/arts partnership program compared to the usual classroom setting. *Just seeing it out in the open, with actual people, their emotions and the way they interpret it, it really helped me understand it.*¹⁹⁷

Arts professionals often found they were surprised at the level of learning achieved by students. *I was really amazed by what the students did...*¹⁹⁸ They were buoyed by the skills students took from the programs. *What they can take away is a really valuable understanding of the things you need to know, the processes you need to go through...they are taking away those skills and they are going to do their own programs.*¹⁹⁹ Teachers realised arts professionals worked under difficult conditions in relation to students' wide range of antecedent skills. *I was surprised with the level of skills the students already had with multi-media tools.*²⁰⁰ Teachers admired the arts professionals' abilities to build both students' and teachers' skills. *The great thing about this set-up (school based exposure-to-arts program) is that you can be as safe as a church; you can choose with (the arts organisation) to do something where the existing depth of knowledge, it can be as shallow as anything!, and they will still turn up and build your skills as well as the students' skills.*²⁰¹ Teachers and students consistently voiced their respect for the skills that the arts professionals brought to the partnerships. *(The artist) was amazing, phenomenal skills at cartooning, in fact all his work was phenomenal.*²⁰² It was evident that the groups of participants held mutual respect for each other. *It was great, it was good to learn, good to work with the students, great to work with the school.*²⁰³ Quality learning happened during the partnerships.

A common thread of conversation in the interviews concerned the way the school/arts partnership programs often introduced students to new materials and technologies, in the process developing new knowledge and skills. *We spent the first two days learning about Wiki Space, and then we got to use cameras and the computer, working out effective ways to use them. I've never worked with cameras and booms and things...I learned heaps of things.*²⁰⁴ Program sessions had a particular, specialised and focused learning goal, which lead to focused sessions with actual outcomes. *When they (the arts professionals) leave, they leave a massive footprint...the skills that have been passed on. We can now pencil (these skills) into our other curriculum areas, the kids can now use film as a form of expressing in English and Social Science.*²⁰⁵

193 Student, primary school participating in an Artists in Schools project

194 Student, primary school participating in a school-based exposure-to-arts program

195 Student, primary school participating in an Artists in Schools project

196 Student, secondary college participating in a school-based exposure-to-arts program

197 Student, secondary college participating in a school-based exposure-to-arts program

198 Artist, primary school participating in an Artists in Schools project

199 Artist, primary school participating in an Artists in Schools project

200 Artist, primary school participating in a school-based exposure-to-arts program

201 Teacher, primary school participating in a school-based exposure-to-arts program

202 Teacher, primary school participating in an Artists in Schools program

203 Artist, primary school participating in an Artists in Schools program

204 Student, primary school participating in a school-based exposure-to-arts program

205 Teacher, primary school participating in a school-based exposure-to-arts program

Focusing on specific skills development resulted in specific skills achievement. *One word was repeated in a passage, like five times, the word 'watch'. Why is it repeated? We apply that (technique) now, it's passage analysis.*²⁰⁶

The data illustrated the positive impact an 'acknowledged expert' can have on students' development of knowledge and skills. *It was a challenge...in the workshop people were struggling... but the good thing was (the arts professionals) put it into different perspectives, and I thought 'I never thought of it like that'.*²⁰⁷ Demonstrating skills lead to student engagement and willingness to learn new concepts. *Prior to (the school/arts partnership program) I really had tried to understand Macbeth, but just seeing it out in the open with actual people, their emotions and the way they interpret it, really helped me a lot.*²⁰⁸ Artist-run workshops also broadened students knowledge of the artforms. *At first I thought ballet was just doing leaps and spinning around, but now the artist has shown me that it's about technique and movement in time.*²⁰⁹

It could be argued that there was an inbuilt success factor within the school/arts partnership programs investigated. By being chosen to undertake a 'special' program, students were pre-disposed to enjoy and gain educational rewards from its execution. Success was, perhaps in some degree, embedded in the school/arts partnership programs because in many cases they dealt with selected groups of students within a 'special' timeframe. The programs often used specialist materials that were introduced by expert leaders in arts venues and environments beyond the classroom. This culminated in an expectation of positive arts-based learning that in most cases became reality for students, and often for teachers. This phenomenon was not as apparent in large teaching situations, as opposed to small groups, which had the effect of often negating the 'special' flavour of the experience.

"...just seeing it out in the open, with actual people, their emotions and the way they interpret it, it really helped me understand it."

206 Student, secondary college participating in a school-based exposure-to-arts program

207 Student, secondary college participating in a school-based exposure-to-arts program

208 Student, secondary college participating in a school-based exposure-to-arts program

209 Student, primary school participating in a school-based exposure-to-arts program

Characteristics of Effective School/arts Partnership Programs

Interview and Focus Group Data

Questions relating to each of the five outcomes investigated were scattered throughout the semi-structured interviews. Students, teachers, arts professionals and school leaders were all asked to reflect on *how* and *why* improvements in these outcomes was (or was not) a result of school/arts partnership programs. Some participants were asked to reflect mid-program, but the majority provided retrospective reports. Responses were categorised as being essentially 'positive', 'neutral' or 'negative'.

Table A.10 Responses to questions about student engagement

	No.	Positive (%)	Neutral (%)	Negative (%)
Students	36	56	17	27
Teachers	14	100	0	0
School Leaders	10	90	0	10
Arts Professionals	11	82	0	18
Total	71			

Overall student engagement was the outcome most frequently discussed in the interviews (with close to 30% of all statements being in some way related to this outcome). Participants however discussed this outcome in quite different ways. *We wanted student engagement.*²¹⁰ *We stayed there like after we would act, we would go see what the other classes were doing so we had to stay longer but it was fun.*²¹¹ The participants aligned a number of characteristics with improved student engagement, many of which concurred with those identified in *Partnerships Between Schools and the Professional Arts Sector (2009)*.

Through the 'authentic encouragement' of student artworks, arts professionals contributed to improved levels of student engagement and teachers, who were most often the closest observers of artist-student relationships, took particular notice. Teachers described arts professionals as *authentic* in their praise and encouragement of student artworks, and clearly inferred that this led to improved levels of student engagement. It emerged that students were more likely to challenge themselves in art-making, and had a higher on-task focus, when arts professionals showed sincere interest in their work. It was noted that teachers themselves often lacked the same level of enthusiasm for student art processes and products. From this, it may be that students in school/arts partnership experience a higher level of esteem, in relation to their art-making, than might be found in the general school learning environment. On the other hand, the students may view the praise and encouragement more authentic because it comes from a professional artist rather than their teacher. It was noted that in most cases, artists involved in artists-in-residence programs do not hold teaching qualifications.

210 School leader, primary school participating in an Artists in Schools project

211 Student, primary school participating in an Extended School Residencies project

Increased engagement was a consistently noticeable outcome in the artists-in-residence programs selected for in-depth investigation. In these partnerships the ‘novelty’ of the artist was found to impact student engagement (‘novelty’ in a positive sense). It emerged that a sustained and deep involvement with arts professionals led to enrichment and the development of creative and arts-related skills over and above what was already provided by the school’s art teacher. The chance to interact with professional artists (i.e. the ‘cool’ factor), and the opportunity to learn from an art expert had a significant positive impact on student engagement. The arts professionals’ positive relationships with the students and their recognition and genuine valuing of student work positively affected student engagement.

Teachers and students involved in school/arts partnership programs selected for in-depth investigation were particularly positive about artists not ‘dumbing down’ content or language and engagement appeared to be enhanced when students were taken out of their usual environment. It was noted that the expectations of artists were not influenced by prior knowledge of students’ prior schooling difficulties. In fact, many habitually difficult students frequently rose to meet program expectations with ease, with the teachers and school leaders reporting increased confidence, risk taking, and improved study habits. The sustained periods of time spent with professional artists appeared to impact positively on the students’ attention to detail, their ability to persist and their capacity to reflect on their work.

Students identified ‘humour and fun’ as the key characteristic of school/arts partnership programs, leading to improved engagement. *It’s also fun when it’s funny. That’s a common thread with all of these sort of role-plays ‘cause it’s something we can laugh at.*²¹² This approach was seen to boost positive student attitudes towards learning, leading to improved engagement. While it was evident that students felt that their engagement in school/arts programs was enhanced through humour and fun, these were not characteristics discussed by the adults involved. No statements about this were recorded from teachers, arts professionals or school leaders.

A significant proportion of statements about improved student engagement specified ‘active student participation’ as influential and all of these statements came from student interviews. Art-making appears to be a key concern for students involved in school/arts partnership programs, with almost a third of all student comments about engagement focusing on this. Conversely, a lack of active participation in some school/arts partnership programs was the single most negative issue for students. While 45% of statements about active participation were positive, an equal number were negative. Positive statements praised the benefits of active participation in school/arts programs. *I love them, especially the ones where you get to get up and actually experience it.*²¹³ Negative student statements all lamented occasions where this was not permitted. *Um, I do remember that I was most bored when I was just sitting listening.*²¹⁴

In this way, both the positive and negative statements indicate that active student participation has an impact on student engagement. It is noted that not one of the statements relating to active participation came from teachers, arts professionals or school leaders involved in the school/arts partnership programs investigated.

Students’ own descriptions of school/arts partnership program activities undertaken reflected that the programs encouraged students to discover, explore and create. *Because like you were doing something really different cause you weren’t doing like in classroom stuff where you have to actually go out there and interview people and like talk to them and find information.*²¹⁵

In order to engage students in learning, school/arts partnership programs should be relevant to the participants beyond the classroom context and offer a sense of purpose. Researchers noted that all participant groups commented on relevancy and sense of purpose when interviewed; and that these terms were often used interchangeably. Two streams of thought were evident in interviews. The first related to the way that the programs provide students with a sense of long-term purpose. *It does kind of help towards our future.*²¹⁶ The second related to the way that the programs provide students with learning that is of immediate relevance. *(Interviewer) So how did this compare with what you usually get to do at school? (Participant) Just so different. It’s all about learning for your future, whereas this is something you could do now.*²¹⁷

Student Voice

Teachers, arts professionals and school leaders were seen to support students making key program decisions in the school/arts programs investigated. In the most effective programs, students worked alongside arts professionals in driving arts processes and products. Table A.11 shows the breakdown of the ‘positive’, ‘neutral’, ‘negative’ responses from the interview data analysis that related to issues about student voice.

Table A.11 Responses to questions about student voice

	No.	Positive (%)	Neutral (%)	Negative (%)
Students	24	75	25	0
Teachers	8	100	0	0
School Leaders	9	100	0	0
Arts Professionals	11	73	9	18
Total	52			

Opportunities for strengthening *student voice* in the school/arts partnership programs investigated was a matter of significance to students. Comments about *student voice* were overwhelmingly positive, demonstrating that the opportunities for *student voice* were well-met through the various school/arts partnership programs investigated.

212 Student, secondary college participating in a school-based exposure-to-arts program

213 Student, secondary college participating in a school-based exposure-to-arts program

214 Student, secondary college participating in a school-based exposure-to-arts program

215 Student, primary school participating in a school-based exposure-to-arts program

216 Student, secondary college participating in an Artists in Schools project

217 Student, secondary college participating in an Artists in Schools project

A high proportion of comments about students driving the school/arts partnership programs emerged from the interviews, the majority of which were classified as 'positive'. It is also evident arts professionals were instrumental in establishing the school/arts partnership programs that allowed students the freedom to guide arts processes and outcomes; in most cases, this was supported (and at times applauded) by teachers and school leaders. In those programs the arts professionals were largely viewed as taking risks themselves, in allowing students to lead the learning process. *It was very unusual in that when the two artists arrived they had no preconceived ideas of what they were going to be doing with the children, and so the entire program was led by the children.*²¹⁸

Student input was the single strongest theme to emerge from the interviews, representing 40% of statements about *student voice*. Program participants were generally conscious of inviting student contributions; this opportunity was of particular interest to student participants. The school/arts partnership programs selected for in-depth investigation consistently highlighted that student voice was a high priority among the teachers' and arts professionals' aims for the programs. Student voice in these programs appeared to have been very effectively achieved by allowing students' distinct perspectives to influence the outcomes.

Comments from some teachers involved in effective artists-in-residence programs indicated that the programs provided students with a voice by providing opportunities for freedom of expression and choice-making. Students involved in these programs felt independent, they were making their own decisions and were required to use their own criteria to drive their work. These students often wanted to discuss their art works and explain their rationale for particular choices.

It was evident that schools involved in effective programs with arts professionals were largely supportive of student-centred learning. *We don't come in and say, this is what you've got to do. The first job that the children have to do is decide what's the message that you are going to convey to the viewing public, and then they are encouraged to write some music for the presentation, compose the music using the software. And they have a major say in the choreography for the dance troupe.*²¹⁹

Student-centred learning was of particular interest to the students interviewed. Students were wholly positive in their comments about choosing, leading and directing learning in the stronger school/arts partnership programs investigated. Most notably, students expressed feelings of empowerment through contributing to the art process, as well a sense of strong connection with the finished art product (be it an artwork, exhibition or performance).

Social Learning

The evaluation found that arts professionals, community members, and other students all positively influence the social learning environment. With group work and community involvement at the core of most school/arts partnership programs investigated, social learning prospects were particularly high.

A range of *social learning* related questions were posed to all participants during the interviews for all school/arts programs investigated. Table A.12 provides a summary of the analysis of these responses.

Table A.12 Responses to questions about social learning

	No.	Positive (%)	Neutral (%)	Negative (%)
Students	29	93	7	0
Teachers	9	89	0	11
School Leaders	16	94	6	0
Arts Professionals	8	100	0	0
Total	62			

Most interview responses relating to *social learning* were positive in nature, indicating the importance of this outcome to all participant groups. In the more effective programs arts professionals and students regularly commented on the value of group work, with two thirds of each participant groups' overall social learning statements centering on this theme.

Students overwhelmingly responded that effective school/arts partnership programs provided opportunities to work outside their usual friendship groups. This, in turn, led to reported increases in student social learning. While some students were initially hesitant to work with unfamiliar peers, they were generally positive about these experiences post-program, with some respondents commenting that this was a highlight of the school/arts program. *And you get to be with different people.*²²⁰

The opportunity to work in multi-age groups emerged as an important aspect of effective school/arts partnership programs. Interview participants commonly attributed positive benefits from the programs investigated to the involvement of students from other year levels. Arts professionals found that, though challenging in the pedagogic sense, working with groups of students from different age groups was extremely beneficial to social learning. Not only were students provided with opportunities to negotiate leadership and compromise through these groupings; arts professionals were similarly exposed to new ways of shared learning. *I liked having the multi-age kids together.*²²¹

218 School leader, primary school participating in an Artists in Schools project

219 Artist, primary school participating in an Artists in Schools project

220 Student, primary school participating in a school-based exposure-to-arts program

221 Artist, primary school participating in an Artists in Schools project

Researchers noted that in effective programs, all school leaders provided positive interview responses in relation to community involvement. Involving the school and wider community was a notable aim of participating school leaders, and was often a driving factor in initiating school/arts programs. *I was committed to involving the school community...and the parents of the students (in the artists-in-residence program) as much as possible because these things have an obvious benefit to the school as a whole.*²²²

Creative Skills

A range of interview questions aimed to measure both the impact of school/arts partnership programs on creative skills, as well as characteristics that led to improved creative skills for students and other participants. Table A.13 provides a summary of the analysis of these responses.

Table A.13 Responses to questions about development of creative skills

	No.	Positive (%)	Neutral (%)	Negative (%)
Students	10	90	10	0
Teachers	1	100	0	0
School Leaders	2	50	50	0
Arts Professionals	2	100	0	0
Total	15			

Creative skills were not significantly discussed in the interviews and none of the participating groups appeared to be particularly concerned about characteristics that lead to creative skills. Students provided the only valuable insight in this area – that in effective programs, students frequently brainstorm creative solutions as part of a teamwork approach.

Student choice emerged as the key influencing characteristic on creativity. Students were given ample opportunity to make choices about their art-making in the programs investigated. Artists involved in artists-in-residence programs generally encouraged students to raise questions or to speculate, explore options or make suggestions. They modelled creative approaches and behaviours.

Creativity was not a driving factor for participating schools investigated, and was seldom discussed by teachers or school leaders. It is, therefore, unclear whether it was widely believed that student choice influenced creativity. Students certainly made this connection, with 80% of their statements about creativity aligning with the level of choice they were given in the art-making process. *And you could make your own music and things.*²²³ Overall, students reported very high levels of choice, which may have led to improvements in creative skills.

Arts-related Knowledge and Skills

A range of interview questions were posed to participants with the aim to measure *how* and *why* school/arts partnership programs resulted (or did not result) in observable improvements in arts-related knowledge and skills. Table A.14 provides a summary of the analysis of these responses.

Table A.14 Responses to questions about development of arts-related knowledge and skills

	No.	Positive (%)	Neutral (%)	Negative (%)
Students	19	74	5	21
Teachers	11	100	0	0
School Leaders	3	100	0	0
Arts Professionals	6	67	0	33
Total	39			

Survey participants provided limited information in response to questions about arts-related knowledge and skills. From the responses available, it is clear that students in effective school/arts partnership programs are given opportunities to learn and utilise established artistic conventions in their own art-making. In the most effective programs, students were encouraged to become active participants in creating and making artworks, and were supported by teachers and arts professionals to develop their arts skills and processes.

The development of arts-related knowledge and skills was of particular interest to teachers. Teachers were wholly positive in their descriptions of approaches that led to arts-related knowledge and skills. Students were less so, with a higher proportion of comments classified as negative by researchers. It should be noted that the majority of negative responses arose from one school/arts partnership program where it was reported that there was a distinct lack of practical modelling by the arts professionals.



Photo: Ponch Hawkes

222 School leader, secondary college participating in an Artists in Schools project

223 Student, primary school participating in a school-based exposure-to-arts program

While active participation emerged as a characteristic leading to improved student engagement, it was also attributed to improving arts-related knowledge and skills, with the impact extending beyond students. The arts-related knowledge and skills of teachers, arts professionals and community members were equally affected by active involvement in the school/arts partnership programs investigated. Researchers noted that all comments referring to the relationship between active participation and arts-related knowledge and skills were positive, and that students were particularly vocal about this relationship. *When we did King Lear last year and because it was a workshop, 'cause we were actually in it and we had to, we were put on the spot it was good. And we had to, we got to act, we got to feel the sense of what the actors were thinking not just what Shakespeare thought. It was a really good experience.*²²⁴

“...we got to act, we got to feel the sense of what the actors were thinking not just what Shakespeare thought. It was a really good experience.”

Students, who had prior classroom experience in a given artform, whether through previous school engagement or extra curricular exposure, were more likely to discuss improvements in their arts-related knowledge and skills as a result of participation in school/arts partnership programs. Many students attributed their perceived arts-related learning to their prior knowledge of the program artform. Most of these statements identified a positive correlation between prior and present experience on learning. Those making negative comments (25%) tended to argue that students' arts-related knowledge and skills could be stunted if they had inadequate prior exposure to the program artform. *(Interviewer) Why do you think they found it hard? (Participant) Because it's embarrassing...And some people had never done it before.*²²⁵ This sends a clear message to schools that the impact of these programs can be significantly enhanced when students have had frequent and regular exposure and experience in a given artform.

224 Student, secondary college participating in a school-based exposure-to-arts program
225 Students, primary school participating in an Extended School Residencies project

The Role of Teachers, Arts Professionals and School Leaders in Effective Programs

Teachers

During interviews with students, arts professionals, school leaders and teachers themselves, researchers asked a series of questions which aimed to investigate how effectively teaching staff participated in their school/arts partnership programs. Table A.15 provides a summary of the 'positive', 'neutral' and 'negative' analysis of these comments.

Table A.15 Responses to questions about teacher leadership and participation in school/arts partnership programs

	No.	Positive (%)	Neutral (%)	Negative (%)
Students	10	70	0	30
Teachers	35	57	20	23
School Leaders	11	64	18	18
Arts Professionals	11	36	37	27
Total	67			

By actively participating in the school/arts partnership program activities, teachers became more appreciative and aware of the intentions of the arts professionals. Some teachers deepened their understanding of their students' particular strengths and talents, and were able to witness first hand the way in which the program enhanced students' knowledge and experiences. On some occasions, this included how the school/arts partnership programs provided transformative experiences for participants.

In many schools a key focus of the artists-in-residence projects was to provide learning opportunities for all staff, including the staff support officers who work closely with students with particular needs. They wanted teacher development. *They wanted teachers to be able to do the stuff we were doing once we left.*²²⁶ In most of the effective partnerships, the program was connected back to broader classroom themes and topics, and provided stimulus for work in other subject areas. In a number of instances there was an emphasis on development of literacy skills.

A common theme that emerged throughout participant interviews was the role of the coordinating teacher in managing the implementation and logistics of the school/arts partnership program. An essential function and role of the teacher was to use effective communication and negotiation skills to ensure that the program was successfully implemented. *Great, (the teacher) totally took the project on, and was absolutely project managing from the ground in terms of timetabling... it was a constant negotiation (of) timetabling of new staff, it changed weekly.*²²⁷

226 Artist, primary school participating in an Artists in Schools project
227 Artist, primary school participating in an Extended Schools Residencies project

In effective school/arts partnership programs teachers continue to supervise, manage and discipline students as needed during program sessions conducted by arts professionals. *They were supervising and occasionally disciplining, which is so nice to be in the position of working with kids but not being responsible for how they behave, and they were fine.*²²⁸ A primary role of the artist in most artists-in-residence projects is to facilitate arts activities that involve students in an arts process. As teachers possess greater knowledge regarding individual students' behaviour and learning needs, an essential role of the teacher was to enable the artist to work effectively, by focusing on behaviour management and some directing of learning, to support the arts professional to implement the program.

In many effective school/arts partnership programs teachers took an active role in shaping the potential program, drawing on classroom-based evidence of particular student needs to help focus the program.

Arts Professionals

Researchers asked all participant groups interviewed, a series of questions relating to the roles, function and characteristics of arts professionals in effective school/arts partnership programs. A summary of the analysis of these responses is outlined in Table A.16.

Table A.16 Responses to the arts professionals play a role in effective school/arts programs

	No.	Positive (%)	Neutral (%)	Negative (%)
Students	19	58	26	16
Teachers	18	78	11	11
School Leaders	19	95	5	0
Arts Professionals	17	65	24	12
Total	73			

Arts professionals in successful school/arts partnership programs were able to impart specific artistic skills to students, resulting in students feeling a sense of empowerment and confidence in their own abilities. *I learnt things that you wouldn't, like the scale and the layout I wouldn't know back then, but now I do 'cause it helps with all my subjects. It helped a lot.*²²⁹ And from another student *...(The artist) showed us how to use the materials and how to structure the play.*²³⁰

A common theme that emerged throughout interviews was that a characteristic of an effective arts professional was the flexibility and ability to facilitate genuine learning experiences for students; experiences that capitalised on students' learning needs and interests and allowed room for students to make decisions. *I think what really struck me when we first met with (the artists), it was at the start of the term and the performance was at the end of the term, and they quite openly said "Well we don't know what it's going to look like. We don't know."*²³¹

In many schools, the school/arts partnership program's ability to move away from more 'traditional' modes of curriculum delivery had a significant impact. *The open-ended process used by the artists to create and develop workshops built a rapport with the staff that included deep reflection to assist the next step of development to gain best outcomes for all of the students in the workshop.*²³²

Furthermore, arts professionals had high expectations of students. *Artists, unencumbered by any historical relationships with students, asked and expected to work with us, and the students did, surprising everyone by leaping way beyond their conventional patterns. This was one of the most often repeated joys of this (artist in residence project).*²³³

Students who participated in the school/arts partnership programs investigated were able to engage directly with arts professionals, building meaningful working relationships based on respect for their significant art-making skills. *They were all experts in different things.*²³⁴ Many arts professionals 'struck a particular chord' with students based on their demonstrable art talents. *I didn't like to draw until I met (the artist) who inspired me.*²³⁵ A certain cult following emerged. *She rocks! Arlene Texta Queen is my favourite Super Hero apart from Miss Australia... I had a great time.*²³⁶ Insight into the artists' creative process made students feel they were hearing special information, an artist unveiling their secrets. *We got to work with artists and we got better understandings of what was actually happening in their artworks, like what they were thinking and how they were feeling when they were doing it...*²³⁷ *It gives you a different understanding about artwork – it makes you think differently.*²³⁸ This insight coupled with the fact that they were working with a professional artist made students in an artists-in-residence project feel they had been elevated to a distinguished league of co-creators. These feelings of inclusion and exclusivity directly impacted the success of the school/arts programs for a number of students.

231 Teacher, primary school participating in an Artists in Schools project

232 Arts administrator, specialist school participating in an Extended School Residencies project

233 Teacher, specialist school participating in an Extended School Residencies project

234 Student, primary school participating in a school-based exposure-to-arts program

235 Student, primary school participating in an Extended School Residencies project

236 Student, primary school participating in an Extended School Residencies project

237 Student, primary school participating in an Extended School Residencies project

238 Student, primary school participating in an Extended School Residencies project

228 Artist, primary school participating in an Artists in Schools project

229 Student, secondary college participating in an Artists in Schools project

230 Student, primary school participating in an Artists in Schools project

School Leaders

Table A.17 outlines the results of the 'positive', 'neutral' and 'negative' participant responses that relate to the special roles, functions and characteristics of the school leadership team in effective school/arts partnership programs.

Table A.17 Responses to the school leadership team play a role in effective school/arts partnership programs

	No.	Positive (%)	Neutral (%)	Negative (%)
Students	1	0	0	100
Teachers	1	100	0	0
School Leaders	15	100	0	0
Arts Professionals	7	29	43	28
Total	24			

Participant interview responses revealed limited information in relation to the characteristics of the school leadership in facilitating effective school/arts partnership programs. One central theme that emerged was the school leaders' perceived interest, connection and opinion of the arts and how that impacted on the programs investigated. In successful programs, comments from school leaders indicated a respect for artists and artistic practice, an understanding of the importance of art education, and of how the school/arts partnership program could benefit students and the school community.

In these schools, teachers and arts professionals were strongly supported, and the general presence and interest level of the school leader was apparent and consistent. *(The school leader) is very aware of the fact that art is an intrinsic human need in the comments he makes...a child may not be strong in English, in particular written expression, but in art they may soar...we are not all maths, English, science people.*²³⁹ From this comment it is clear that the school leader of this school recognised that art was an important subject to aid in students' lifelong health and well-being.

In successful school/arts partnership programs investigated the school leader saw the value of the arts professional's manner of imparting skills, techniques and arts knowledge to students. Furthermore, the school leader directly witnessed the work of the arts professional and the impact on the students. *The project enabled a small group of students to work intensely with an expert film maker, (something) that we could not normally afford at a school level to such a degree. Every time I popped over to check on their progress, the students were immersed in storyboarding, filming, editing and reviewing their projects...the engagement of these students back in their classroom had a positive effect.*²⁴⁰

A central theme in successful school/arts partnership programs, was the notion that the school leadership team was open to new approaches to learning and teaching, including integrating the arts into other key learning areas as a mechanism for engagement and richer learning. In these schools, the leadership team was open to flexible timetable arrangements, and enabled students the opportunities to work and learn in different environments.

At the conclusion of some programs, some school leadership teams have seen the value of the new ideas and approaches which resulted from the program and have implemented change in the curriculum to bring arts further into the forefront of student learning. *Importantly, the success of the project has led to a continuing theme of the arts as part of grade six student transition. In 2010 we are planning to run a world cup sports competition for primary school and use photography as a medium to communicate the theme of change, aspirations and self-belief. The (artists-in-residence) project also helped facilitate a curriculum review in the Arts and Technology learning area which is being carried out in 2010. Importantly, it became a catalyst for the school to look at how to integrate learning across a number of key learning areas. The project also facilitated a real example of project-based learning that is not confined to set periods of 70 minutes, and enriched our teaching practice.*²⁴¹

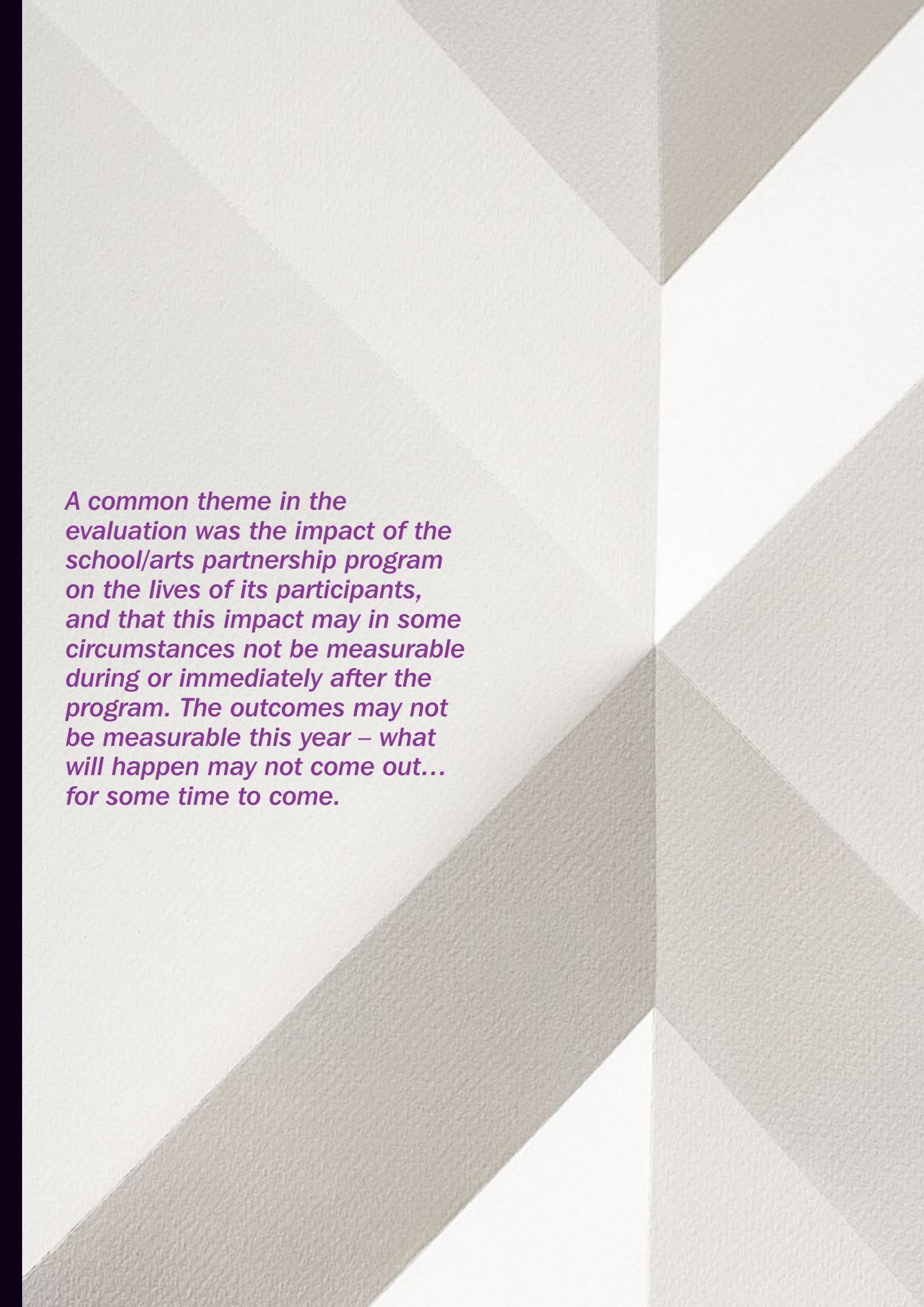
A common theme in the evaluation was the impact of the school/arts partnership program on the lives of its participants, and that this impact may in some circumstances not be measurable during or immediately after the program. *The outcomes may not be measurable this year – what will happen may not come out...for some time to come.*²⁴²

239 Teacher, primary school participating in an Extended School Residencies project

240 School leader, P-12 college participating in an Artists in Schools project

241 School leader, secondary college participating in an Artists in Schools project

242 Teacher, primary school participating in an Extended Schools Residencies project



A common theme in the evaluation was the impact of the school/arts partnership program on the lives of its participants, and that this impact may in some circumstances not be measurable during or immediately after the program. The outcomes may not be measurable this year – what will happen may not come out... for some time to come.

Arts Victoria is the
Victorian Government
body dedicated to the arts.
To find out how Arts Victoria
supports Victorian artists and
the arts sector, visit our website:
arts.vic.gov.au

ARTS VICTORIA
Level 6, 2 Kavanagh St
Southbank 3006

Telephone: 03 8683 3100
Freecall: 1800 134 894
(Regional Victoria only)
Fax: 03 9686 6186

artsvic@dpc.vic.gov.au

Arts Victoria publications
are available in alternative
formats including electronic,
large print, audio and Braille.
Please contact Arts Victoria to
request alternative formats.

If you have difficulty understanding
this information, or would prefer to
speak to Arts Victoria staff in your first
language please contact Translating and
Interpreting Services (TIS) on 131 450
and ask to be connected to Arts Victoria.

**ARTS
VICTORIA**

