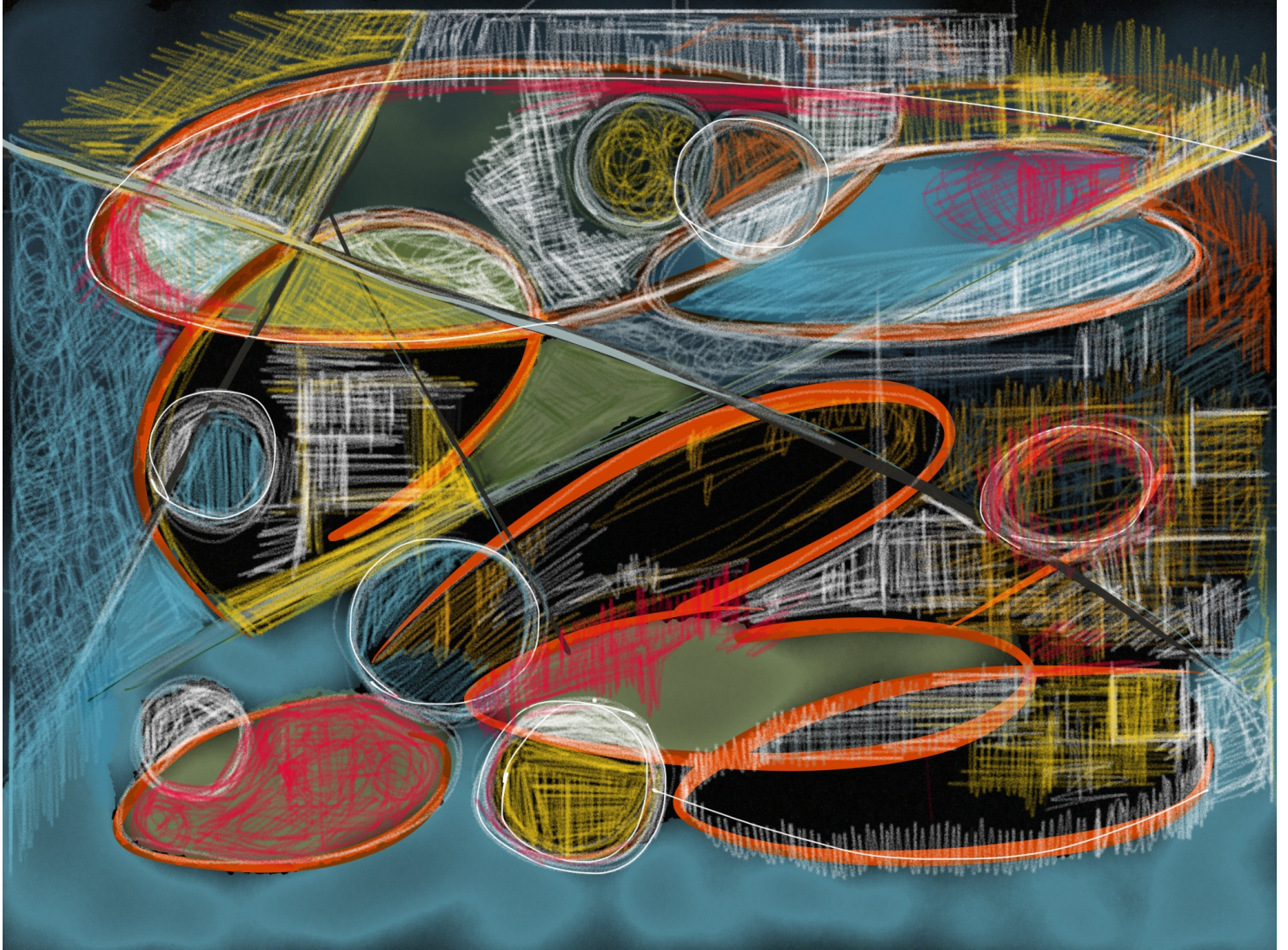


Journal *of* Artistic



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JACE is an inter/cross/multidisciplinary journal in its reflection of teaching and learning contexts in the arts, and seeks to present a range of artistic and creative education practices. It has been a space for educators, practitioners and researchers to create, evaluate, analyse and hypothesise issues in artistic and creative education in a range of educational contexts internationally for over ten years. This year we have this, our celebratory edition and an open-themed one scheduled for late November. JACE is supported and published by the Melbourne Graduate School of Education, as an English language journal that promotes relationships between the arts and education, while addressing issues in, through and across artistic and creative education sites. JACE can now be found at <https://jace.online> and archives are located in the PANDORA Web Archive at <http://pandora.nla.gov.au/tep/73905>

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Journal of Artistic and Creative Education

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Editorial



Welcome to our special 10th birthday edition of the Journal of Artistic and Creative Education (JACE). We'd like to introduce ourselves as the new editors (see our bios below) and to tell you a little about JACE- past, present and future. As well as celebrating ten great years of past achievements, our latest edition marks some exciting changes with the journal. We are honoured to have been appointed to steer the journal forward and we have some very exciting ideas for 2018 (we'll let you know about them in the near future). Secondly, JACE is now a fully-fledged Open Access journal and, thanks to the support of the Melbourne Graduate School of Education (MGSE) it is now hosted by Open Journal Systems. As always access is free, and we will let you know as each new edition becomes available. There will be two editions a year; including a special themed edition and an open-themed one as well. This year we have this, our celebratory edition and a open-themed scheduled for late November, 2018.

As an inter/cross/multidisciplinary journal that reflects teaching and learning contexts in the arts, we are keen to publish and share practice and research that explore the relationships between education and the arts while presenting a range of artistic and creative education practices. This includes ways in which arts based and praxis oriented issues across a diverse range of educational contexts through visual/textual forms can be explored.

Now over a decade old, under the banner of the Melbourne UNESCO Observatory of Arts Education, we will continue to explore national and international issues of cultural sustainability, artistry and creativity in contemporary research and teaching and the interface between them.

A little bit of JACE history ...

The first edition of JACE was produced in 2007 under the editorship of Dr Wesley Imms. In 2013, Dr Christine Sinclair took over editing the journal, with Wes coming back to this role in 2016. We have also had guest editors such as Neryl Jeanneret, Head of Music education in the MGSE, Chris Sommerville (Melbourne Grammar School and the University of Melbourne) George Belliveau (University of British Columbia) and Purnima Ruanglertbutr (University of Melbourne). We thank all past editors, and guest editors, for their stewardship of the journal and Professor John O'Toole for his inspiration in getting JACE off the ground.

In his first editorial, Associate Professor Wes Imms wrote in regard to the need for the journal:

"Creativity has long been lauded as foundational to a child's social and educational development. During the first decades of the past century Wallas (1926) argued that creative thinking needed to be actively taught and John Dewey (1932) advocated an educational philosophy with the nurturing of creativity as its central theme. The 1960s witnessed a swathe of creativity-focused research, ranging from attempts to empirically define it (Guilford, 1968), quantitatively measure it (Torrance, 1967), and qualitatively assess its value in educational practice (Clifford, 1964). With such a long history, and due to the persuasiveness and quality of that discussion, it comes as no surprise that creativity has recent reappeared in a number of Australia's state curricula in recent years".

Looking back to look forward ...

Now a decade later, do these words still have currency and what is the position of creativity when it comes to Arts education and vice versa? More broadly, what is the position of creativity and artistry in education within Australia and beyond? We pondered over such questions when working on this, our first edition.

Given it was an anniversary publication we decided to look back through the eighty or so previously published articles and selected one or two representatives from each edition. We then approached the original writers and asked them if they would be interested in reading back over their work with a critical eye and to subsequently write a reflection based on their article. Would they still hold the same views they did back when the article was originally published? Has the discourse moved on? What new discourses and challenges does the subject matter of the article bring to the fore today?

Without exception each writer was delighted and eager to contribute and we thank them very much for taking on this (perhaps) somewhat novel challenge. We sincerely hope that you find the reprinting of these articles to be either a chance to connect with one(s) you may have missed first time around, or a chance to re-engage with this material once again. We also hope, that like us, you will be fascinated to read how the authors' thoughts have changed (or have only strengthened) over time.

Happy ten years to our JACE readers and here's to the future of the journal and to artistic and creative education!

Regards,

Dr Richard Sallis and Dr Kathryn Coleman (Editors)

Meet the New JACE Editors



Kathryn Coleman (B. Art Ed, M. Art Admin (Hons), PhD) is an artist, researcher and teacher based in Melbourne. She is the Australasian representative on the Board of Directors of Association of Authentic, Experiential and Evidence Based Learning (AAEEBL) and World Council Representative for the South-East Asia Pacific Region for the International Society for Education through Art (InSEA). Her work focuses on the integration of digital pedagogies and digital portfolios for sustained creative practice and assessment. Kate's praxis includes taking aspects of her theoretical and practical work as a/r/tographer to consider how practitioners, teachers and students use site to create place in the digital and physical. Her PhD was the first fully online thesis as digital portfolio submitted at The University of Melbourne, where Kate is a lecturer in Visual Arts and Design Teacher Secondary Education at the Melbourne Graduate School of Education.

<http://kathrynsaracoleman.weebly.com>



Dr Richard (James Thomas) Sallis (B.Ed, M.Ed, PhD) is a senior lecturer in arts education in the Melbourne Graduate School of Education (MGSE) at the University of Melbourne (UoM). His Masters 'Masculinities and Drama', was the recipient of the Freda Cohen Award for the 'Most meritorious Masters thesis in education' (2005) and Fred Knight Research Scholarship (2005). He was the 2012 recipient of the American Alliance for Theatre Education, Distinguished Dissertation Award for his PhD 'The Drama of Boys: an ethnographic study and its performance'. Richard is a member of the Arts Education team within the UNSECO Observatory for Arts in Education at the UoM and the joint editor of the MGSE publication JACE (Journal of Artistic and Creative Education). Within the MGSE, Richard is the Program Coordinator of its Breadth course, the joint coordinator of the Master of Teaching Primary -Arts and the coordinator of the M.Teach Primary Capstone experience. Richard is the Chair of the Theatre Board of the UoM. He is a Trustee of the Australian Children's Theatre Foundation (ACTF) and a Board member of the Arena Theatre Company. He is a Life member of Drama Victoria and the current Director of Publications of IDEA (International Drama/theatre and Education Association) with a particular focus in the Asia-Pacific region. He is an arts curriculum writer and regularly works in this capacity with the Victorian Curriculum and Assessment Authority (VCAA).

JACE Call for Papers, 2018

JACE invites contributions to its first Open Access Publication in 2018

<https://jace.online>

For our next edition (Volume 12, No.1, 2018) we invite contributions that explore the **landscape of artistic and creative education in 2018**.

The UNESCO Seoul Agenda (2010) calls for “a concerted effort to realise the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and life-long learners of all ages” (p.2). With this agenda in mind, the Melbourne UNESCO Observatory of Arts Education and JACE Editors invite contributing authors to consider the discussions that emerge from this position and the landscape in which you practice. As the landscape continues to shift, grow, melt and be harvested, cut back, depleted, re-planted and to regrow - creative and artistic education finds itself in both a precarious position in some spaces, and more hopeful and sustainable sites of enrichment in others. This our first issue in Open Journal Systems (OJS), extends the concept and metaphor of the landscape in artistic and creative education to our colleagues and communities, and asks you to explore the emerging issues felt, realised and opened as a result of the UNESCO Seoul Agenda. These concepts of the precarious, and the sustainable can be discussed through critical dialogue in visual and theoretical papers, conceptual and practice driven articles or advocacy essays that have a call to action or raise awareness of artistic and creative education in your social, environmental, political and cultural site.

Provocations that provide points of entry or departure for papers include, but are not limited to:

- *Engaged and creative communities*
- *Creating cultures of inclusion*
- *Innovations and emergences*
- *Intersections and overlaps*
- *Voices in policy, positions and practices*
- *Local, national and global issues*
- *Pedagogies and practices*
- *Curriculum and assessment*

Deadlines:

31 May 2018: submission of full manuscript to be uploaded into <https://jace.online> for double-blind peer review. Please see submission guidelines on our website including style guide, formatting and word length.

31 October 2018: Reviews sent to authors for revisions (dates for papers to be uploaded and final manuscript submission TBC)

30 November 2018: JACE Volume 12 Number 1 2018 published

More information for authors, reviewers and libraries can be found at <https://jace.online>

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Ace in the hole with Alice: Arts and play in twenty-first century education

John O'Toole

Abstract

This paper firstly identifies some educational anomalies that occur in conventional schooling systems, and the marginalised position of both arts and play in those systems. It then goes on to identify and describe some uses of arts education with marginalised communities and people with disadvantages, and speculate on the possibilities the arts offer that are largely not taken up in orthodox schooling contexts. The author proposes a theoretical model linking arts and children's play, and uses this to explore what he terms 'the common aesthetic' of contemporary life. This then forms the basis for a further exploration of teaching itself as an aesthetic activity closely connected to this common aesthetic, and the need for that to be better understood in the training of teachers, and also the training of artists.

This paper will be a bit playful, and I hope that it will be a bit artful too. It was originally given as a keynote, and in a presentation to a symposium called Dialogues and Differences it seemed to me inappropriate to present a monologue, which is what a keynote normally is. Accordingly, I involved the audience a couple of times actively both in discussing with each other, and in responding in unison to some prompts I raised. I attempted further to create a dialogic structure by using a powerpoint presentation in a visual/verbal dialogue, with the visuals commenting ironically on my verbal exposition. Now I am confronted with the irremediably monologic form of a journal article (though I suppose readers could write a rejoinder if you have the energy and the patience to wait for the next issue of JACE), and I must ask the readers to forgo the dialogue, or just imagine it... and preferably, find a volunteer to read together the transcript of classroom dialogue which is still embedded in this paper as script.

For most of my career I have been a teacher, much of it in working-class inner-city schools. From that experience I learned that in teaching, dialogue is a lot better than monologue. I have also spent some years as an actor and writer for theatre in schools. From that, I learned that if you are going to involve the audience in active participation, you have to do it early, before they get settled – and you have to make it unthreatening, painless and simple. So if I want to break up this monologue and make it the tiniest bit dialogic, I'd better do it now! This is the point where finding a volunteer to help you, and together reading aloud the transcripts below, will significantly enrich your understanding of the whole of this paper.

I am going to ask you in a very tiny way to experience and analyse two moments from Australian school classrooms (O'Toole 1991:11-14). I wasn't the teacher in either of them. You don't have to find a friend to do learning - which is what this paper is all about. Please read, aloud if you are not reading this in an embarrassingly public place, and preferably with your volunteer co-reader, a short piece of script, transcribed from two lessons in the same subject, which was SoSE (what they call HiSE in NSW, and what we used to call geography and history). Both lessons are doing much the same thing, identifying and defining what the children know about the important elements of their community. Both deal with knowledge in an ordered, systematic way. The first involves Year 6 children, eleven year olds.

The script alone is a poor record of the complex event that is a classroom, but readers do not need a lot of contextual background here. It's a very ordinary lesson, there's nothing special or unusual about it, and you can probably imagine the classroom quite easily. If you are embodying the script with a colleague, will one person please take T, the teacher, and the other read P, which is the pupils' part of this dialogue.

T: [sarcasm] Isn't that amusing! So we need a town, and what's a town, Lyn?

P: People living together, roads, houses and shops.

T: OK, so the Company has to build a town for the people to live in. But if your parents were to go there what would they need? Sit down, Neil!

P: A car.

T: Yes.

P: Shops.

T: Yes.

P: Schools.

T: Yes.

P: Transport.

T: Yes. What do you think would be the main transport?

P: Railway.
T: Yes. Hands up those who think rail would be the major form.
P: Planes?
T: Hands up those who think planes... yes so we need an airport too. Do you have any other needs.
P: Schools.
T: Yes.
P: Toilets.
T: Right. But there's one very essential need no-one's mentioned.
P: Clothes.
T: No, another one.
P: Petrol pumps and things.
T: No. It starts with 'R', the one I'm thinking of. Edward?
P: Rivers. [Audible sigh from the class.]
P: Water supply.
T: What else would be needed, Mara? What do you have to say that's so important to be rude, Chris?
P: [giggles] I just said he's cute.
T: Carry on Mara.
P: Place to live, place to shop.
T: Are there any other things... I've spoken to you twice, Chris! Is there anything else?

Please now consider: what's going on here? In particular, take a few moments to analyse the characteristics of the children's language, and the quality of their thinking. Unfortunately, we cannot make this paper dialogic, so the question must remain, for the moment, rhetorical.

I will be asking you to compare that lesson with this next lesson. For this one, a little background is necessary. These children are Year 2, seven year olds. For a few days, there have been rumours that a dinosaur is loose, lost in the school. The children have discovered enormous dinosaur footprints around the grounds. The teacher is wearing a large green and yellow spotted dinosaur tail, made by the children, who helped him put it on to become Dino the Dinosaur. There was then a great dinosaur hunt round the school grounds, where they discovered Dino, their class teacher, with his green and yellow tail, cowering, very frightened, behind a tree. They rescued him, brought him back to the classroom, where they are now reading to him from a big book they have written and illustrated for him, about the school. Again, T is the teacher and P are the pupils.

Ps: We all go to Baytown State School. It's a big school.
T: [as Dino] Do all little children have to come to school? Some
Ps:} Yes.
Some Ps:} No.
P: When they get bigger, but not when they are two and five and six.
And Mr Dino, some... not when we're babies, not when we're smaller than this – we have to grow up to big children.
Ps:[Reading together] At school we have a playground, a library, a swimming pool, a dental clinic...
T: I don't understand – what's a playground?
P: It's a sort of park with swings in it and we play.
P: Remember, when you first met us, you got frightened and you ran out there. That was the playground.
T: What's a swimming pool?

P: It's like you lay in it and it's got water in and there's a teacher – we've got a man teacher – and the teachers tell us how to swim. You'll find out who the teacher is. Tomorrow you'll find out. We have swimming tomorrow.

T: Now what's a dental clinic, ...thing?

P: It's where you go to the dentist and have your teeth fixed.

P: These are teeth.

P: They make sure your teeth are clean and that.

P: They pull them out if they are bad... and fillings, you get fillings. But I haven't got any.

T: Is it good to have fillings, or bad to have fillings?

P: Bad!

P: Good! If you've got holes in your teeth, that is.

T: Where do holes come from - the dentist?

P: No! They come from bacteria in your teeth. If you eat too much sweet things, and you don't clean your teeth properly you get holes in your teeth.

P: That's probably what happened to dinosaurs. They got holes in their teeth and died out.

T: When did dinosaurs die out? Before people or after people?

P: Before, when there's no people.

P: Millions of years.

P: And now there's just little tiny bones.

P: No, BIG bones!

P: Fossils.

P: Hundreds and hundreds of years ago.

T: Would dinosaurs have had big swimming pools and schools?

P: No, they just had swamps.

P: Would you like to come with us to the museum next week and see some dinosaur bones?

T: I'm not sure.

These children are four years younger than the first class, so if school is working effectively to develop language and thinking one might expect both to be more limited. Once more, analyse the quality of the, language and the thinking. Now, four quick questions about the two lessons:

- Which lesson demonstrated more deep understanding and creative thinking?
- Which one had the more elaborated language from the children?
- Which one was the more artistic?
- Which one was the more playful?

These questions are not rhetorical, but they do have a right answer - in other words one that I imagine all the readers will agree on.

Talking of play, and plays, there's a famous review of a production of Shakespeare's Scottish play that describes the actor in the part of Macbeth 'playing the King as if he momentarily expected someone to play the Ace'. This elegant mix of metaphors juxtaposes the quests and conquests in dramatic literature with those in games and in real life – all are evanescent and to some extent fictional: we construct our reality through partly-experienced metaphors. That's part of the enduring fascination both of Shakespeare, and of Lewis Carroll's *Alice in Wonderland*, (1865) where playing cards are explicitly a central theme . [The relevance of arts education to a house of cards has already been well made by Brad Haseman in his reflective keynote to the Australia Council symposium on arts education, *Backing Our Creativity* (Haseman 2005)].

As one of Shakespeare's most famous clichés has it: 'To hold, as 'twere the mirror up to nature' might indeed be the purpose of drama and all the arts - but Shakespeare as usual only told part of the story. Drama and art are not a mirror to beam back an exact likeness, but as Alice found out on her second quest (Carroll 1871), they are a looking glass to step through into a provisional space. In this case the game is a chessboard. Here Alice discovers that all is not as it seems, and given wisdom is constantly being destabilised for examination, occasionally reassuring, nearly always disconcerting. In the looking-glass world, just as in her first trip to a fictional dream-world, Alice finds another world of deadly serious power-games where everything has a logic and a meaning but makes no sense to her.

The practice of stepping away from experienced reality into a looking glass of new, fictional possible realities is not confined to dreamers, artists and children, of course. Plato (c.350BC) did it in his Republic. So too do modern day generals and military strategists in their simulation games, moving whole armies of real soldiers through elaborate and often elegant games of 'let's pretend'. Plato was most ungrateful to the artistic inspiration that created The Republic, incidentally, as in Book 3 he banned dramatic storytellers from his ideal republic, because they tend to destabilise things. This is a theme to which I will return.

Nor is the creation of artificial worlds limited to fiction, worlds where reality is turned on its head and that make little sense to their inhabitants. Consider Western schooling. Before they go to school, usually unhelped by any professionals, just their entirely amateur parents and family and friends, children have already learned lots and lots. Young children learn:

- Through all the senses
- Through brain, body and emotions all working together
- Through exploring and testing, trial and error
- By taking risks - learning by getting it wrong first, so you can get it right next time
- Through creative leaps and humour, playing with juxtaposition
- By scaffolding on what is already known
- Through copying and social interaction
- By learning from everybody around, including peers & playmates, television, the people they see and meet, their surroundings
- By discovering the external world together, through the worlds of social relationships and personal feeling & expression
- Above all, through PLAY ... experimenting through the artistry of play – musical, linguistic, visual & design, dance, dramatic play

Around five years of age or so, we take them and pitch them for about half their waking life into a new game of chess called schools, where we:

- Leave play outside in the playground: 'Stop playing around'
- Focus on the brain and ban the emotions: 'No tears', 'Stop laughing'
- Restrict or ban movement and the body: 'Stop fidgeting'
- Restrict or ban language: 'A quiet classroom is a good classroom'
- Restrict or ban social interaction: 'Stop talking and listen to me'
- Replace their normal surroundings with a single room with specialised equipment and closed doors called: 'the classroom'

- Replace exploring with THE curriculum: 'This is what you're learning today'
- Replace playmates, television and the people round them with a small number of grown-up strangers called: 'the teacher'
- Replace trial and error with right answers: 'The teacher knows'
- Replace the excitement of risk and failure without penalty with caution and penalties for failure: 'No marks for that'
- Discourage creative leaps, imagination, and jokes: 'That isn't funny', 'That's silly'.
- Transmit knowledge as: new, not scaffolded: 'Today we'll learn about families'
- Marginalise the arts: 'that's messy/noisy/disruptive'.

'Curiouser and curiouser,' said Alice. Of course, all of these looking-glass conventions are really nothing to do with educating for life, but they have their purpose, the same as when they were devised for the needs of nineteenth century industry – to create an efficient workforce and a compliant populace.

It may be suggested that this is a cruel and unrealistic parody of contemporary education. Outdated, too, as most of the education profession, the readers, my colleagues and me, try to give children and young people the very best education we can. Is it such a parody? Might one speculate that some children do learn to be nuclear scientists and Melbourne University graduates partly because, like Alice, they relish the curious. Partly, too, because generations of dedicated teachers, together with parents and all the forces of the educational systems themselves, which are on the whole well-meaning and have merely inherited those oppressive structures, do provide a relentless focus on learning. So children do learn lots, in spite of the obstacles that schooling puts in their way. To be fair, schools are well-structured to teach some very useful things – social skills for instance, and how to like and live with weird people. And it teaches a lot about power, and how power works.



Many of us remember our schooling with pleasure, pride, and gratitude to the imaginative and passionate teachers who conquered and subverted all these obstacles on our behalf.

Well, some of us, some children... and we despair at that alarming and not decreasing proportion of school failures. By this we actually mean those whose needs the schools fail to provide for, whose voices are drowned out and who fall out of the game, the hapless pawns for whom the eighth square is out of reach in the game where only the lucky and privileged become queens.

We still don't really know what to do about them, other than blame the victims or more and more desperately try band-aids. [Currently in the UK there are about half a million support staff in schools, roughly half the number of teachers themselves. (TDA 2006)]. Then we focus even more relentlessly on pushing the others up the board to be successes and win.



Living ourselves in the world of education, behind the looking-glass, we still believe it is possible to change it. The white queen believed six impossible things before breakfast every day. The problem with virtually all our attempts to change the looking-glass world to fit our real needs is that like Alice, we look for the answer inside the glass, in the unreality of the classroom, where teachers and children courageously and imaginatively pursue learning in spite of the grandiose nonsense of the single curriculum devised by the red queen, where sometimes it takes all the running you can do to keep in the same place.



Suppose instead, we were to climb back outside the looking glass, and find what was left at the classroom door with the fresh air and the bags of sandwiches – and the body and the emotions. Among the other things we've left behind are: Art and Play. Play is seen as the province of the playground, or the fill-in time between matters of more importance. Art, somewhat more uneasily, is so often relegated to the margins and the co-curriculum.

And, fortunately, art is also bequeathed to the marginal and marginalised. These days, the arts are often turned to as a last resort. More and more the arts are being acknowledged as a therapy, as a form of empowerment, as a way of helping the dispossessed to find or regain their identity. The growing research is affirming this – the 2005 Risky Business conference held in Melbourne highlighted numerous examples, local and national, of this use of the arts. Stanford Professor Emeritus Shirley Brice Heath, who gave a memorable lecture at that conference, is herself an example of a surprised advocate of the arts, when she engaged in a ten year study of the language of deprived adolescents, and discovered that what gave them more linguistic confidence and therefore agency and power in their lives than anything else was an arts- rich program of activities (Brice Heath 2004). Here are a few more examples.

In the so-called developing world, many millions of dollars are being invested in arts for development. A not untypical example would be Dramaide's arts-based approach to HIV- AIDS in South Africa, started over a decade ago and still operating. (Dalrymple 1996). It starts with a theatre-in- education program in a school, but the real primary targets are the parents, adults who would be resistant to health messages purveyed by outsiders. With the artists' help, the young people create their own multi-arts exhibition and performance about HIV for the school open day. In this structure, the agency, the knowledge and the persuasive power are in the hands of the young people.



Untitled. Artist name withheld. Used with permission of the Victorian Department of Corrective Services, and the artist

As another example of art with the marginalised, look at this photograph which was designed as a Valentine's Day card. This photograph clearly shows sophisticated use of artistry: composition, colour, light and a highly imaginative idea made explicit in the juxtaposition of real flowers with the shadow figure. It is the work of one of a group of long-term high-security prisoners, with a severe literacy problem, who three months earlier could barely hold a camera, and who has been taught only the technical rudiments of photography. It is beyond the scope of this paper to speculate on its effect as pre-literacy training and rehabilitation, which was actually the purpose of the introduction of photography to those prisoners. Similarly its effect as a Valentine's Day card on its recipient is unknown, because prison regulations forbade its sending. However, it is unmistakably art.

Bruce Burton and I have been involved in a ten-year action research project on trying to deal with conflict and bullying in schools (Burton & O'Toole 2005). We wondered whether the looking-glass world of orthodox schools was the best place to tackle conflict and bullying. For one thing, young people know that adults are hardly the people to do the teaching – many young people face constant conflict in their home lives, and they see daily images of adult conflict and bullying. We analysed some of the anti-conflict programs in schools and noted that nearly all of them are:

- Top-down, driven by the grown-ups – the worse the conflict, the higher the source of appeal.
- They concentrate on the victim, and implicitly or explicitly blame and demonise the bully.
- They are extra-curricular – conflict is not something that is supposed to occur in the classroom, let alone as content to be studied
- Methods from the margins – the arts, outdoor education, pastoral care – are often invoked, but usually in ad-hoc or short-term projects

On the other side of the looking-glass, we reasoned, the image would be the opposite. Starting with our belief in the capability of kids, our aim became to democratise the process – to give the students themselves control over their conflict and bullying agendas. Most of all, and this may seem strange, we wanted to remove the morality, and replace it with cognitive, cool understanding and the tools for action.

We came up with a combination of drama and whole-class peer-teaching, embedded in the curriculum. The older students use drama to learn about conflict, then they peer teach younger students, who themselves then peer teach younger students through drama, from upper secondary to lower primary.



From O'Toole, J., Burton, B., & Plunkett, A. (2004) Cooling Conflict. Pearson: French Forest AU. Used with permission.

They learn what we called conflict and bullying literacy: understanding of the structures of conflict and bullying: like the latent, emerging and manifest stages, that can escalate or be de-escalated. They like, and quickly make sense of the terminology. In peer teaching they reinforce what they have learned themselves from the drama, as nothing reinforces knowledge so well as having to teach it to other people; for the peer learners, they are learning from students just a bit older than themselves, whose knowledge of their own problems they can trust – Year nine students know that their Year eleven mentors have only recently survived Year nine themselves, so they must know something useful. For both groups, it was an opportunity to create new networks of friendship and respect, between the ghettos of schools' artificial age-barriers.

Incontrovertibly, all this fiction translates to real-life change. Often in small ways, like the Year 8 student, who had been taught the program three years earlier in Year 5, by Year 8 students. He poked his head into the teacher's staff-room, saying 'Miss, you'd better come – there's a conflict down at the swimming pool'. Then as she hastily rose to deal with it, he counselled, 'Don't hurry, Miss, it's only emerging – hasn't escalated to manifest.' This simple interchange embodied an impressive piece of learning: the student was using words he'd learned three years ago to give a teacher considered advice about a real-life conflict.

The ongoing, intransigent problem is that the structures of schools make it very difficult to operate sustainably, such as fitting peer teaching into secondary school timetables, where both timing and available time operate so arbitrarily and erratically - as the White King said: 'you might as well try to catch a bandersnatch'.

Examples like these indicate clearly that at last the Arts are finding a useful job in the educational community, picking up the debris of 'real' education, and those whom it has not yet reached. Is that as far as it goes? How does that tie in with the curious fact that in the professional world of the Arts, the vast majority of time, money, skill and talent is not expended on the jetsam of society, but on its cream – giving artistic pleasure, usually passive, to those who have the background to appreciate and the means to pay for opera, theatre, fine art and concerts of classical or rock music – or a bit less to be a passive audience for film and television. It is actually the converse in the looking glass world of schools, where authorities are more willing to spend the small bits of available money on the arts if they are picking up and healing the wounded and the victims rather than on the privileged – those who are prospering in the Red Queen's world. For those, little money and time can be spent on the arts, because we have to spend more than ever of both, running on the spot with literacy and numeracy to keep in the same place.

However, pouring more and more money and time into literacy and numeracy programs may indeed be a looking-glass way of going about these crucial skills. A recent global study of arts in education suggests that arts-rich schooling, particularly drama, does not harm literacy, but actually increases it by up to twenty-five per cent; and arts-rich schooling, particularly music and visual arts, increase numeracy by around six per cent. This merely confirms almost exactly statistics that keep being re-confirmed from forty years ago (Clegg 1972), twenty five years (Shaffner et al 1984), over fifteen years ago (Gardner et al 1989), nearly ten years ago (Wagner 1998) and five years ago (Fiske 2002). The response of the Red Queen's advisers is interesting. Whenever I hear this argument raised, that the arts or an arts-rich pedagogy, actually increase literacy or numeracy, or raise it myself, professional educationists almost invariably use the same counter, and even the same phrase: 'Oh, the jury's still out on that.' This is an unanswerable piece of sophistry. The looking glass jury, maybe, but in the real world, the jury is not out, and the judge has given the verdict in the thousands of pages of argument and statistics mentioned above, and thousands more.

Some brave schools, like FACE in Montreal and the growing number of arts-specialist schools and senior programs in Australia, are living proof of it, and parents, if not systems, are taking notice. Montreal's FACE centres its curriculum on the arts. It has been going for thirty-one years, and at the last school registration day, two-hundred parents queued up in tents for three days to try to get their child registered for four years hence (These details were presented to the 2006 UNESCO Summit on Arts Education, together with documentary evidence, by the founding Principal). The school has a waiting list of a thousand, it always figures in the top band of literacy and numeracy results, though the socio-economic status of the children's families does not. Only Tweedledum and Tweedledee could say 'Nohow' or 'Contrariwise' to the arts, surely. Ironically, the growing demonstrated successfulness of arts as a learning tool has caused alarm in many artistic circles, where artistic purists believe it is traducing the real place of the arts in education, devaluing real art and artistry, and reducing them to a functionalistic tool.

There is another high profile battle going on in academia that is focused on a quite unreal and

unnecessary polarity between 'elite', 'heritage' arts and 'popular' arts. However, rather than buying into that, I will explore a rather more fundamental connection – the dialectic between Play and Art, which is structurally the strength of art, but in the culture of the western world, its weakness. Both play and art are serious business – the business of the human imagination, defining reality through new possible realities, models of human experience, new angles and perspectives, creating order from chaos and also disturbing order to imagine new orders, finding harmonies and previously unheard melodies. Long ago in the first half of the twentieth century the visual artists were the first to perceive the sophisticated aesthetic of very young children's play – their management of form and space combined with the boldness and freedom of discovery. Very grown-up artists like Picasso, Paul Klee and Joan Miro were among the host of elite artists humble enough to acknowledge the debt they owed to the art of ordinary children and learn from it for their own art. Nearly a hundred years ago John Dewey (1934) was urging exactly the same thing in education. From him there is a line of theorists and educators demonstrating and proving that children's play and art are inextricably linked, from Herbert Read (1964) and Louis Arnaud Reid (1969) to Elliott Eisner (2002), Claire Golomb (1992) and John Matthews (1999) in visual arts, Keith Swanwick (1988) and Bennett Reimer (1992) in Music, Johan Huizinga (1955), Peter Slade and Dorothy Heathcote in dance and drama, and across all the arts Maxine Greene (1995), Malcolm Ross (1983), Peter Abbs (1987), David Best (1992) and now Ken Robinson (1999), and Madeleine Grumet (2005), and hundreds more of

Here is how I think Play and Art work together, depicted in three separate diagrams, because print cannot provide an animated sequence. And please pay particular attention to the middle of the third diagram. Both Play (depicted in blue) and Art (depicted in cream in Figure 1) are about IF. Play starts from the dimension of curiosity, and asks the question 'What if...'. Art finishes with the dimension of control, and creates the statement 'As if...'.

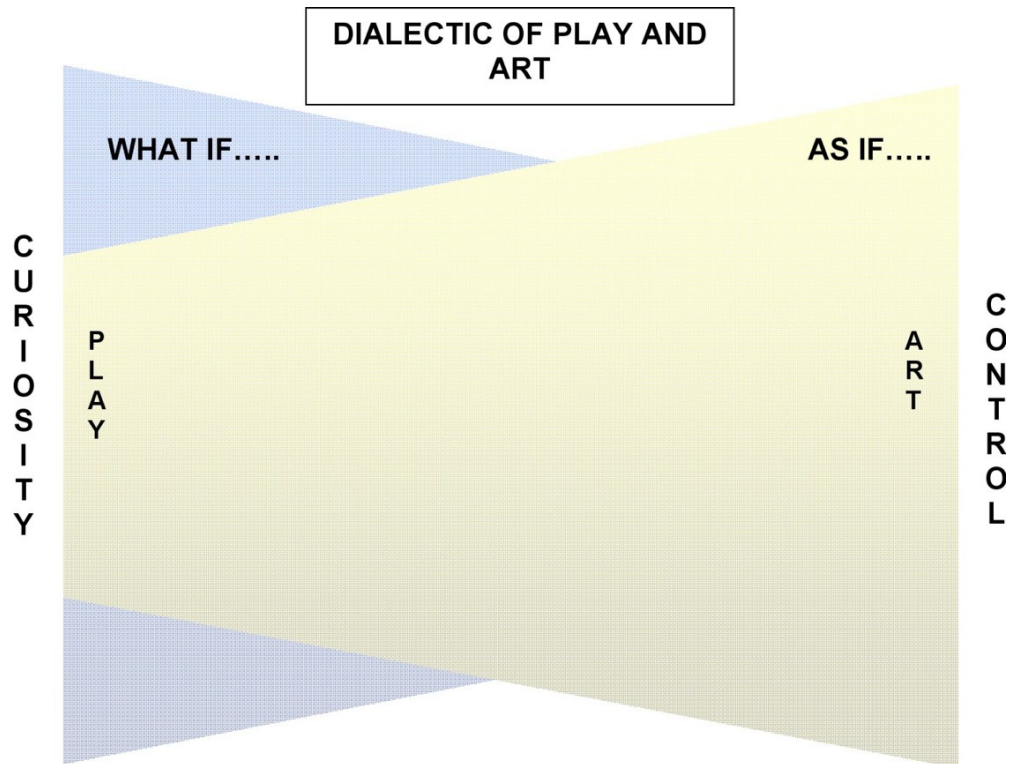


Figure 1. The dialectic of play and art (1)

Here are some of the characteristics of those dimensions (Figure 2).

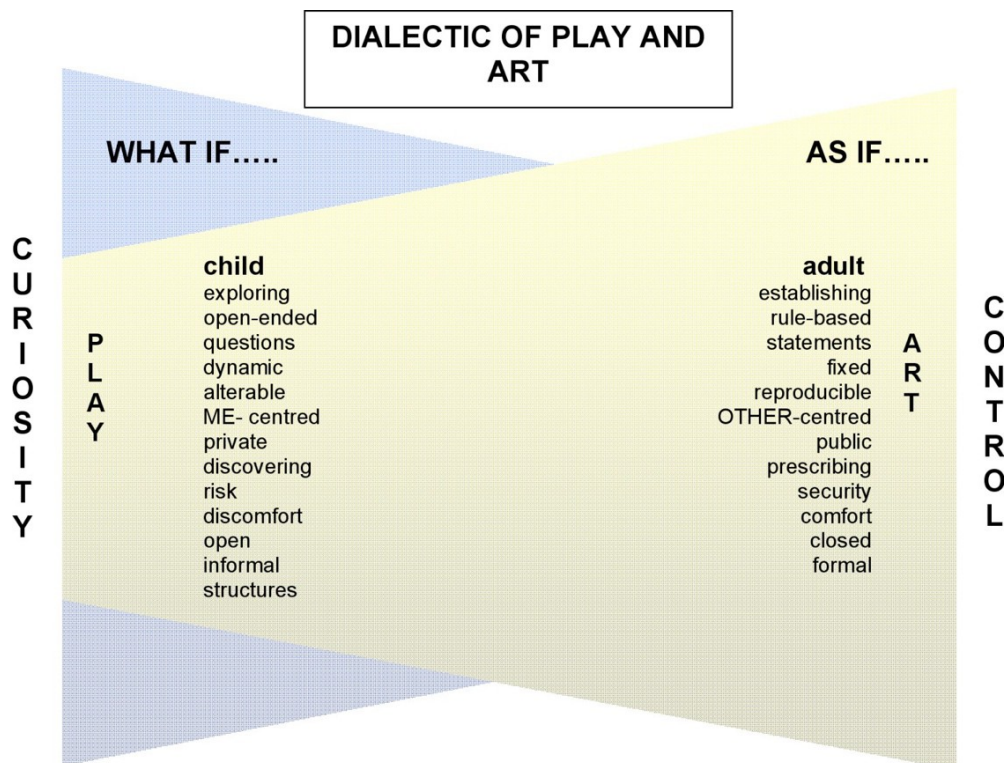


Figure 2. The dialectic of play and art (2)

Of course, none of these pairs of concepts are binary opposites, as they look on this two-dimensional diagram, but just at the opposite ends of an interplaying continuum, where players and artists, and player-artists find their own places, moving along the continuum between the more playful forms of art and the more artful forms of play. Hard-core art is at the right side of the diagram, and hard-core play is at the left. Both ends of the dimensions are open, as there is an element of play and negotiability in nearly all artworks, just as there is a strong component of art in nearly all play.

There is, you may notice, a very large area of common ground in the middle, the territory of neither hard-core artists nor players (Figure 3).

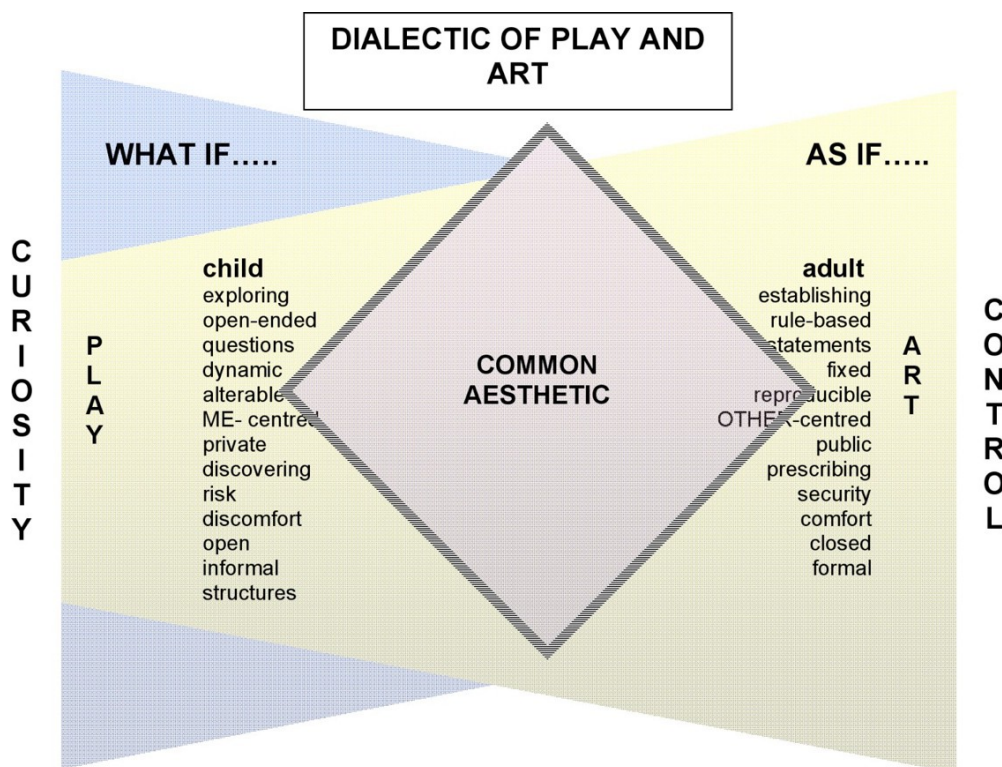


Figure 3. The dialectic of play and art (3)

The phrase 'common ground' is doubly significant, as this is the territory of not just artists and players, but everybody, the social and personal places where our lives intersect with:

- the aesthetic of everyday life (the emotional and cognitive understanding of how we design, perform, story and sing our lives) and,
- the playfulness of everyday life (the pleasure, the humour, the ironic subversion of our

observation and wit and social intercourse).

Paul Willis (1990) coined the phrase the 'grounded aesthetic' to denote part of this, and I am going to use the phrase 'common aesthetic'. There is a major unrecognised aesthetic dimension in almost everything about contemporary life. I am not devaluing the word aesthetic by making it so broad as to be meaningless, or merely a simile for 'beautiful' or 'nice'. I am actually referring to the formal shaping of media to create a fusion of emotional, sensory and cognitive impact in our lives:

- visits to art spaces like theatres, cinemas, concerts and galleries;
- the pleasure we take in sketching, gardening and decorating our walls;
- the meticulous design of adverts and the performance art of the whole promotion industry aimed at grabbing both our conscious and our subliminal attention;
- the music and dance we hear and make at parties, on iPods, in karaoke bars;
- the muzak that insinuates itself into our subliminal minds in lifts and supermarkets;
- the chants that lift us in religious and spiritual contexts, and the marches that equally inspire us into battle and slaughter;
- the hours we watch television fictions;
- or perform to each other the stories of our day and the strange encounters that happened to us
- and then there's all the aesthetic of sport and many other of our pastimes and the festivals.

Readers will no doubt have had very differing approval responses to this list of examples. Some of them readers may like me have shuddered at, like the subliminal ads, the supermarket muzak and the military marches. We need to remember that art and play are neither of them in themselves civilising or ethical, but powerfully neutral. This makes another overwhelming case for the arts in education – nobody could call that list unrelated to our real life, and unless we help to give young people the tools to understand, to manage for themselves and to critique the forms and media of these ubiquitous arts, our young people will be unable to make their own ethical decisions, or wrest the power of art from the hands of those who do manipulate it for their own ends. In other words, we need to give the students the holistic thinking – including understanding of the emotional, sensory, performative, kinaesthetic and embodied parts of cognition that are so often left out of what passes for cognition in the classroom – to make sense of the good and bad artistry in the real and virtual worlds we are all part of. We must also give them far greater access to the skills of these arts, the technical and aesthetic skills, for them to have agency in these worlds.

How much of that aesthetic of everyday life can be found in our schools and in our faculties of education, or even our arts-training conservatories?

We are fortunate in Australian looking glass schools to have now established the arts as a more or less key learning area, and have been developing a skilled specialist workforce of arts teachers. Some readers may not agree, but I think that having the Arts as a single Key Learning Area has far more advantages than disadvantages. For one thing, we have been forced to look at our commonalities, as well as our differences, and to mount a strong, unified case. I know the danger here, and for many of us the terror that seems to lurk in the imprecision of curriculum documents like the Victorian Essential Learning Standards (VCAA 2005-7): that the Red Queen, who controls the timetable, will immediately lump us all together and schedule us as 'integrated arts' or arts porridge. However, across Australia all our curricula and syllabuses show that inside this holdall each art-form is quite distinct, and I think we have quite an important role to help the whole curriculum to integrate. In Arts as in multiculturalism, 'integration' does NOT have to mean assimilation. We know that the arts serve all three purposes in learning that VELs identifies.

1. Discipline-based learning – learning in and about the arts.

This is where the arts are currently placed in the VELs framework, the only place. The arts are the most lasting parts of the cultural heritage of all societies: our dreaming – that which makes us understand who we are as humans, like the most recent chroniclers of the older part of Australia's dreaming: gifted artists like Johnathan Jagamara Ross – a child artist, by the way. Johnathan's *My Country* (Aboriginal Children of Australia, 1977) is an acrylic painting with haunting qualities, a depiction of a homestead huddling under an overbearing sky, the juxtaposing of skeletons and live horses suggesting an eerie quality of timelessness.

Of the newer part of our dreaming, my part and that of most of us here, artists have brought and made their own heritage, like Tuan Vanh Tranh's haunting painting 'Farewell to Saigon', of the moment he set off for Australia.



Figure: Farewell to Saigon by Tuan Vanh Tran. Collection of the author. Used with permission.

2. Physical, personal and social learning - expressive and emotional skills

Though VELS does not explicitly acknowledge this, the Arts are of course crucial to physical, personal and social learning. As we've seen, nothing provides personal and social agency better, as even a rather surprised Queensland Board of Senior School Studies report (1997) acknowledges, admitting that in teamwork and social skills, the arts and physical education were about the only subjects with positive ratings!

3. Interdisciplinary learning - learning THROUGH the arts

The arts are now a fully developed pedagogy, where subjects across the range of all Key learning areas can be brought to life as realistic models of real life contexts which can transform the classroom and its inhabitants to places and people beyond. Teaching is much more than a practice, or a method. Teaching is an art – and I don't just mean a craft. It actually demands artistic skills and knowledge of quite a high order – what Eisner (1982) calls connoisseurship, though I prefer the word artistry. Those skills are needed right across the art forms, and pre- eminently in drama, the most likely art-form to be entirely absent from teacher- training programs. This is obviously true if we are intending to use an arts-based pedagogy. As many adults can attest, there's nothing so excruciating or counter-productive to learning than an instructional role- play training session run by those who have no

understanding of how dramatic empathy actually works.

I don't mean that teacher artistry is necessary for teaching just the arts. For all teachers, one of our jobs in facilitating learning is to create an appropriate, congruent environment: a harmonious, inspiring and motivating ambience where enthusiastic, embodied learning can flourish. Science, Maths, Social Studies and English teachers also need the artistic skills to bring out the creativity, wonder and imagination, the artfulness and the playfulness in their own subjects.

Visually, aurally and kinaesthetically, how much of what we and the students do contributes to that? A classroom needs sophisticated understanding not only of the pictures on the wall, but how our bodies move and are grouped in the space and the aural harmonies and disharmonies. Good teachers know instinctively, and have found ways of subduing the cacophony, of brightening the visual barrenness, and embodying the learning. Contemporary teaching resources, and now especially the internet, certainly all provide ancillary visual and aural stimulation ... but do we have to retreat into cyberspace to provide an atmosphere fit for learning?

And drama skills are the most important of all, because the classroom is a performative space and must have a performative pedagogy. This does not mean a teacher up the front giving a monologue to a silent audience. Dramatic performance means dialogue, not monologue. The students are equally actors, and a performative classroom means maximising the opportunities for meaningful dialogue. We could do much worse than follow the ancient Greek scholar Aristotle's (c.330BC) analysis of drama here. Looking at Classical tragedy (and some among us might think an average classroom has quite a lot in common with a Greek tragedy) he identified the six key elements of dramatic performance, which tally very nicely with contemporary educational jargon that defines documents such as VELS and Queensland's Productive Pedagogies (Queensland Government 2004-7):

The classic tragedy must have:

- thought (high level thinking and deep understanding)
- understanding of character (connectivity and diversity)
- dialogue (language, relationships. and social skills)
- plot, and unity of action (learning as coherent narrative)
- music (understanding of harmony, energy and rhythm)
- spectacle (understanding of the visual/kinaesthetic dimension) Aristotle had not even read the VELS handbook when he diagnosed those two and a half thousand years ago.

The classroom is a public stage, where a narrative of learning is to be enacted, and so dramatic tension and focus are crucial. The teacher herself is the key performer too, and must have some of the skills and range of an actor to command and shift focus, engage the students in the dialogue, inspire them with the story of what is to be learned, and above all model and embody the learning stance of the students. These all demand very specific artistic knowledge and skills.

How much of this do pre-service teachers get, except implicitly from absorbing the gifts of those lecturers who teach artistically and resist the dumbing down of university pedagogy in the interests of economic efficiency? Very little, and getting less. So many of the students and their lecturers too were largely untouched by arts in their own looking-glass schooling and teacher education, so how can we expect them to have those skills, that understanding of the elements of the art form – harmony, balance, rhythm, aesthetic shaping, effective dialogue and personal performance? And the situation is not improving: student teachers today, apart from arts specialists, are almost certain to get less of the arts in their pre-service courses than twenty years ago. We have to address this elsewhere at the moment, mainly in in-service education, where we can at least call on the services of the communities of artists help us.

This paper has been mainly addressed to educators. Artists and arts trainers reading it might be feeling smug at such a pillorying of the education industry. It should equally be asked how appropriate for the contemporary world the conservatory arts training approach is. I read a recent PhD thesis which demonstrated that many elite theatre trainers resist the term ‘educators’, and more so the notion that some kind of pedagogy might be needed for training talent (Prior 2004). I would not for a moment question the need for those artists with exceptional talent and the opportunity to use it at the highest, virtuoso level, to get the maximum dose of intensive training that they need. But it must be asked what we want from most of our artists in contemporary society. In the short term, we have to have something to fill the very large cultural centres we have built, to satisfy the sophisticated palates of cognoscenti like ourselves.

However, every time I look at children’s art and their dramatic play, I marvel again at the sophistication and controlled purposeful creativity of their invention, their composition – and I realise what an incredible artistic resource, life-long, is devalued, allowed and in fact encouraged to wither, in every ordinary person, never mind the ‘mute, inglorious Miltons’ that Gray mourned in his elegy. But the twenty-first century is not as certain sure as the eighteenth or the twentieth were. I look at art today, particularly my own dramatic art, how it is changing, and no longer fits so easily into those cultural centres. The once derided notion of community art is once more becoming currency in the wave of post- modern, post-structuralist life, where the opportunities for art are open, processual, unfinished: community television and radio; group-devised film; verbatim and forum theatre; arts therapy; the visual art of the palimpsest such as altered books and interactive performance art, with multiple artists at work; the collaborative music and multi-medial art that can be constructed with a sampler and digital technology.

A lot of our artists whether they want to or not already spend a great deal of time in educational or community settings. So they should do. UNESCO’s just published global research compendium of arts education identifies as the first characteristic of a quality national arts program; active partnerships between schools and arts organisations and between teachers, artists and the community. How far do traditional conservatory models of

training fit artists for these kinds of futures? Theatre artists-in- residence usually have to be actor, playwright, director, teacher-in-role and teacher-out-of-role, administrator and production manager, and often designer and stage manager as well. There are few drama schools or courses which fit them for all these roles, or the other roles they will also be asked to fill in artistic partnerships with community organisations. Teachers do not want actors in theatre in education, or visual artists in residence, or music and dance teachers for their students, who are merely using that job as a bread-ticket while waiting for the 'real job' – ie in adult theatre or art - to come along.

In conclusion, it may be like a mouse roaring to suggest it, but I believe that education needs artistry as much as art needs pedagogy, and that artistic educators and educated artists can and must make common cause in our universities. We must listen to each other, collaborate and adapt our creative practice to what our colleagues are offering – and help them to realise that the arts are the real hidden trump card of education - as Paul Simon says: the ace in the hole.

*Some people say music [and all the arts] That's their ace in the hole...
Ace in the hole Lean on me
Don't you know me I'm your guarantee
Hey, Junior, I'm your ACE in the hole Hey,
Junior, I'm your ACE in the hole*

This is the kind of pedagogy I am dreaming of: the teacher and classroom that is both playful and artful.

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Still down the hole with alice?

Reflection on the original article

This article, an unashamed advocacy pitch for the Arts in schools, was originally a public lecture, partly inspired by some wise words delivered in Melbourne the previous year by visiting sage and sometime drama teacher Ken Robinson, to the effect that 'no policy officials actively think the arts are a bad thing... it's just that they need to be persuaded the arts are indispensable'. What's happened since then to persuade those policy wonks? Plenty, but even with hindsight, it's a bit hard to see whether it has been two-steps-forward-and one-back, or the reverse, both internationally and in Australia.

Internationally, the Arts Education scene has been volatile. In 2006 UNESCO held in Lisbon what was initially billed as a World Congress of Arts Education (Hurrah) , then downgraded to a Conference (Uh-oh) . Arts educators round the world in preliminary conferences put their minds to producing a Road Map for the future (Hurrah) ; they came to Lisbon with lists of brilliant suggestions, that the Conference insiders trumped by a pre-written manifesto that was backward-looking, uninspired and not worth aspiring to (Boo) . Nevertheless, UNESCO declared Arts Education a priority area (Hurrah) . The four major world art-form teachers' associations: ASME for Music, IDEA for Drama, InSEA for Visual Arts and WDC for Dance got together to form WAAE [World Alliance for Arts Education], which has unified the advocates and generally helps to prevent policy divide-and-rule (Hurrah again) . In 2010 a Second World Conference in Korea scrapped the Road Map and replaced it with the much more visionary and demanding Seoul Agenda, that is still current (more Hurrahs) ... But then the very next year UNESCO inexplicably de-prioritised Arts Education (Big Boos) .

Nevertheless, progress can be seen spottily, all over the globe: Australia, Iceland, Peru and Singapore have in the last few years included some compulsory arts education in their National Curriculum; Taiwan has had it there for a decade... but it's still struggling to be more than nominal. In Korea and Japan, there is rising energy and some official interest. Even the Chinese giant stirs, with governmental curiosity in arts education to provide (presumably on demand) creativity, especially at early childhood levels. On the other hand, New Zealand's landmark 1990s national Arts curriculum languishes a bit these days. The turn-of-the-century blaze of scholarship and inspiration provided in the USA to us all by the landmark Arts Education Partnership reports: Champions for Change and Critical Links, Howard Gardner's Project Zero and the Chicago Arts Partnerships is now just embers, having achieved only

marginal interest from their policy wonks States-wide.

And of course, what of Australia? The original 'Ace in the Hole' lecture was celebrating the Foundation of the University of Melbourne's Chair of Arts Education. Three years later our own version of WAAE, the NAAE (National Advocates for Arts Education), narrowly but triumphantly got Arts Education included in the second round of the National Curriculum project, partly owing to the then Minister of Education's favour; it helped that he was a rock star. The Australian Curriculum: Arts Project, which as Lead Writer I saw from the inside, was a remarkably democratic and broadly based initiative (almost uniquely so in world curriculum development terms). It was also ninety-per-cent unified, its writers and advisers sharing a consistent and coherent philosophy that well-reflected Australian Arts practice and did great credit to the sophistication and openness of its practitioners. From its first meeting, the curriculum adopted the principles of a.) all children's entitlement to five art forms in their primary education: Dance, Drama, Media Arts, Music and Visual Arts, and b.) access to those five in their secondary years. c.) These are ordered alphabetically, to denote the principle of parity with each other... at least notionally. The very public and openly debated writing process took five years, with the dissident ten per cent, from one art-form in two States, bitterly opposing both parity and universal entitlement, fearing the dilution of its own priority establishment. They put up a sustained campaign to have the whole initiative scrapped; it was not successful, but it had an impact on the final curriculum, that shows inevitable signs of compromise. The Arts Curriculum was finalised in 2013, but the enthusiasm of its creators and supporters, and that of the States' education systems to implement it, had to withstand a fortuitously-timed and politically driven far-right-wing attack on the whole National Curriculum. The Arts survived almost unchanged but with two new handicaps:

- the right of primary school principals, a group never keen on the whole National Curriculum arts push, effectively to limit the universal entitlements, and their school's offerings, to one or two art forms;
- the point-blank refusal of the largest State, New South Wales (where the most vocal of the Arts dissidents were based), to adopt or even acknowledge the Australian Curriculum at all - not just in the Arts but all subjects.

Since then the States' education systems have varied quite extremely in their readiness to implement and encourage it. More than one, like Queensland, have put considerable money, organisation and teaching resources into it; others, like New South Wales, pretend it doesn't exist, or are generally dragging their feet.

Meanwhile, time and other pressing priorities have taken the limelight and the attention of education policy wonks and arts educators alike. Perhaps the most pressing challenge is that of STEM, the unarguable necessity of providing more and better Science, Technology, Engineering and Maths education. This unassailable initiative unfortunately almost invariably carries with it the fictional, reductionist but convincing assumption that this means less of everything else should be taught.

A challenge less obvious outside the walls of Universities, but equally important on the classroom floor, is the continuing diminution and devaluation in pre-service teacher education, of arts discipline, curriculum and pedagogy – all of them. This has been going on for over two decades. What has not happened to compensate for it has been complementary change in arts training conservatories. In the original article, I referred to my hopes that the academies producing professional adult artists might recognise better that most of their graduates will spend much or all of their careers in educational and community settings, rather than the Berlin Philharmonic or Sydney Opera House, and so prepare them more in pedagogy, life and social skills.

That is happening, but slowly and very reluctantly.

So, with a decade of hindsight, the view today, internationally and nationally, is rather like how the Red Queen explained it to Alice: “Here, you see, it takes all the running you can do to stay in the same place. If you want to get somewhere else, you must run at least twice as fast as that!”

John O’Toole was Foundation Chair of Arts Education at the University of Melbourne from 2005 till retirement in 2010, though he still holds an Honorary Professorial Fellowship, as well as an Honorary Professorship at Griffith University, where he was formerly Professor of Drama and Applied Theatre. Originally a schoolteacher and actor-teacher, he has been a teacher educator for over forty years. He has taught all ages and on all continents. He has written and co-written many standard books of research scholarship and textbooks, as well as many community drama plays and programs, and founded drama degree programs in three universities. From 2008-2013 he was Lead Writer and Writer for Drama in the Australian Curriculum: Arts. In 2001 he was awarded an American Alliance for Theatre and Education Lifetime Achievement Award, and in 2014 he was made Member of the Order of Australia (AM) for services to drama education.

Teaching Stories

A reflection on teaching residencies

Kathryn Ricketts

Abstract

This paper hinges on moments of reciprocity and receptivity that occur during two teaching residencies in England and Canada. Although these reflections are sourced from two residencies and provoke thoughts both specific and general regarding the tensions and integrations of pedagogy and art practices, they act as catalysts to further inquiry as I continue my work through a broad range of residencies and build further relationships with teachers in a wide scope of contexts. The paper raises key issues concerning how we play the roles of artist, teacher and researcher, and how the artist/ teacher/researcher (the a/r/t/ograpist) wrestles with the challenges of integrating public pedagogy with practice. The paper reflects on how this inquiry provokes me to engage in these residencies with the curiosity and passion I bring to the stage, and in turn asks how to balance this with the thoughtfulness and responsibility I employ in the classroom. The two residencies – New VIC, London, England and Windsor High School, Vancouver, Canada – represent the values of silence and listening as pedagogical practices. In both residencies the students call us to a place of reciprocity whereby activity emerges through a respectful discourse. These stories speak to patience, trust and the courage needed to take the silence and begin the listening as a necessary factor in our shared (teacher/student) moments together.

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Introduction

I am a graduate student on the intense journey of articulating a methodology called 'embodied-poetic-narrative'. I have a particular interest in issues of identity and place with marginalized groups such as immigrants, seniors and youth at risk. My practice is dance and I meet education with a belief that art practice must be embedded in all that we do. As teachers this includes the sharing and modeling of knowledge. In the first year of my masters degree I arranged a variety of research sites in and around London with the intention of testing on foreign ground a methodology based on these principles. One of the sites was New Vlc College in East London where I taught a group of approximately 15 students who had returned to school several years after dropping out. They were trying to finish high school long after many of their friends had graduated, and they carried with them the remnants of substance abuse and violent interventions – both physical and emotional. I was to spend several hours per day with these students for two weeks, ending with a scheduled performance, along with other schools, in a 400-seat theatre at the end of the residency. My agreement with the host teacher was challenging; it involved me leading a meaningful creative process, culminating in a well-rehearsed piece, with students who had absolutely no interest in being present in the room.

As we approached the site my host/coordinator attempted to prepare me for the class by stating that the demographic was the most economically challenged in all of England and added that the behavioural issues that come with this condition were not exempted here. My interest, I claimed, was to work with those on the margins, and this residency provided me with yet another opportunity. For me, however, it became more than just an opportunity. This residency and the one to follow were to become exemplars of the shift that I believe needs to happen between researcher, subjects and sites. In both stories a transformation occurred whereby positions and location shifted allowing ultimate reciprocity between all participants, a key factor in what I would consider to be an optimum learning space. Bhabha (1998) writes of this as a 'diagonal' event:

The true void – out of balance, caught between one temporality and another – becomes such a gathering place that stands in an oblique relation to itself and others. As a 'diagonal' event it is, at once, a meeting place of modes and meanings, and a site of the contentious struggles of perspective and interpretation (p. 30).

The context of creating a performable piece was merely a catalyst to the cultivation of a space of sharing – sharing personal stories, vocal, written and imagistic. These stories are rooted in the teller but tethered to all of us and as they surface we begin to experience the intersections that touch us deeply – quickening tolerance, compassion and empathy.

Once this matrix of personal meaning-making has been constructed, we then begin to sequence the material into dance/theatre vignettes. At this point in the process there is a sense of surrendering authorship as the piece actually makes itself almost invisibly, like the ouija board piece moving slowly towards yes or no with listening fingers lightly resting on its surface. In this way of combining research and artist, I echo a methodology generated by a team of scholars from the University of British Columbia, Vancouver, Canada led by Rita Irwin called a/r/tography. In this methodology, through an active inquiry, the roles of artist, researcher and teacher are hyphenated creating an interdisciplinarity and wholeness with our work/play. This is referred to as a fusion of knowing, doing and making:

Theory as a/r/tography creates an imaginative turn by theorizing or explaining phenomena through aesthetic experiences that integrates knowing, doing and making: experiences that simultaneously value technique and content through acts of inquiry; experiences that value complexity and difference within a third space (Irwin, 2004, p. 31).

Heidegger (cited in Bowers, 2005) proposes that language speaks us: to clarify, we are caught in kind of determinism within our creative acts that invites, at some point, an act of surrendering to an invisible and uncontrollable force. Language speaks us, as we speak language. Similarly, I have come to understand that in the process of creating work through the generation of personal stories – under a shared and collectively chosen issue – that at a certain point the dance/theatre has a mind/heart of its own. Bowers (2005) writes of this when talking about the combination of culture and personal stories: “Recognizing the tension, which avoids representing culture in terms of generic or linguistic determinism, can be understood most readily in terms of an insight attributed to Martin Heidegger that ‘language thinks us as we think within the language’.” (p. 44)

The Warm Countries We Are Lucky Enough To Teach In and Stormy Weather are two stories which are also catalysts urging myself as researcher to enter into an arena of ‘oneness’ and to cast aside the location “I” and “other”, offering the stories mined from deep below and placing my fingers on the ouija piece alongside my students. Lambert (cited in Kretchmar, 2005) likens this to the experience of a team of rowers and the sense of one in this activity, calling forth a sense of immediacy and reciprocity: There is no friction: we ride the natural cadence of our strokes, a continuous cycle. The crew breathes as one. Inhale on the recovery, exhale as we drive our blades through the water, inspiration and expression. In. Out. Row with one body and so with one mind. Nothing exists but: Here. Now. (pp. 124-125).

If I can allow myself to enter a space of vulnerability and take the risks I ask of my students, will I dispel scepticism and replace it with authentic engagement?

Residency 1: Warm Countries We Are Lucky Enough to Teach In

This report covers a two-week residency with a group of young adults upgrading their academic standards for entry level to university. This was undoubtedly a marginalized group with challenging circumstances; violence at home, low economic status and substance abuse. Despite these socio-economic challenges they were able to come to school every day although sometimes two hours late after a host of complications beyond my imagination. My primary objective was to work from their issues not what I may project to be their issues. When conducting an introductory circle, they all replied that they were not interested in dance and after a few personal offerings I could discern that their notion of blame would be an excellent theme. I responded to their introductions by saying I was honoured to be working with them and that I would probably change their minds about dance.

They were pleased with the theme but sceptical of dance. We began our warm up with loud music and rigorous movement mixed with 'bratty banter' (it seemed like the route to go). They came along with me accepting the challenge and enjoying the atmosphere, which was being carefully cultivated. No one could tell or could care less that I was scared to death. This was by far the most challenging group I had worked with to date. Everyday I continued to build their stamina, develop physical skills i.e. fluidity, dynamics, musicality, strength and agility with broad sweeping movements, exploring level changes, three dimensionality, rhythmic shifts and jump phrases, of course accompanied with loud raucous music. I was able to make them move, sweat, hoot and holler despite their scepticism. Occasionally they were combusting with newfound energy taking moments to jump up against walls and skid across the floor and at other times they returned to the familiarity of lethargy, but always complaining about the repetitions, the rigor, the duration. I believed that there was a secrecy to the endorphins rejuvenating their bodies and they were embarrassed and unsure of how public they wanted to be revealing these welcomed shifts in their physical being.

It was a dance in itself navigating the student's erratic landscapes of engagement – some in the room, some out. I remember teaching a group of heroin addicts in Denmark where in the middle of class a nurse would arrive to administer methadone to some of the students. They would disappear for a few moments and then return to class. We would carry on with the class as if it was only a sip of water needed. My New Vlc students would come later after looking after their two-year-old sister (their mother, too drunk to get out of bed).

They moved through narrow spaces of tension and violence, finding solace with the puppy-like love in the room. They would sit on laps braiding hair, or carefully draw pen tattoos, then revert to punching, kicking, pushing, insulting – just enough to have an edge yet soft enough to return to the cuddles.



Figure 1. Moving through narrow spaces of tension, love...

We were all alchemists mixing regret with anger and longing but most importantly with a belief that compassion can be the underbelly of everything. Slowly through the days I felt the atmosphere cohere, we were creating an ecosystem. I was 'Kaffrin from Canadaw' and together we were creating a structure where exposure was allowed, invited. A poem, a song and a few very great moves, then refining, re-writing, repeating...

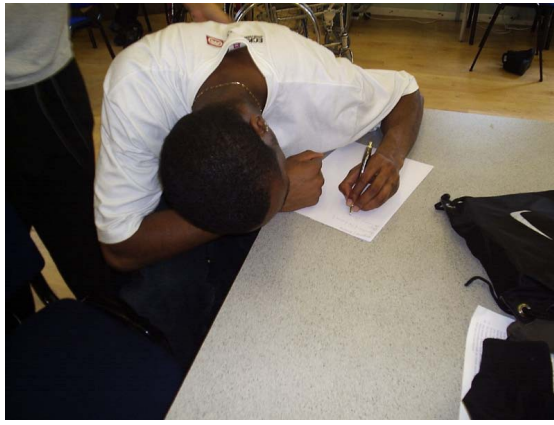


Figure 2. Together we were creating a structure...

The group began to dress for the class, some with special hats, others with chain medallions and others with very tight dance pants and mid torso 'tanks'. I was honoured; they were inviting me in and celebrating this transition. As the show drew nearer the tensions and heat of production descended on our 'camp'; the songs needed music, stories needed to be memorized, and movement needed counts. This contrivance of structures brought an unwelcome challenge to the space and threatened my newly formed relationship with the students. Repetition and rigor were necessary. I needed to assume, as a leap of faith, that respect for me would prevail but friendship might dissolve as I demanded punctuality, clarity, endurance and consistency. Somewhere I am sure they understood that I demanded it only because I knew they were capable of it. They came every day; they complained constantly, resisted belligerently, and yet came every day. Their clothes seemed cleaner, aftershave began to linger in the room, and they stayed during breaks. I was again honoured and very grateful that I was able to read the signals and hold them close as I grinded through the physical/practical challenges.

The last day of rehearsal was the most difficult; transitions, cues, entrances and exits, all the 'stuff' that is considered hugely insignificant in their lives that seem to work in broad sweeping sketches. Like the reckless impulses of Jackson Pollock's paintings, these students are the 'Pollocks' of East London splashing energy with reckless random impulses. The rehearsal was ended with a final task, to record the stories that would be used in the performance. The time was right, the environment was ripe with trust and charged with the excitement of a pending show. A necessity of limited budget and resources forced me to record their voices in a broad sweep around the circle, overlapping voices not by editing with expensive digital equipment but instead as I moved slowly with my recording device cueing with my hands when to speak and when to stop. The students were exhausted and with their lounging, cuddling postures they listened to the instructions; "talk about blame – start talking when my hand goes up – stop when the hand goes down". The stories flowed with ease. The week had been fantastic, it was indeed a very warm country we were in, the time zone was our pumping hearts, the wires of communication were wide-open eyes beaming support and respect across the circle.



Figure 3. Exhausted, lounging, cuddling postures -the lines of communication were open...

Their stories, emblems of their scars and their pride, flowed readily, with ease and generosity. Got it! I pressed stop and whisked it off to an on-site technician from the college who would mix it with our music overnight.

The day of performance

Technical rehearsal was scheduled at 8:00 A.M., an hour of the day they rarely consciously witness. They were all there, complaining, resisting, insulting, but they were all there. Moving onto the stage for rehearsal harkened two important memories; one a film from 1996 and the other a dance rehearsal with my company in Egypt.

Memory 1: This memory is from the film “Best Shot” which was changed from the more politically mischievous name “Hoosiers”. The movie centres on a high school basketball team, which against all odds made it to some kind of championships. Outrageously nervous, the team stands shivering on the official court, their gaze scanning the seating capacity with wide eyes; they are deer caught in a conceptual headlight. The coach throws a measuring tape at the team captain and tells him to measure the distance of the hoop to the floor, then emphasizes the distance is the same as their cozy home town gym: “let’s get to work.”

Memory 2: My company is performing in an international festival in Cairo. We have arrived at the Royal Theatre and the dancers are standing like the basketball players, deer on the stage feeling the headlights. I am 50 rows back. A local tea merchant makes his way over to me, he has bare feet and is wearing a long white gown, an ornate silver canteen is strapped to his back with a hose that winds around to the front of his neck. A tray with small

empty glasses is extending from one hand. I assume he is asking me if I would like some tea. I am about to scream in absolute overwhelming joy and fear combined – what exoticism, what luck! Instead I shake my head and tell my dancers to use the second velvet wing to enter and to take six extra steps to compensate for the large stage. I have made the measurement from hoop to floor and it is identical to the integrity and commitment we have at home. I ground them and myself with details of our work – it is the passport to my safety as a foreigner, anywhere... anytime.

I relay the basketball story to the students deciding that this is a better choice of the two. They get through the technical rehearsal but not without the cultivation of some nagging doubts. Will they meet the performing space with the reverence it deserves? Will they feel the headlights?

The Performance

The students take the stage with a quiet grace, honesty emanates from every pore. They suddenly seem soft and yet there is strength from the core as they move from scene to scene flawlessly. I am watching but my pounding heart is masking my experience. I am careful to call sound and light cues and to disguise the tight throat and shallow breath, sweat palms and restless weight shifts. They have finished on a single pinpoint of spot lighting illuminating the face of an angel (who is normally cursing and swearing throughout rehearsals) singing her story while the rest of the students extend their hands to touch hers (a quiet high five). Electric charges of faith and empowerment are transmitted between them on stage but we know what it is. The light fades with her lingering last note and the audience jumps to their feet. It is so clear when performance becomes so much more than the accumulated efforts of creation, rehearsal and presentation and yet the only way an audience can indicate acknowledgment and appreciation is by their piercing silence during the performance and to stand up howling and slamming hands together when it is all over. As creators and performers, we have to accept this limitation with a certain amount of grace. There is so much more to be said and if we are lucky and can catch this as the audience filters out, then we can excuse this limitation even more.

On that night, I had that chance; one of the students came over to me and said “Well Kaffrin from Canada, you did change our minds!”

Residency 2: Stormy Weather

“The teacher brings lesson plans, learning methods, personal experience, and academic knowledge to class but negotiates the curriculum with the students and begins with their language, themes and understandings” (Shor, 1996, p. 5).

I am currently a guest artist in residence at a high school collaborating with an exceptional drama teacher and an extraordinary grade 11 class. This residency locates me as both artist and teacher and allows me to both experience and witness relationships with students in the creative process. I am navigating the white-water rapids of resistance and diversity.

It has been a gift to be working with such a progressive and sensitive teacher who is working to shift the grounds of conservatism in education. The honesty and humility I feel from her teaching practice matched with an outstanding rigor and vigour inspires me to come earlier and stay longer on the days that I teach.

For months we have been on a journey with Shakespeare's *Twelfth Night* and as is customary with my teaching I am sure I must be the biggest learner in the room. *Twelfth Night* begins with a massive storm at sea resulting in the main characters Viola and Sebastian struggling to survive as they are cast from the ship to the angry sea. My identity as a choreographer/dancer/teacher was to take the central image imagined for the play and use it to animate (kinaesthetically) parts of the play – develop skills, research material, construct sequences and prepare for production. The ship, the storm and the sea became vital in my prosaic quest as I began to write about the intricate relationships between the teacher, the learner, the environment and the curriculum. Within this complexity lie also the tensions among the sub-categories of these roles: the generalist and the specialist classroom teacher, the professional practicing artist and the community facilitator, the recreational and career-focused drama student. Feeling lost within the white-water rapids of some of education's hegemonic constructs is, I am sure, quite common. I commend the teachers who are able to sustain their standards and vision despite the walls that sometimes move closer. How can all crew members feel secure on board the ships that heel and bay in extreme conditions of class sizes, diversity of student needs, and diminishing resources, emotional, administrative and financial? In the case of my current residency, I am inspired and reassured that there are teachers that do ensure the safety of integrity within the storms present in their working environments. As the loving siblings Viola and Sebastian must find their way through the turmoil of a violent sea, how do we account for the losses in our teaching environments? How do we link faith and trust when there may be critical events or negligence beyond this environment? Sumara (2001) writes about these merged borders between life and the learning environment:

... the Commonplace Book activities, as described in the reading experiences presented earlier, show that the common-sense understanding of what constitutes self/other, mind/body, personal/collective, fiction/non-fiction, literary/non-literary do not exist as tidily demarcated categories but, instead, exist ambiguously and fluidly in relation to one another. Most significantly, these activities illuminate the processes by which human beings experiences are necessarily organized by remembered, currently lived, and imagined identifications and relationships (p. 168).

As usual with Shakespeare the lyricism of his complex shifting of identities, intention, perception and meaning inevitably filters down to a central location – Love. And as we shift in our relationships in the classrooms, we move through the ties that are tightened and slackened off, as we would adjust the sails in unpredictable winds to achieve optimum motion forward. I have watched sailors curse and stomp when just as the adjustments are made to shift course, strategizing a new tack to capture the wind – the wind shifts. Navigating involves duelling with forces that are unknown. When the best we can do in controlling our environments is to recognize patterning and deduce a predictability, all of this is to no avail when we come to the storm of hormones that gusts and blusters within teenage bodies as youth navigate their own paths with equally strong forces. As Arnold (1867) describes so beautifully, nothing is predictable:

Dover Beach

The sea is calm to-night. The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.
Sophocles long ago
Heard it on the Ægean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The Sea of Faith

Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furl'd.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

How are teacher-student relationships built strong enough to weather rough conditions but light enough to release, to understand and embrace the temporality and unpredictability of their own conditions? Students who may usurp the greater part of emotional resources one year are in the following year met with compassion; as if a fog has lifted, the care and conscientiousness that has always been there, despite the cost, is revealed. With other students there is sometimes an imposed anonymity, a kind of anaesthetizing for the sake of emotional sustainability.

The fulcrum shifts. The ropes are loosened and my work with the students starts with the initial stages of introducing the notion and possibility of embodiment and orienting them to my language, style, personality and most importantly, my code of ethics with the working environment of the theatre. At the same time, some of our accountability is determined by the formal and informal assessment required by teachers' public school environments. Compromises are also made due to exhaustion or for the sake of securing ease in classroom culture and climate.

As a guest, and with the support of the public school teacher, I have the advantage of demanding a particular code of behaviour in my class, which is adhered to during the 'honeymoon' stage of the residency. Then it becomes lost in the next stage of the residency. I have a window of opportunity before this happens where I can introduce the healthiest challenges. I take the students through a rigorous warm up that introduces another kind of heat in the body – not the heat of peer pressure-induced humiliation, not the heat of newfound sexuality, but the heat of simple physical exertion – a rare state of the body for many digitally driven teenagers. There are complaints, groans and haphazard resistance but when we decide to combine some of the exercises with music the performative aspect of their work is introduced and a silent engagement permeates the room. We then begin working in partners with the notion of counterbalance. This is a device for partnering where embodied fulcrum is the key component. The partners either push into each other or pull away creating an integrated standing structure whereby co-dependence is established. The fulcrum is established silently and it shifts almost subliminally as one student moves an elbow one centimetre to the right or shifts a foot closer to the other. There is a tentativeness in the room for many reasons; most importantly they are touching. Whereas relationships are often established and maintained with derogatory, debasing banter, here they are not only touching but they are 'saving' their partners from falling. I teach the students how to fall before this counterpoint skill is learned. "What is the worst that can happen?" I ask, "if the fall is one metre down?" I realize that it is the existential notion of failing, not falling, that builds the fear. The investment of trust, the promise that can and often is broken, is paralleled in the teacher/student relationship where both parties are wary of the possibility of the shifting fulcrum, or even of accidentally letting go and falling. A test is stolen, a misplaced comment appears on a blog; this is the falling, similar to what Pineau calls the 'ideological body', in using drama to engage in literary interpretation, the participants bring the whole person – language, mind, body and culture – to the creation of the drama world. (cited in Medina, 2004, p. 146).

To continue the metaphor, I return to the ship and am always amazed and in awe of sailors who can lithely move about on a deck that seems to mischievously shift, forcing the centre of balance to be as fluid as the ocean below (hence the possibility of sea sickness). On the other hand, one of the saddest and most desperate images for me is of the rigging coming undone and the sheets left flapping aimlessly in the wind. This happens when a student recedes to a cool, vacuous detachment as opposed to maintaining the heat of engagement or even the fire of resistance; it is a moment when the anchoring of a relationship, even if it is just momentary, has been lost and the centre must be recovered. I am currently at the stage with the students where time, in terms of both duration and frequency, has worked in my favour thanks to a generous grant from funding

partners that recognize the importance of depth as a result of time. They have learned skills in embodiment. They have felt the rigor of working for concentrated periods, managing the ebb and flow of their energy and avoiding what Barba (1995) would call “squandered” energy, and they continue to navigate the surges of intensity that come with a production. The sometimes unpredictable winds change our course and remind us that all of this work is not necessarily about *The Twelfth Night* but rather what Medina (2004) refers to as the edges of the text, a place where we are encouraged to look beyond the literal confines of narrative to a re-imagined space of personal interpretation, a space where multi-modal explorations allow for a breadth and depth in understanding.

The time we have spent together resonates far beyond the stage and getting it done for opening night. We are setting precedents and are now charting our course for the inevitability of storms ahead. We are establishing the faith that weathering the turbulence is a choice worth taking. As Shakespeare wrote:

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O no, it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wand’ring bark,
Whose worth’s unknown, although his height be taken.
Love’s not time’s fool, though rosy lips and cheeks
Within his bending sickle’s compass come.
Love alters not with his brief hours and weeks,
But bears it out ev’n to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

(Sonnet 116)

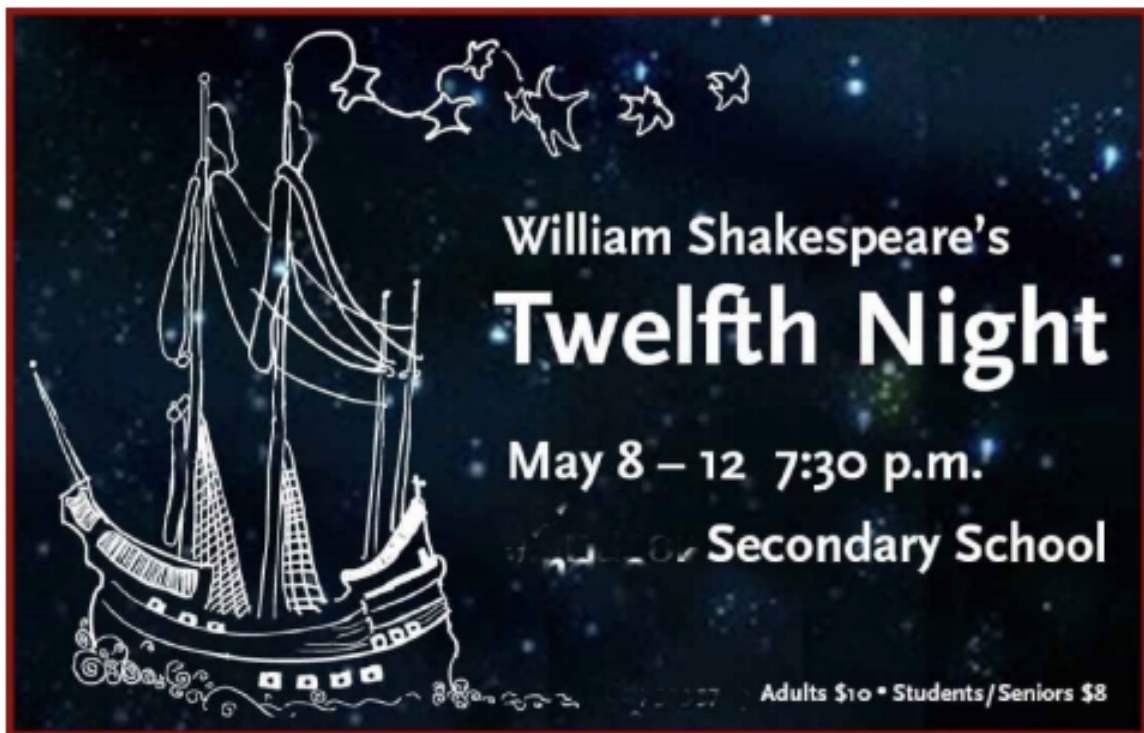


Figure 4. Poster from the play

Program notes: Just as the characters in this play had to survive the storm at sea, as well as the storms in their hearts, we have survived and learned from the stormy as well as the delightful days of this voyage together. There were both sunny rehearsals and rehearsals laden with cold wet wind, and we all learned to navigate our way with grace and openness. I have enjoyed every minute of this creative period knowing that I was in excellent company with both the students and teacher/director. This process was new for most in the production, demanding courage, diligence and humour; and just as a good sailor finds his way on a keeling, slippery deck, these students have found the balance to make this journey. The memories of this time together will resonate long after the dimming lights of the final scene. Thank you for this time! (Ricketts, personal correspondence, 2007)

Summary

The Warm Countries We Are Lucky Enough To Teach In and Stormy Weather are emblems of lived experiences and the surfacing of personal stories which are paramount in the creative process. This process is disruptive and often uncomfortable as the direction of our narratives can echo rhizomatic patterns without a linearity both in content and in the traditional governance of the context, i.e. director/ actor. Appelbaum (1995) writes about this as an invitation to action,

There is a moment in which personal or cultural history stands before two diverging pathways. One leads to a repetition of the known, the tried and true, the old, the established. It is safe, secure and stable. The other finds a renewed importance in the unknown, the uncharted, the new, the dark and dangerous.

Unfettered by accepted categories of thought, it might be immediately hidden away from view, out of fear or repugnance. The moment I speak of is not choice in the sense of deliberative reason but an action that choice stands on. (p. 16)

George Belliveau (2004), play builder and researcher, writes of similar challenges in his recount of a similar process:

The collective process brought out some doubts, and there were ups and downs in the group dynamics. The trials of writing a collective script were apparent. Some people felt that no voice guided the script and that it was all over the place, with too many ideas floating around (p. 43).

Throughout the challenges of these processes I believe that authenticity and courage are the driving forces that keep nudging creative material into the space, and we are in fact the vessels that are both filled and emptied by this material, these personal stories. This state of filling and emptying calls me to look at this dynamic space of exchange often referred to as the third space (Irwin, 2004, p. 31) or the interstitial space. This borderless region is also reflected upon in Heidegger's analogy of the jug; the potter who shapes the jug does not only mould the clay but shapes the void, the emptiness, "The vessel's thingness does not live at all in the material of which it consists, but rather in the void that holds it" (Bhabha, 1995, p. 19).

In this way, I see the learning/creative space I work within to be an empty space, a void which is the result of a reductionary process of stripping away scepticism, stigmas, biases and fears, an open space of invitation to explore the unknown and remembered together. Bhabha (1998) speaks of the transitional space of such a void, Shakespeare of the removal of ground, Appelbaum (1995) of *The Stop*. In Barba's (1995) definition of this pre-expressed moment it is called *sets*, and the Japanese Noh master Azume (cited in Barba, 1995) speaks of this space as *Ju Ha Kyu*. Viktor Shklovsky writes about the technique that locates the interstitial space, the in-between temporality, as "the act of making strange" (cited in Heathcote, 1984). This is the dynamic space of stillness, the brimming of emptiness where conflicting spaces meet to form new meanings. These are but a few references to this phenomenon of space; this true void – out of balance, caught between one temporality and another – becomes a gathering place that stands in an oblique relation to itself and others. As a 'diagonal' event (Bhabha, 1998, p.30) it is, at once, a meeting place of modes and meanings, and a site of the contentious struggles of perspective and interpretation.

When students experience the power, intensity and then the relief of presenting under lights for a captivated audience they are, of course, exhilarated – endorphins combined with wonderment – "how did that happen?", "It went by so fast!", but underneath there lingers a trembling, a resonance that in many cases has rarely seen 'the light of day'. spoke and they listened, and more importantly we spoke and we listened, unearthing voices that have been muffled over time for reasons too extensive to include here. In this process we begin to trust the body as an informant to parts of self that have been lost, buried or forgotten. This space of embodied triggering ultimately brings the power of the student's meaning making process to the learning space and becomes a resuscitation of the inspired learner. Behnke (1990) writes about his as physical force patterns: "In particular, it will

describe how tacit knowledge, of which learners are normally not aware, and which is triggered unconsciously by sensations of force patterns which can be accessed and exploited to improve learning.”

The ‘self’ begins to whisper in this process of surfacing stories. Within this process of creation and presentation the participants feel the shift from ‘I’ to ‘We’ as they witness the impact stories have on others. They experience the stirring that occurs in themselves when listening to their co-participants’ stories. It is in these moments of action and reflection that we combine theory and practice, dissolving the binary that often objectifies our participants, neuters the learning space and ostracises us from the heart of the work. Conquergood (2002) writes about this beautifully:

But de Certeau’s aphorism, “what the map cuts up, the story cuts across,” also points to transgressive travel between two different domains of knowledge: one official, objective, and abstract – “the map”; the other one practical, embodied, and popular – “the story.” This promiscuous traffic between different ways of knowing carries the most radical promise of performance studies research. Performance studies struggles to open the space between analysis and action, and to pull the pin of the binary opposition between theory and practice. (p.145)

Performing the work is not done as an authorization, nor as a validation of the process, but rather as a means of testing the power of the story. Can we cast these personal nuggets not only across the room in the rehearsal studio but across the chasm that divides the performer from the spectator? Can we use “heart” as our slingshot into the black space where we know 200 people passively ‘await’ for an ‘experience’? Yes we can as, I hope, has been shown in the teaching stories of these two residencies. The performances are ignited with meaning after the applause and whistles and hoots, after the lights go up and the performance experiences meet in a collision of accolades and humiliations. Or do they?

There are moments that, lived on the stage, will be deciphered by the students, either immediately or sometimes after a period of reflection. They are the invisible moments of stillness and silence when a performing space becomes charged with the voltage of personal meaning-making. This possibility, this availability, can transfer from the performing space to the witnessing space, and this is when the audience may whisper back “you are telling my story.”

Notes

The author would like to acknowledge the generous financial support of ArtStarts, Windsor High School, East London Dance, as well as the mentored support and collegiality of George Belliveau, Kelly Davidson and Marjorie Dunn. Permission to publish the images contained in Figures 1, 2 and 3 was obtained by the author from all participants.

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Reflection on the original article

10 years!!!

I am delighted and honoured that this article was chosen for the anniversary issue as I still refer to it when teaching my students in the teacher education program at the University of Regina. It still feels 'fresh on my sleeve'.

Nackmanovitch (1990) writes about form and fluidity in his book *The Power of Freeplay* as "the power of free play sloshing against the power of limits" (p. 33). I think about this always when teaching 'becoming teachers' as I ask "How can we remain current in our teaching in order to ensure relevance and applicability in an ever-changing work?" But also, "How can we remain present, moment by moment, poised and willing to shift our plans in order to be powerful inside the classroom?" If all of our students glance out the classroom window to watch the piano being lowered from the fifth floor (Mali, 2002), I want us to strive towards being as powerful as the piano inside that math lesson. This is my challenge; to be present in the moments, second by second, as we model this astute, dynamic wide awakeness for our students (Greene, 1978). It is an honour and a privilege to be part of carving the teaching paths of our teacher education students and I never take this lightly. Writing this article helped me to articulate my learnings as a growing teacher and continues to remind me of the value of personal narratives in effective teaching and learning practices.

Greene, M. (1978). *Landscapes of learning*. New York: Teachers College Press.

Mali, T. (2002). *Undivided attention from What Learning Leaves*. Reprinted by permission of Write Bloody Publishing, Austin, Texas, USA.

Nachmanovitch, S. (1990). *Free play, improvisation in life and art*. New York, NY: Penguin Putnam Inc.

Kathryn Ricketts has been working for the past 35 years in the field of movement, theatre and visual arts, presenting throughout Europe, South America, Africa and Canada. Her work in schools, galleries and community centers focuses on social /political issues with movement, theatre, creative writing and visual art as the languages. Her Doctoral research furthered this into areas of literacy, embodiment and cultural studies with a method she has coined Embodied Poetic Narrative. She is an Assistant Professor in the Faculty of Education in the University of Regina as the chair of the Dance area. She runs The Listening Lab, a visual and performing arts 'incubator' and presents exhibitions and performances in her loft in the John Deere Tractor Building.

The K-8 Music classroom & Visiting artists

Neryl Jeanneret & Andrew Swainston

Abstract

This paper reports on two artist-in-schools projects, one of which focused on Australian Aboriginal music in a secondary school and the other on Indonesian music in a primary school. Both programs were “successful” in their implementation and outcomes, but one more so than the other, especially when considering the issue of sustainability. The content and delivery of the programs are outlined and then analysed and compared in relation to Ofali’s (2004) models of artists working in schools.

Departments of Education around Australia (as with many countries) have policies and elaborate structures in place related to artists- in-school programs. At the same time, there is a growing body of research documenting the positive educational and social impacts of arts partnerships with schools and Sinclair (2006) suggests that it is the “sustained nature of partnerships that is the critical factor in maximising the potential positive impacts of the arts on young people” (p. 5). Reporting on the UNESCO, Australia Council for the Arts and International Federation of Arts Councils and Cultural Agencies (IFACCA) collaboration, Bamford (2006) noted that, “Quality arts education tends to be characterised by a strong partnership between the schools and outside arts and community organizations” that not only includes partnerships between schools and arts organisations but between teachers, artists and community (p. 141) A number of other significant arts bodies have also investigated the nature of successful arts education programs and partnerships, providing both suggestions and models. Since 2001, the Australia Council has commissioned six education and the arts research projects which centred on arts participation with children in middle school years (aged 9 to 15 years) and particularly, on children perceived to be ‘at risk’. Hunter’s (2005) overview of these six Australia Council programs summarised the scope of the results of these projects and provided a list of essential ingredients for an effective arts education project which included student-centred learning, administrative support, integrated professional development, an integrated program, ‘authentic’ learning, an exposure to the diversity of the arts, positive role models, recognition of cultural difference, continuity and sustainability, and artists as effective partners. In 2004, the Arts Council England issued the report Artists working in partnership with schools-Quality indicators and advice for planning, commissioning and delivery. As with the Australia Council report there was a focus on not only the ingredients of a successful arts partnerships but also the planning and delivery as shown in the following diagrams. These diagrams clearly identify a set of components necessary in what is seen as two phases of an artist-in-schools partnership; the planning and the combined delivery and outcomes.



Figure 1: Partnership Planning Preparation (Ofali, 2004).

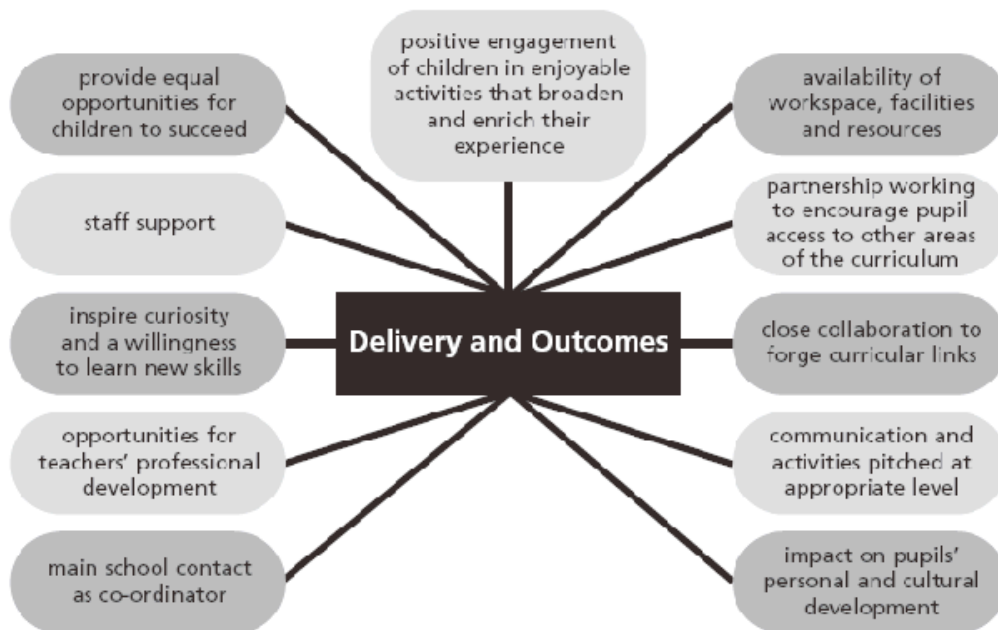


Figure 2: Delivery and Outcomes (Ofali, 2004).

This paper reports on two studies done in Melbourne state schools in 2007 which were engaged in arts partnerships with a focus on indigenous Australian and Indonesian musics and a consideration of the ongoing sustainability of such programs in relation to the model described above.

The first study was a music program implemented in a small metropolitan primary school in Melbourne with the assistance of the Musica Viva in Schools (MVIS) Program. The purpose of the study was to examine how a cross-years, cross-curricula study of Indonesia could include a significant music component that involved professional development for generalist teachers, activities for children, and a performance by a local gamelan. The study took place over Terms 3 and 4 in 2007 in a school of 200 students and nine teachers. One of the teachers was a newly graduated music specialist, Cathy, from the University of Melbourne who had a two day teaching appointment. The school has an demographic of children who come from very diverse backgrounds and an interesting mix of teachers, some new, some very experienced and all with a variety of attitudes to music in the classroom. Although Cathy saw the entire school for a single music lesson in her two days, a number of the teachers also engaged children in music activities in their general program.

The nature of the MVIS program is to conduct a two hour professional development workshop with teachers that takes them through a number of music activities outlined in a teaching kit that comes with a CD containing pieces performed by the group. The teachers take these activities back to their classroom and work through them with their students, familiarising the children with the style and sound of the music. The teaching kit is designed in such a way that it presents an integrated approach to music education containing listening, performing and composing activities. Some weeks later, the group returns to perform for the whole school and take the children through a number of activities. This school had a specialist Indonesian LOTE (Languages Other Than English) teacher, and a cross-curricula program where some time was spent on the study of Indonesia. The principal

responded enthusiastically to the proposal but the staff were not so enthusiastic at the start. The Professional Development with Musica Viva and Byar was organised with all the teachers attending. In a focus group meeting some weeks later, the teachers all agreed that the PD had been worthwhile and enjoyable. They said it had made them far more likely to try the activities with their own classes and they were surprised how readily they had learned from the activities.

Over the next few weeks, the school prepared for the annual school concert towards the end of Term 3. At the same time some of the classroom teachers attempted various activities from the Byar PD with their classes. One young teacher had been developing the soundscape idea used in the workshop but using a dinosaur theme with her Year 2 and 3 classes. She was very positive about the experience, somewhat surprised by the results, and said that she felt that the experience had opened up a new aspect and dimension to her teaching. Another teacher, however commented that, "The book is not clear as a follow up to the PD – we need an "idiots guide" – it's easy to forget the details even though you've done the activities, when it comes to doing them in the classroom with kids". The school concert included an Indonesian segment where the children performed Kecak, there was piece using anklungs and some of the girls danced using Indonesian movements and gestures.

The performance by Byar for the whole school took place in Term 4. The musicians demonstrated a number of the instruments, performed pieces, engaged the children question and answer sessions and involved the children in a performance of kecak. There were many examples of engagement including the following observation:

Some more wide-spread chatter has arced up because the children spot Jo has got the anklung, an instrument they recognise. Some start to shout out the name, and put their hands up. The musicians begin to sing along with the anklungs. Some of the children join in and some imitate the actions of playing the melody. Some girls standing at the back imitate Balinese hand/dance gestures - they must be the dancers from the school concert. There were also moments of disengagement. For example, Jeremy engages in a question and answer session and the chatter builds. It's interesting that the minute the musicians engage in a more conventional didactic mode with the children, some of them seem to switch off and become restless.

The teachers were very excited about the concert, one saying, 'That was awesome!' Another teacher commented on how great it was that the children were able to share what they knew, "The performance brought together what they'd done in class and what they'd done at the school concert... it worked really well!". In his response to MVIS evaluation form, the principal checked "very good" on all the items that included children's responses to the concert, the resource kit, the concert, the administration of the program without further comment.

The second study examined the implementation of an Aboriginal Arts/Music module at a mixed inner city secondary school which aimed at providing Years 7 and 8 students with an encounter and experience of Aboriginal music and culture that would be stimulating, memorable and enjoyable. The program was informed and enriched through

substantial consultation with local Aboriginal educators and community groups. This consultation resulted in the recommendation that the Aboriginal musician and community leader, Kutcha Edwards, be approached as an 'artist-in-residence' for the program. Another recommendation was that an important objective of the module should be the building of an awareness and understanding of Aboriginal arts and culture and a recognition of the centrality of social, cultural and historical contexts. The emphasis would be on investigating, understanding and modelling Aboriginal ways of approaching music-making through listening, playing and composing with the recognition of the social, historical and cultural contexts being a central consideration.

The Principal's support from the outset was strong and enthusiastic. The Arts Co-ordinator had been keen to pursue and develop an integrated arts program across the various arts disciplines; drama, visual arts and music and the intended Aboriginal Arts program was full of potential. It acknowledged that in Aboriginal communities, music, dance, drama and visual art often exist side by side and often seen as an integrated whole. The teachers agreed that all areas of the "arts learning areas" would develop activities and programs around Aboriginal Arts, and that they would seek to integrate their efforts as much as practically possible.

A critical element of preparation lay in the setting out of principles of learning and teaching Aboriginal music. It was decided that the emphasis would be on team teaching and collaborative learning as well group music-making. The teachers' role would be, in part, as facilitators, collaborators, advisors and co-learners. The focus would be on oral (discursive) and aural learning, for example, aural transcription and learning through imitation. Importance would be placed on practical activities, composing, playing, performance, listening and discussing, and on formative assessment such as verbal, informal, on-going assessment procedures.

In the first instance three classes would take part in the program, a Year 7 'girls group', a Year 7 'accelerated learning group', and a Year 8 group, who enjoyed the description of being one of the most "challenging" in the school. The time frame of the unit would be approximately three weeks, around 8 to 10 fifty minute periods per group. The whole program would culminate in a school assembly, performance and arts exhibition. In music classes the students listened to and discussed a selection of traditional and contemporary Aboriginal music. This included video of footage of live performances, often including scenes which placed the music and lyrics into relevant and particular contexts. Students formed into groups and began work on composing their own songs using simple chord structures, which would tell their own stories or stories from the local community. Students were quick to take on the 'spirit' of these group music making and composing activities with enthusiasm and a noticeable lack of reticence.

Kutcha Edwards made his first visit, involving 8C, for a double period on a Friday afternoon. For over an hour students listened enthralled as Kutcha spoke about the traditions of Aboriginal music, its role in Aboriginal society and how Aboriginal music is taught from generation to generation. Kutcha spoke about his own life, his experience as part of the Stolen Generations¹, his family, his life as a musician and his approach and philosophy as a song writer. He sang a song about his father. Kutcha talked of big gigs such as 'Dreamtime at

the G' (Melbourne Cricket Ground) , where Australian Rules football pays tribute to indigenous players. He related his feelings walking on to the ground, flanked by Aboriginal kids. When asked why is it that musicians are so respected within the Aboriginal community, he said: 'We are the healers'. After nearly an hour Kutcha announced 'let's all write a song!' and he began to canvas for topics and titles and by the end of the lesson the new song is being sung by the whole group. 8C (who at first looked on disbelieving) were hooked. Kutcha repeated this with the two other groups. He came back again for a day to mingle, encourage, enthuse, advise and collaborate with students as they sang, played, composed, arranged, and recorded.

A few weeks later the whole school assembly took place in the Town Hall. After Kutcha's performance 8C came on and sang with him the song they had created together that previous Friday afternoon and as one teacher commented, "For them to get up at assembly in front of the whole school and participate in a performance was the most mind blowing thing any of the staff had ever thought of" (8C Home group teacher) .

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The student responses to the unit, both formal and informal, were very positive. Students indicated a high sense of achievement through their musical endeavours, playing, composing and performing and many indicated a strong and increased desire to pursue music in the elective options the following year. A high percentage of students indicated that they would have liked the unit to have been longer. The students' responses to the Town Hall performance were very positive in spite of their trepidation.

The Middle Years Campus Principal was very positive about the program, especially in respect to Kutcha Edwards: I really think it's important for Middle Year students to be exposed to people who are experts in their field. And Kutcha is one of the leading proponents as a musician in Australia. So for kids to work directly with such an inspiring figure, it is a great opportunity and it's going to open up their eyes and their experiences, and enrich their education.

He was also determined to see the program go ahead again in 2008:

With any new initiative you want to try and embed it in the school culture. It's a bit like now, every year we have Medieval incursions for a week, that's just booked. It doesn't matter who the new Coordinator is, it is just something we do as a school. So if we can get someone like Kutcha who becomes a regular, embedded part of the curriculum then you've made a permanent change.

Both these artist/school partnerships were “successful” in their own way but the second has emerged as being much more sustainable with strong support for becoming part of the school culture. Both the programs included elements noted by Hunter (2005) such as student- centred learning, administrative support, integrated professional development, an integrated program, ‘authentic’ learning, an exposure to the diversity of the arts, positive role models, recognition of cultural difference, and artists as effective partners, in line with Hunter’s (2005) recommendations but these appeared to operate at different levels in the two programs. The Byar program generated enthusiasm from the teachers, some of whom did try a selection of activities from the PD but generally the use of the activities was ad hoc. There was an Indonesian segment included in the annual school concert and an enthusiastic response to the Byar school concert from all members of the school. Certainly all indicators of “success” but how deep was the impact and will the school arrange another MVIS program in 2008? Probably not. Will the same Indigenous program be implemented in 2008. Definitely, but why is there this difference in outcomes between the two programs. What makes one program more sustainable than the other?

Let us go back to the Ofali (2004) diagrams in Figures 1 and 2 which refer to Partnership Planning, Preparation (1) and Delivery and Outcomes (2). When we break down the programs and examine them in relation to Ofali’s components some interesting differences begin to emerge. In Table 1, we compare both the programs in relation to the elements of Partnership, Planning and Preparation.

Element	Indonesian (primary)	Aboriginal Arts (secondary)
Clarity of Purpose	Not sufficiently communicated and clear as a whole school event	Clear and building on previous work
Shared understanding of aims & objectives	Lack of leadership in this guidance	Clear at outset and embedded in the teaching programs across the arts.
Systems in place to support the project	Yes, but no financial support from school Details of systems referred to?	Yes. Funding for Kutcha from school
Artist familiar with educational process, school & particular needs	To a degree. MVIS program developed outside school.	Artists working closely with students & staff

Table 1: Comparison of programs in relation to Partnership, Planning, Preparation

Significant preparation took place with the Aboriginal Arts program which resulted in a very clear purpose for the teachers involved and the place of the visiting artist in the program. Similarly there was a strong shared understanding of the aims and objectives, with consideration of how assessment was designed and placed. The principal was

committed to the program, both philosophically and financially, providing the funds for the employment of Kutcha Edwards. The program was designed in such a way that Kutcha's was fully briefed about his audience and his method of "teaching" as an Aboriginal artist was clearly part of the cultural interchange. On the other hand, the Indonesian Program was much more loose. Although the school has an existing cross-curricula Indonesian study, for a variety of reasons the involvement of MVIS program was not sufficiently planned and embedded for there to be this "clarity of purpose" and "shared understanding of aims and objectives" in the minds of all the teachers.

At the same time it should be noted that this program involved generalist primary teachers across the seven years of primary education while the Aboriginal Arts Program was implemented by secondary arts specialists with three classes in Years 7 and 8. As for the artist being familiar with educational process, school and particular needs, there was quite a difference in the set up of the program. MVIS program develops the teaching kits with a general teacher population in mind which includes both specialists and generalist primary teachers. This is not a criticism of MVIS. Such models are necessary in a national program of delivery that works for schools in all states and territories. In Table 2 we compare the delivery and outcomes of the two programs. The first five "elements" refer to the student outcomes.

Element	Indonesian (primary)	Aboriginal Arts (secondary)
Provide equal opportunities for children to succeed	Built into teaching kit which assumes delivery by teacher; Indonesian segment at school concert	Both at micro level (in class) and at the macro level (performing on the Town Hall)
Inspire curiosity & willingness to learn new things	Students clearly interested in performing group; students displayed knowledge at concert	Students wanted unit of work to be longer

Positive engagement of children in enjoyable activities that broaden & enrich their experience	Yes but varied across the school; teachers expressed little about actual impact on students but observed by academics & specialist	Yes. Staff feedback extended to many emails to Arts Co•ordinator about the impact on pupils
Communication & activities pitched at appropriate level	For children, yes, as per teaching kit but teacher expertise a problem in implementation of activities	Clear and obvious
Opportunities for teachers' professional development	Yes, but impact beyond PD limited	An extension of an existing program
Main school contact as co•ordinator	Music specialist (beginning teacher) acting as coordinator; 2 days/ week; depended on academics involved in project to keep things in motion.	Strong coordination from Creative Arts Co-ordinator
Availability of workspace, facilities & resources	Music facilities limited for specialist	Yes. Fully equipped music room and arts facilities
Partnership working to encourage pupil access to other areas of the curriculum	Aims not clear enough & not coordinated well enough. Existing program of Indonesian studies and LOTE program offered the potential; relied on teachers making the links	Clearly in place at the beginning of the project
Close collaboration to forge curriculum links	Again, patchy. See above	Clear and obvious.

Table 2: Comparison of programs in relation to Delivery and Outcomes

Again, the teacher expertise and commitment present in the secondary school as well as the principal's acknowledgement of a cultural change in the school points to a much more sustainable project with a ongoing place in the curriculum. It is also appears that a program specifically designed for a particular school culture could have more concrete and ongoing outcomes than the one- off "parachute" approach employed by some artistic organisations. Those involved in artistic partnerships with schools would do well to consider the Ofali (2004) model when planning such partnerships.

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Reflection on the original article

Artists working in schools continues to be a vital part of arts education, receiving funding and support from state and territory governments across Australia. For example, in June 2017 the Victoria Government announced a new initiative, the Creative Learning Partnerships aimed at giving classrooms across Victoria access to the state's leading arts and creative practitioners. Creative Learning Partnerships, described as an expansion of the previous 'Artists in Schools program', offers opportunities for schools to partner with individual artists, as well as Victorian arts and creative organisations. While initiatives such as these are welcomed, provision remains patchy, at best, often reliant on the patronage of philanthropic individuals and organisations. The struggle for adequate recognition and funding to support and sustain artists in schools continues.

For this reason, as well as others, research in this area remains crucial. This article represents a small step in this direction.

Neryl Jeanneret is Head of Music Education in the Melbourne Graduate School of Education. Her research has focused on artists working with children and young people, engagement in music classrooms, and teacher education in the arts. Neryl has held leadership positions in peak music education organisations, including President of the Australia Society for Music Education and Chair of the International Society for Music Education's Policy Commission: she has a background in curriculum design for music classrooms, having served as an adviser to the NSW Department of Education, the Board of Studies, Teaching and Educational Standards NSW, the Department of Education and Training, Victoria and the Victorian Curriculum and Assessment Authority. She has also worked with numerous arts organisations such as the Australian Music Centre, Musica Viva, Opera Australia, the Melbourne Symphony Orchestra, the Sydney Symphony Orchestra, and Creative Victoria. She is a Fellow of the Australian Society of Music Education and a recipient of the MGSE's 2013 Engagement Award.

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Creativity across the knowledge continuum

Arda Culpan & Bernard Hoffert

Abstract

The paper draws on the combined perspectives of two Australian art educators to contend that while art education promotes creativity through learning in and about art, there needs to be more attention to fostering creative skills in the wider sphere of education. The paper notes the increasing recognition of the central role of arts education, and the arts in general in enhancing our world to accentuate that the fundamental elements of creativity that apply to the arts need to be incorporated into our teaching procedures across discipline boundaries. It further posits that art education at pre-service teacher level is one vital catalyst for creativity in schools, and outlines an approach taken to promoting student teachers' relative capacities for their own sense of creative being, as well as their preparation as teachers who need to promote children's creativity in either art or generalist classrooms.

Introduction

The growing national and international conversation on creativity extends the acknowledgement of what arts education can achieve. In Australia for instance, the Ministerial Council on Education, Employment, Training and Youth Affairs (METYA) recently presented a National Education and the Arts Statement to highlight the general concept of creativity, and the pivotal role of arts education in enhancing and shaping our world. "The arts foster imagination, risk taking and curiosity - important aspects of creativity ... Rigorous academic arts subjects and experiences in the senior years act as pathways to the ever increasing range of career opportunities in the creative industries" (METYA, 2007:6).

The evolving emphasis on creativity within the international community was evidenced in several of the key conferences and notes: The UNESCO proposal for a World Report on Cultural Diversity, identifies the need for creativity in a community, reiterating the UNESCO Universal Declaration on Cultural Diversity, which supports the principle that innovation and creativity, are as necessary for humanity as biodiversity is for nature. The UNESCO International Summit on Arts Education (March, 2006), attended by 1200 delegates from 97 countries, stressed the need to build creative capacities through arts education. The Vienna Conference on Cultural Policy Research (July, 2006), aligned creativity with the development of culture based industries and the emphasis on developing 'Creative Clusters' was fundamental to the 2006 'Creative Economy Conference' at Newcastle Gateshead (Hoffert, 2006).

Arts and creativity

The Arts have long been central to any conceptions of creative activity that shapes the built environment and adds infinitely to our quality of life. They are at the heart of multi-million dollar industries through the contribution of design in all facets of our lives. For instance, the immense gallery system that facilitates the visual requirements of the community and the theatrical, musical, cinematic, craft and other industries, which stimulate our economies and enrich our quality of life. The arts are also a significant vehicle through which the nature of Indigenous culture is recognized and celebrated, providing a major cultural export. This in turn, helps advance the issue of cultural identity faced by most postcolonial nations, as they become increasingly conscious of establishing their international profile and how they might be perceived, separate from their colonising culture. Traditionally we have referred to visual culture to exemplify creativity and to reveal the highest levels of cultural accomplishment; to invest in the arts is to demonstrate the worth of our own culture. While creativity is broader than any art activity, the arts in general are central to what creativity means, and the context in which the outcomes of educating for creative ability are most clearly demonstrable.

Fundamental elements of creativity

While, creativity is a versatile concept that resists any precise definition, at its most basic level, it stems from individual acts of observation, perception and imagination, stimulated by curiosity. Observation is the starting point for any interaction with the world be it practical or conceptual, for it is how we interact with our surroundings and explore reality. Perception is the means through which we comprehend our surroundings, relate sensation to understanding, give it meaning and gain our knowledge of reality. Imagination is the counterbalancing journey through the unreal, the occasion to chart the seas of fantasy and search for realms, concepts and experiences, unencumbered by the limitations of the material world. Curiosity provides the foundation for investigation, the motivation to inquire through observation, to understand through perception and to extend through imagination. It is the instigating point for arts education, the need to signify and express that which has not yet been recorded. Collectively, these skills present the parameters of experience, on one side directed by the world around us, on the other nourished by the world within; together they give us the substance and process for our ideas and their application. More specifically, they are integral to the form of creativity that sustains and defines who we are as a nation, and enhances our human capital and promotes

skills to address with imaginative solutions, the myriad of problems that a modern community confronts. For example, those that impact on immigration, health care, environmental concerns, security, economic development, housing, social welfare and so on.

The need for creativity in education

Most people are not perceptibly creative; they may have the capacity to be creative, but it is not directly evident. Therefore, a foremost purpose of education is to draw out people's innate strengths, and help them realize their intellectual and practical abilities. Our general education structure teaches students to read, to write, to think analytically, to be numerate, and to reach their potential in many ways. But we do not attend to creativity; if we are to fully educate our students, we must also nurture their creative potential for their own benefit and for the advancement of society. But the barrier to doing so is that there is no system of education that concentrates on promoting indispensable creative skills. Rather we are confronted with the paradox within standard systems of education, which address the knowledge of a particular discipline, and rely on creative researchers to innovate within it.

Creativity should be embedded in our education system so that all aspects of economic and community life are better addressed through a creative work force. By attending to education in science, medicine, engineering, the humanities and social sciences, different branches of technology, knowledge acquisition across all disciplines with an emphasis on observation, perception and imagination, we permit the process of idea development to enrich whatever studies we undertake. Thus, we foster an educational system which fuels the creative potential of all domains and the intrinsic possibilities of all students, no matter what their discipline interests.

In his influential text on creativity, *The Act of Creation*, originally published some 40 years ago, Arthur Koestler (1970) considers the fundamental role creativity plays across the continuum of knowledge; he argues:

The act of creation itself is based on essentially the same underlying pattern in all ranges of the continuous rainbow spectrum.

But the criteria for judging the finished product differ of course from one medium to another (Koestler: 200).

If creative activity in all areas is positioned on the same underlying pattern as Koestler contends, arts educators have a crucial role to play in educating scientists, economists and students across all disciplines, as well as artists. We are accustomed to teaching observation, perception and imagination for students to achieve artistically, but we can also use elements of what we teach to allow students to achieve across the intellectual spectrum. Stepping aside from the arts and confronting the broader needs of society, the arts curriculum can sharpen skills which will eventually shape the future in all studies. It can give us the ability to generate ideas and to use them to innovate in the process of our learning, if it adds the skills of creativity to the discipline based understanding we receive, so much the better. The following vignettes illustrate the far-reaching application of such attributes:

Wilbur and Orville Wright were renowned for the original motorised aircraft. They built a glider with movable parts in the wing assembly, to vary the shape of the wing surface in response to the flight conditions. This took full advantage of the potential upward thrust from moving air across the wing and enabled the flight position to be corrected in response to wind changes. They mounted an engine on the glider and on December 17, 1903 undertook the first powered flight. The revolutionary aspect was

neither the glider nor the engine, which both relied on existing technology, but the movable wing to allow a pilot to manipulate the aerodynamic impact on the wing structure (McFarland,1953).

The Wright Brothers developed powered flight based on their observations of how birds change the shape of their wings. If we were to explain the development of their ideas it would be: observation - seeing how birds altered different parts of the wing to control the force of the air against it; perception - considering this in the context of controlled human flight; imagination - considering how this might be used to create controlled flight. By means of experimentation, they developed a mechanism for altering the shape of the wing in flight and designed it into an aircraft.



Figure 1: The plane is just lifting off the ground. Wilbur Wright is the figure on the ground. Orville Wright is the pilot

Sir Isaac Newton proposed that the tides were caused by the gravitational effect of the moon. Newton had been unable to explain the motion of the tides which rose and fell twice daily, and which demonstrated seasonal extremes. Having observed the changing phases of the moon on its monthly cycle, waxing and waning as it moved across the heavens, he realised that there might be a similarity between the movement of the moon and the rise and fall of the tides that he imagined as the moon pulling at the earth across the heavens. He described the moon grasping at the earth with “large ubiquitous fingers”, a description for which he was criticized for introducing occult beliefs into science (Koestler, 1970:331). However whimsical the description might be, it effectively described the force of gravity acting across space between solid bodies. His imaginative metaphor based on observation and an attempt to give his observations meaning, has provided a conceptualization of gravity relevant today.

Picasso began experimenting with the construction of representational images using abstract shapes in 1907. He had seen tribal masks in the ethnographic museum at Trocadero and was impressed by the intensity of their highly distorted interpretations of the face. These stylised wooden masks prompted him to review the figure in space by focusing on generic aspects of identity, rather than those of specific individuals; it involved the viewer in reflecting on the interpretation of the image, effectively giving the work meaning; he embodied his ideas in *Les Femmes d'Alger (O.J. Version O)*, one of the most influential paintings of the twentieth century (Hoffert, 1995). This led to the development of Cubism and the high level of pictorial abstraction, which culminated in non-representational art. Picasso's observation, perceived in the context of his work, enabled him to imagine a new pictorial format that became a keystone of twentieth century artistic achievement.

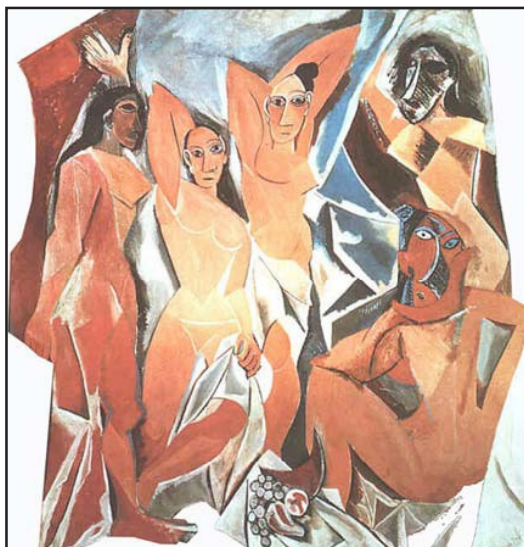


Figure 21 Les Femmes d'Alger (O. K. G.), 1907, in Museum of Modern Art, New York City

Arts education and creativity

In arts education skills of observation, perception, and imagination are the foundation blocks of idea development, the ways we conceptualise and explore the world. They are the basis of and the raw substance of artistic creation. Arts Education, particularly visual art, promotes knowledge about art and skills in observation, perception, imagination and curiosity to negotiate it. These are the key elements of creativity that give force to our core studies in the creative arts and are integral to the mechanisms through which we educate artists and draw out their creativity. Our ways of teaching these skills promote talent for our creative arts academies to produce both artists of quality and teachers of excellence. These same skills also add force to learning in any discipline, and the generation of new knowledge through practice and research. As such, they should be incorporated into our teaching procedures across all education so that we educate not just for knowledge in a particular discipline, but also for the capacity to exercise that knowledge creatively. In other words, creativity can be positioned as if “a guiding beacon for us to apply across the boundaries of human endeavour and to shape all that we do within our learning and research, wherever that is placed” (Hoffert, 2004: para. 12). However, this does not inevitably entail changing the focus on what is learned and taught, as distinct from reviewing the learning and teaching processes implemented.

In keeping with this view, the New Learning concepts proposed by the Australian Council of Deans of Education (2001) highlight the need to review traditional learning and teaching approaches in order to cultivate creative learning environments for an increasingly diverse student population within an ever-changing global environment. Creativity, in particular is regarded as being an essential concept within all disciplines with respect to equipping people with essential dispositions and orientations to the world, rather than simply skills for commanding a discrete body of knowledge. “These persons will be able to navigate change and diversity, learn-as-they-go, solve problems, collaborate, and be flexible and creative” (ACDE, 2001: 2).

The implications for pre-service teacher education

The following section incorporates the voice of one of the author's to signify personal interpretation (Clandinin & Connelly, 1994), particularly as it relates to her own experience as a visual art educator within the School of Education at RMIT University.

The implications of the New Learning Framework for pre-service teacher education are reinforced in the context of Australian curriculum initiatives, particularly the Victorian Essential Learning Standards (VELS) (Victorian Curriculum Assessment Authority-VCAA, 2005). Furthermore, the New Learning framework that was incorporated into the reconceptualized teacher education programs at RMIT University during 2005 calls for educators to promote concepts of autonomous and collaborative learning coupled with creativity. In turn, this call prompted the start of my ongoing research project designed to explore more equitable ways of promoting student teachers' sense of creative being for their own benefit, and for their preparation as teachers in either art or general primary school classrooms.

While details of the research and the findings is beyond the scope of this paper, several associated factors are worth noting as my approach to the study aligns with my teaching philosophy and approach managing the art courses as outlined in the next section of the paper. First, the study is line with Eisner's (2002) notion of arts-based educational research; it acknowledges the expressive and unpredictable facets of arts research, and comprises multiple modes of qualitative investigation, namely: interviews, observations, collection of artefacts and narratives, field notes, elements of self study, and action research -to promote flexibility in real situations where it is impossible to predict all that needs to be done in advance (Kemmis & McTaggart, 1988).

Second, the related examination of the course design and pedagogy entails reflective analysis, based largely on observations of, and dialogue with each class of students to determine the factors that constrain or support their development of creative capacities. Allied to this, consideration of students' assessment tasks and written course evaluations provide critical insights for improving subsequent course experiences. Of particular note, is that my class-based observations of students' learning experiences, and discussions with students from the start of each semester, adopt a researcher's lens, they allow timely adjustments according to students' immediate needs rather than solely implementing improvement measures at a later date.

Finally, the study is clearly limited to pre-service teacher art education setting. Yet it explores the elements of creative pedagogy that are not only applicable to learning and teaching art discipline specific knowledge, but also to the broader sphere of education. As such, it ultimately seeks to contribute to the knowledge base on creative learning environments within and beyond the field of art education.

Pedagogical considerations

The following section outlines the pedagogical considerations and course-based learning experiences relative to the one semester core art education course within the one year Graduate Diploma of Education (primary) program; the first and third year core art education courses within the four year Bachelor of Education (primary) program, and the optional Visual Art elective courses that involve third and fourth year level students.

While the planned learning experiences are regularly reviewed and vary significantly between the courses, at the heart of each is the value placed a increasing student teachers' engagement with a concept of creativity that is not only integral to their own artistic practice, but also to

their learning across the whole curriculum. That is, as distinct from expecting student teachers to become highly accomplished artists per se. Implicit here is the drive to inculcate emerging teachers with creative attitudes for their own benefit, and for advancing their classroom practices in tangible ways so that children's creative development can flourish irrespective of the subject taught.

The allied pedagogical approach encompasses the spirit of reflective practice (Schön, 1991), the principles of good practice in higher education (Chickering & Gamson, 1987), and naturalistic inquiry in that meaning that stems from social situations is managed through interpretive procedures (Cohen, Manion, & Morrison, 2000). Above all, my pedagogy is grounded in a constructivist theory, which broadly holds that students' learning is advanced through their own active participation in acquiring knowledge within an inherently dynamic social environment. Central to this is the notion of immersing students in a scaffolded, collaborative learning environment where they are strategically positioned to explore a breadth of learning styles, and a variety of theoretical concepts. These include the following that not only inspire my own pedagogical approach, and the planning of the course learning experiences, but also hold relevance across discipline boundaries:

1. The long standing notion that creativity is a vital term in any conception of education and denotes "a disposition of mind which is experimental, open, engaged, a particular kind of teaching and learning where the results cannot be comprehended in advance of the process . . ." (Abbs 1989:1)
2. The concept that creative pedagogies are consciously shaped by values, which is exemplified through Gardner's (2007) recent synthesis of his early ideas on multiple intelligences. A particular feature of this work is that it provokes thought about the "disciplined mind; the synthesizing mind, the creative mind; the respectful mind and the ethical mind" (Gardner, 2007:163), and the need for citizens of the future to cultivate these minds to do well in an ever-changing global environment.

Notions that centre on students' open inquiry processes as a fundamental component of progressive curriculum (Cope & Kalantzis, 1997) suggest the need for teachers to establish their own creative attributes and implement creative teaching practices (Esquivel, 1995). This means that a teaching model that is based on overt instructions with predetermined learning outcomes has limited inherent value (Biggs, 1999; Wright, 2003). In essence, creative pedagogy must recognize individual differences in learning styles, and value the concepts of width, diversity and individual autonomy (Calouste Gulbenkian Foundation – GGF, 1989), especially as educational equity is inclined to increase as the diversity of forms expand (Eisner, 1998).

Overall, the fundamental elements of creative teaching processes include, open-ended learning opportunities focussed on fostering individuality and non-convergent thinking and important inter and intra-personal skills (Gardner, 1993). They also aim to stimulate flexibility, imagination and abilities to consider relationships, and to make shifts in initial thinking, (Eisner, 2002), internalised learning, a change in their sense of self, and incorporate innovation (Jeffrey, 2006). Complimentary processes include introducing new or different combinations of known elements, nurturing different kinds of meanings and thinking skills, and promoting risk taking -an aspect of creativity frequently cited in the literature (Cropley, 1990; 2006; Sternberg, 1997; Joubert, 2001; Eisner, 2002). The idea of risk taking suggests the value of setting challenges, without straightforward answers, as an integral aspect of building students' creativity and their sense of individual or group ownership (Office for Standards in Education, 2003).

The notion of group ownership holds that students advance in a collaborative learning environment through respecting diverse viewpoints, challenging pre-conceived notions, sharing ideas, developing mutual trust, and contributing to each other's learning (Miller, Imrie & Cox, 1998). Implicit here is the view that students' entrée to various modes of expression, and creative facilities such as risk taking is dependent on personal context (Gardner, 2005).

In short, students are more likely to venture into their less comfortable areas of learning within a collaborative community where their contributions are appreciated and they are inspired to extend their thinking, experiment, and to reflect and assess their learning processes (Eisner, 2002). From this perspective, the process of creation is not essentially an isolated activity, reified in the myth of the artist secluded in the garret. While creativity is often viewed in relation to individual self-actualisation, whereby the individual defies the crowd (Sternberg & Lubart, 1995), the social facet of creativity, which can be nurtured within a group context, is also valuable (Cropley, 2006).

The above concepts are significant in art education where there is a need to challenge perceived myths about creative ability in general. Therefore, a central principle of art education is that creativity is not a exclusive attribute with which some students are endowed and others are not, but that it is a mode of intelligence that can be developed and nurtured like any other form of thinking (GGF, 1989). This suggests, that while art and creativity may be considered as synonymous, creativity does not come from engaging students in nebulous or low cognitive level artistic activity or through focussing only on technical skills. Similarly, that while technical skill is an artistic necessity, without students' own imaginative ideas, the manifestation of skill alone has minimal inherent value. Therefore, all students, irrespective of their perceived potential, need opportunities to learn the conventions of art practice, and to build creative abilities to deeper conceptual levels by taking intellectual and intuitive risks in order to extend the boundaries of what they believe is achievable.

Rationale for planned art learning experiences

The purposeful nurturing of student teachers' creativity in our particular setting is essential because while they come from varied backgrounds with wide-ranging interests and skills, the majority, especially at first year level, quickly reflect self-imposed constraints to their creative development. These include, a lack of confidence in their capacity for Observation, Perception and Imagination or the practical application of these. Further to this, many state they have minimal experience in art practice, visiting galleries, or that they are not 'creative'.

In fact, my ongoing class-based observations coupled with many sustained conversations with students, and the insights I have gained through students' visual journal entries have revealed various factors that students see as either constraints or points of personal discomfort at the start of first year level art courses. The following is a basic list of the most common factors: Not enough class or independent time to practice technical skills in order to implement ideas; lack of imaginative ideas, as distinct from being able to draw realistically; not feeling comfortable in letting others see their artwork; not realising that the art course would entail so much work, as distinct from being 'fun'; feeling uneasy about discussing own opinions in class, and not being 'good at art' in school or not being imaginatively inclined. From my art educator's perspective these points are not significant barriers to their potential to succeed, as distinct from indicators of students' misconceptions about art education, lack of confidence in own abilities and understanding about the influence of environmental factors on their self-perceptions.

Planned learning experiences

Accordingly, the learning experiences are designed to develop students' confidence and cognitive capacities (Eisner, 2002), through their own active research and exploration of conceptual and practical facets of art, interactive class-based discourse and most importantly, through their critical reflection on their own learning processes. The following is a general outline rather than an exhaustive account of the common learning experiences provided:

Students attend art gallery sessions designed for two key purposes. First, to expand their aesthetic sensitivities and perceptions of art and creativity as it applies to diverse past and present cultural settings, and to accentuate the relevance of art and creativity throughout the school curriculum. Second, to pique their curiosity, imagination, and ideas for their own art practice, and their teaching in either art or general primary school classrooms.

The value of students gaining insights into creative practice through interactive conversations with artists is also highlighted. For instance, Shaun Tan, an Australian Artist, renowned for his book illustrations comprising relatively complex visual styles and themes recently discussed the creative process in the context of his own work with student teachers. In outlining the basic elements of his practice, he reinforced the fundamental concepts promoted in our art classes. For instance, the need for technical skills (built over time) and knowledge of art theory and terminology, and independent research -for promoting imaginative ideas, and observational skills; practice and experimentation; purposefully pushing beyond one's own boundaries. This means being receptive to new ideas, and experimenting with combinations of familiar images in new ways to generate interesting compositions. Similarly, knowing not only the need to build ideas, but to also abandon some in light of new insights.

Allied to this, students are encouraged to explore a range of visual resources, including artistic picture books for their potential to stimulate thinking and inquiry for their own learning, and their work in primary schools -to provoke imagination across the school curriculum. This includes learning various artistic concepts and techniques for generating their own ideas such as exploring ways to create surreal images, invent fictional characters and compose their own stories.

With respect to class-based art practice, students' perceptions of creativity are extended through their own sequential exploration in the 'making' of art forms within a range of visual media. Students are supported in an art studio setting through open-ended tasks devised to familiarise them with the cognitive processes required for their own art practice. This includes understanding art theory, terminology and art practice techniques and developing creative capacities through observation, perception, imagination, curiosity, risk-taking and persistence in acquiring new skills. To this end students are encouraged to play with different media in order to explore personal preferences, and to find ways of injecting elements of surprise and even frivolity, and to look for inspiration in every day settings within both the natural and constructed environment, including various media sources. For instance, students can gain imaginative inspiration from a range of images that emerge through the media, such as following one that injects a sense of surprise and frivolity through a new combination of familiar elements:



Figure 3: Bagpipe Mouse (anonymous artist, n.d)

There is also a need to intuit when students are unduly confronted with a sense of creative immobilization that often comes with seemingly infinite possibility. Similarly, when students need cues to engender some resistance to stereotypical imagery, or their own stylistic 'default settings'. That is, so that they explicitly learn something new by taking risks and thinking beyond their usual boundaries to ultimately gain a sense of real achievement and autonomy over their learning.

Observations

The outlined approach to art education is by no means infallible, but as previously indicated, it continually reviewed with particular attention to gauging the different learning needs of students as they apply to each class at the start of each course. Among other things, this involves drawing on my own skills of perception, observation and imagination driven by innate curiosity around ways to improve my own practice and ultimately the students' learning experiences. Of particular note, is the aim to quickly identify any reticent students that require sensitive scaffolding in the form of demonstrations and constructive critique through various prompts and cues. The scaffolding centres on empowering students to generate their own ideas and acquire relative techniques and knowledge through practice and research, rather than imposing a particular stylistic approach. It is equally important to ensure that the confident students are not only well positioned to scaffold the reticent ones, but also that they are supported and stimulated well enough to experience the integral sense of personal impetus, real challenge and achievement, and an enhanced sense of their own creative being.

Irrespective of the complexities involved in attending to such matters through a fluid interplay of various scaffolding processes, my observations of students' progress are particularly encouraging. Most students become surprisingly quick in overcoming any initial reticence and demonstrating the resolve to confront various challenges in pursuit of diverse creative goals. Even the students who need extended time and support to absorb the essence of the art education come to not only engage in some self-initiated creative activity, but also revise or discard initial ideas in light of new insights. Furthermore, they almost always come to contribute with great verve to class discussions and small group project work. The collaborative projects, which are usually negotiated at third and fourth year level, incorporate research on creativity, cultural and environmental issues, and artists from diverse past and present cultural settings. But the overall learning fits within the broader context of interdisciplinary exploration that extends across the arts and beyond.

For the majority of students the process of acquiring creative capacities means sustained personal practice, research and a significant shift in their thinking on a range of issues. Yet, judging by the palpable sense of achievement students invariably come to reflect regarding their own work, and the enthusiasm they show for one another's work, they explicitly come to understand the basic tenets of art education: First, it does not equate with ill-defined creative activity of low cognitive value or simply learning art-based technical skills. Second art education has more meaning in a collaborative learning environment with challenges to develop knowledge, skills and imaginative ideas in order to set and achieve creative goals through informed and sustained effort. Third, that a combination of scaffolded and autonomous learning experiences, coupled with attention to the personal, social, and interdisciplinary aspects of learning can ultimately extend the notion of creative thinking across discipline boundaries.

Concluding comments

While the authors of this paper work in different fields of arts education, their respective journeys in the art education domain has led to a mutual commitment to a concept of creativity that can be entrenched in the general educational context by teaching approaches that adapt to the learning needs of students within the every-changing global environment, rather than content alone. Furthermore, they both believe that if the celebration of creativity is to be truly nurtured in our schools, as educators in whatever learning sphere we are engaged, we need continual research and shared dialogue around ways of cultivating students' creative skills as an integral part of the overall education process.

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Mars Petcare Australia. Bagpipe Mouse -'Still' image from Whiskers television commercial
- Image and permission gained through personal communications with Michelle Herbert
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Reflection on the original article

In the last few years the emphasis on creativity as an economic driver has been given priority nationally-note the political push toward an innovation economy to fill the vacuum left by the decline in industrial production. This is complemented by a push toward the development of science as a vehicle of innovation. However, there is little evidence that attention is being given to how creativity to enable innovation can be fostered at school level. Characteristics associated with creative activity such as imagination, self expression, emotional awareness are largely associated with arts education only. There is still the need for a re-examination of curriculum design across the knowledge spectrum to enhance the potential for creativity. However, the massive expansion of electronic communication devices and their creative potential has established unprecedented opportunities for social expression. These have enabled a new domain for creative development. The task now is for education to utilise this potential to feed curriculum across disciplines. The internalising of this potential on self-'the selfie' needs to be refocused on the broader cultural application of exploring what can be achieved. To some extent You Tube is exploring this, but it is best achieved through education and probably best addressed through the arts disciplines. It may be that educating for the potential which electronic communication offers could be a catalyst for creativity to be more integral to life in general.

At an International level the emphasis on creativity of a decade ago through the notions of creative industries and creative economies has to a large extent been replaced by concerns with sustainability. The 2014 the UNESCO World Conference on Education for Sustainable Development-Learning Today For A Sustainable Tomorrow, recognised in a latent way the role creativity needs to play in education but contextualised it within the parameters of finding solutions to the problems of sustainability.

While there is a considerable rhetoric which refers to terms linked to creativity, I am not sure there has been much real development of how this can be addressed in terms of curriculum.

Since the original article was published in 2009, **Bernard Hoffert** has continued his Associate Dean roles with an emphasis on building studio based PhD research. He continued personal research with books and papers in 2010 and 2011 as wells as teaching at the Monash Centre in Prato Italy. He was Vice President of the Monash Academic Board 2010-11 and left Monash in 2012, although he continued with some PhD supervision. He was appointed Emeritus Professor in 2013. He is currently involved in a research project with the Monash synchrotron and lectures on international study tours.

Evolving digital technologies culture and music education

Schalk Fredericks

Abstract

Policies have the general intent of catapulting South Africa into the digital era, but efforts to make this possible by improving electricity infrastructure, internet connectivity, and installing hardware have overarching principles of cost effectiveness and social responsibility.

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This paper reviews the impact of evolving digital technologies and culture on music education policies and practices in South Africa. Limitations in educational practice for arts and culture have been overshadowed by social priorities. The Public Service generally has been engaged in social improvement programmes and although education receives support, the emphasis has been on literacy, numeracy and life skills. Multimedia teaching and learning packages and dedicated learning channels offered by the public broadcaster have been in use for a number of years for certain subjects. It can be said that South Africa is on par with the rest of the world at university level but schools have only reached a 27% functional level. The potential inherent in local content needs to be tapped.

Background

Reflecting on possible sources of information that would best indicate the situation in South Africa, I decided to interview national, provincial and district education department officials, teachers and university lecturers. Evidence was obtained mainly through email communication, semi-structured telephone interviews and an internet literature search.

Policy context

South Africa has a good policy base (Fredericks, 2006) but there have been further policy developments since 2006 to address the problems of connectivity and cost. South Africa has a tightly woven, integrated and educationally supportive policy context. Policies make adequate provision, but within the developing country context implementation slowly taking place and in some instances plagued by bad management. Holcroft (2010) refers to a paradox of best technological practices next to wide spread illiteracy. There are patches of excellence where technology has been integrated into the fabric of the music teaching and learning context: at universities and Focus Schools. But one education department arts and culture facilitator is of the opinion that although teachers are advised of possible sources of information, implementation is hampered by schools inability to afford the recommended books, or hardware being nonfunctional. A standard joke is that the system is more offline than online. The use of ICT has been found to motivate students who can produce their own CDs or compositions. The policies support all facets of education and by implication music education. It is up to music educators to make use of available technologies.

Infrastructure

Electricity, connectivity and hardware have been identified as basic requirements for internet usage (Holcroft cited in Blignaut & Kok, 2010). Electricity is becoming more and more expensive. A decision has been approved for an annual increase of 25% per year for the next three years. Furthermore, the use of the internet has become problematic because of a lack of bandwidth. Private use of dial-up facilities is common and broadband¹ has been slow and expensive. The laying of undersea fibre cabling has only recently been effected. Telephone costs are some of the highest in the world and price decreases are being negotiated (SA, 2010).

The use of open source materials has been promoted for public schooling and has resulted in the formulation of a policy in this regard (SA, 2006) and open source is used by three

¹ Broadband will be interpreted as an always available, multimedia capable connection.

large universities. There has been massive funding and implementation support from both public and private initiatives to get schools ICT compliant but these have had mixed success with the exception of two provinces. This has resulted in experiments with mobile technology in a few pilot projects (Blignaut & Kok, 2010).

The Public broadcaster, South African Broadcasting Corporation (SABC) is implementing a move from analogue to digital television with the Broadcasting Digital Migration Policy (SA, 2008) for more efficient use of radio frequencies, thus enabling the state to be more effective in fulfilling its mandate of reducing poverty. It has been stated that digital technologies will enable the government to improve services at a cost that will be greatly reduced over the next two years (SA, 2001).

Music Technology modules are offered at most universities with the University of Kwazulu-Natal offering the broadest range possible in this field. Private colleges offer sound engineering, film and video production for the music and entertainment industry. Universities and Music Focus Schools have the means to acquire media such as Sibelius and Finale for music notation, recording, and presenting compositional offerings.

Provincial

It seems that the use of digital media in schools across the nine provinces of South Africa is uneven. Gauteng, the Western and Northern Cape provinces have good infrastructure and hardware provision and good advisory and educational support structures (SA, 2004). The North West, Limpopo, Mpumalanga, Eastern Province and Kwazulu-Natal have been experiencing problems generally. Use of computers in schools increased from 12.3% in 1999 to 26.5% in 2002 (SA, 2004).

Alternatives

As problems have been experienced with computer sustainability mobile-learning became of interest (Borau, Ullrich, & Kroop 2009). The use of mobile phones is being researched by various institutions but is still in a developmental phase. Mobile phone usage has shown phenomenal growth in Africa and has the advantage of not being permanently dependent on electricity. Wireless internet connections prove to be unstable and offer limited coverage. As an alternative, undersea cable supply has been laid to improve bandwidth.

Changes

In a previous paper (Fredericks, 2006) I referred to the possibilities that education media and media policies offered, and in retrospect I conclude that the use of radio and television has been very limited. In this paper I try to ascertain to what extent policies have been brought to fruition. Herbst, de Wet, and Rijdsdijk (2005) perceived no changes. Unfortunately I agree. We still resort to the most basic resources -the book and the untrained teacher - in public schools due to a lack of electronic and digital equipment and materials, and costs of resources such as electricity and telecommunications. Elementary usage of computers as word processors have been identified.

It has been established from conversations with parents, primary school teachers and education department officials that although arts and culture maybe taught, the enhanced use of technology for this purpose is not the case. The use of technology has not been

integrated into teaching and learning practice generally. There has not been much movement or change in traditional resources such as books in music teaching for public schools. Teachers have the option of acquiring a CD-Rom that contains mainly lesson plans reflected in the equivalent books. However, subject advisors find that the sound clips on the CD-Rom are of poor quality and hardly serve an educational purpose for this highly aural medium. Perhaps in recognition of the lack of trained music teachers, a trend in South Africa has been to develop manuals for teachers and workbooks for learners. It is evident that because of the overwhelming number of musically untrained teachers, print media is not sufficient to support an aural discipline. The effectiveness of the materials therefore hinges on the use of multimedia. CD's have been developed for the listening component of the final grade 12 music examinations, and from all reports of examiners and education officials it seems that these have been used successfully. According to two colleagues involved with the South African Schools Choir Eisteddfod - a national choir competition for schools- and community church choirs, the use of CD's has become common practice to support choirs.

Limitations and possibilities

A university lecturer bluntly described South African ICT provision for schools as "third-world", although Focus Schools are adequately provided for. Problems with some of the books on offer are that they contain incorrect music information and non-musical outcomes, that is, knowledge about language, not sound. What has become obvious when analysing teaching materials is that it is either assumed that certain songs are common universal cultural knowledge and will therefore be known to even the untrained music teacher or it is assumed that the teacher will be able to read and interpret the music notation.

Another common problem is that recorded songs are not geared to teaching, that is, the songs are recorded as a whole only, and not broken into manageable parts for easier learning by generalist teachers. Similarly, songs from the South African Music Archive Project (SAMAP, 2010) and resources from North West University, Indigenous Learning Methods (ILM) and material from the Talking Drum (2010) would need to be prepared in a format that would be palatable for generalist teachers because of language and pronunciation problems, and difficulties understanding the meaning of songs due to unfamiliarity with idiomatic and highly specialised cultural expressions of the indigenous cultures (NWU conference, 2009). These reworked products could be made available to schools.

There is still a need to develop interactive digital materials that support the generalist teacher who is generally not literate in staff notation, in order to develop reading fluency, aural memory, music theory and instrumental playing. There is also a need for materials that address language and culture barriers. According to some music lecturers, generalist teachers are unable to simultaneously sing and accompany themselves on an instrument for example guitar. Recordings of songs are required so that these teachers can concentrate on and practice providing accompaniment. In this way the non-specialist teacher who is not fluent in reading the score will learn the song. Policy documents identify a lack of local content and support, and that teacher access is limited (SA, 2004). The

Thutong electronic portal offers limited support for teachers in terms of policies and materials. This digital media does not support the non-specialist teacher sufficiently with audio-visual media.

Four narratives: officials, teachers and lecturers

The following narratives indicate some use of media. Informal interviews were conducted with teachers, district officials and university educators in various locations and the prevailing impression is that not much use is made of digital media. Programmes that are aired on the public television and radio channels are not in evidence in public schools. But these narratives are a positive reflection of the possibilities.

Narrative 1

I spoke with a district official from the Northern Cape Province, who also serves as a tutor for a University at an off-campus college, about the use of digital materials. She supports the idea of providing CD's or DVD's as opposed to web-based materials; for example The Rockschool (www.rockschool.co.uk) material for voice consists of: Levels 1 to 3: Vocals for Female Singers; Levels 1 to 3: Vocals for Male Singers. Backing tracks for each level is available on good quality CD's. The district official is of the opinion that the CD would have been of greater service if the backing track was recorded with the solo or duet voices. The assumption is made that one knows the song and therefore only the backing track is given with the result that students who do not know the songs struggle with entries when using the material. The most effective multimedia resource encountered was a set of educational DVD's of indigenous cultural dances produced by a particular distributor. It is designed for introducing teachers as well as scholars to dances from a wide spectrum of cultures. The 'Cultural Image of South Africa' (www.lectio.co.za) collection consists of 18 hardcover booklets in which each SA culture is described in terms of the geographical location of tribe, religion, tradition, initiation, type of homestead, music, food and so on. It also has 18 A1 wall charts on which the tribe is described in the tribe's language and in English. Three DVDs describe and demonstrate the indigenous dances. Three hundred schools, in particular disadvantaged and rural schools in the Northern Cape Province, received this material. Schools using this material have indicated that they find the material of great value to expose learners to other cultures. However, at some schools unfortunately the principal locked the valuable materials in the school safe with the result that the teachers were completely unaware of this source of material. Music Focus Schools in the Northern Cape Province are generally well resourced and students are encouraged to produce and develop their own arrangements, exercises and compositions using the software available as directed by the subject advisor. At one school the learners' final examination compositions were recorded and played back using the Sibelius programme.

Narrative 2

John Theodore, a Music Advisor in the Western Cape Province covering the regions of Eden, Central Karoo, Overberg and Cape Winelands, coordinates teaching at 22 music schools in this area. 80% of these schools use computers for music teaching. A selection of web and software materials including Sibelius and Garageband are used by schools here due to good infrastructure and subject advisory support. Other schools are willing to buy their own software programmes, especially among the younger generation of students

and teachers. The subject advisor makes teachers aware of free programmes, for example 'Audacity' and 'Wavepad' from which MP3s can be downloaded. On some of these programmes it is possible to do 'mixing' of sound. At one particular school the teacher complained about not being allowed by other teachers to use the computer facilities, but the teacher is technologically disadvantaged and wary of using technological resources. At another school a pupil developed his composition with Sibelius and posted his composition and recordings of a township video on Youtube. Even rural schools have programmes that enable them to present printed notated materials or CD recordings for assignments and compositions and for general exam purposes. The subject advisor is of the opinion that the use of technology for educational purposes needs to be thoroughly exploited, for example the use of recordings of individual voices of choir pieces for educational purposes and not just recordings of full performances. The 'Wavepad' digital programmes allow educators to slow down recordings without altering the pitch, to replay sections and so on. In short, the possibilities of available software programmes have not been fully realised by educational institutions.

Narrative 3

Dr. Liesl van der Merwe from the North West University, Education Faculty, described guitar lessons done through group work with Foundation Phase on-campus students (Grades R to grade 3) who have no music background. Liesl uses the full array of digital resources at her disposal. A full spectrum of digital materials is available for multimedia lesson presentations. Off-campus students who generally do not have access to the electronic platform are supported with CD's and DVD's. The North West University makes use of a SAKAI electronic learning platform to communicate with and support students. Groupwork sessions are managed on this learning platform which was locally branded as eFundi. Besides the wiki tool other features employed are the daily schedule to organise practices and the mark book. Within the eFundi platform students are able to view and to sound-activate music scores generated with Sibelius software. Songs are placed in files for listening purposes and video-clips for strumming patterns. Examination performances are recorded on mp3 files. An interactive study-guide has been developed with live sound and video links. Liesl has spent a long developmental phase with digital resources and has learnt that certain formats such as full recordings of songs are not successful and believes that materials have to reflect a supportive learning format. Full recordings of songs for individual students have been intimidating for students with the result that she devised groupwork sessions wherein students support each other with regard to intonation, keeping to the beat and building confidence for performance. Other resources include the electronic staff that sounds as it is touched, and the internet, for example for the introduction of the piano keyboard to the students (<http://www.musictheory.halifax.ns.ca/3keyboard.html>). The use of a camera for close-ups of strumming and chord-fingerings displayed on a data-projector for a large class of 180 students needs to be further explored. A CD-rom - Music in South Africa, by Hetta Potgieter - is being used for introducing teachers to music concepts. Students who have completed their studies use the resources acquired in their training even though they are required to bring their own private laptops to schools. This lecturer's work and that of another lecturer from the Music Konservatorium who has developed two books of songs and stories of the Venda culture is available as multimedia teaching and learning packages (http://www.puk.ac.za/fakulteite/lettere/musiek/publicasies_e.html).

Narrative 4

Hannes Gerber, a retired piano teacher at a music centre and high school Arts and Culture and Music teacher from Potchefstroom, North West Province, had a decisive role in increasing the number of students from an Arts and Culture base who chose music as an examination subject for grade 12 (an increase from 36 to 69). Hannes developed teaching videos in Afrikaans, a local language, with a handheld camera believing that it is easier to learn by means of a video. Hannes did some research and could not find materials to suit his purpose. Videos found in the university library were outdated. On his initiative he gradually acquired hardware of video camera and data projector, and software of Adobe Captivate. He adopted an interdisciplinary approach and developed a series of videos focusing on different aspects of the music curriculum: rhythm, grouping of notes, the making of instruments. Hannes has been impressed with, and enthuses about, finding the Adobe Captivate software and online publishing program. He finds that it is ideal as a training instrument as it presents much like PowerPoint because links to audio and visual material can easily be incorporated. (He presented the maps of 15 countries with their national flags and anthems). It can also be used as a multiple-choice assessment instrument because test questions can be randomly selected from a question bank. Marking is automatic and a certificate can be printed. Hannes has generated and captured tests on CD for students to take home to support their learning. For piano teaching he has recorded sequences, accompaniments, duet and left-hand parts for students to take home to support their practicing. Hannes has collaborated with other teachers to develop music theory books and appreciates the learning potential of interactive materials.

Recommendation

The opinion of a number of the people that I communicated with was that in order to turn the tide in music education for generalist teachers, efforts should be made to bridge the gap between schools, education officials and universities. Members of partnerships - universities and schools - are to engage in strategies to develop music teaching at schools that offer arts and culture by using the computer labs at schools and technologies from universities and:

- Develop a music action research framework for generalist teachers.
- Record learning processes and practical applications (e.g. use of ejournals)
- Make audio-visual recordings of materials
- Compile sociocultural, historical stories
- record indigenous groups
- make voice part of recordings of songs based on teaching methodology

Plans could be devised to use the digital technology of the public broadcaster, SABC, to train generalist teachers or provide materials more efficiently for classroom use, as the training of teachers in arts and culture is a long-term venture. The training of teachers could be done via the mass media or public broadcaster as is done for Maths and Science. To facilitate the use of various languages the media could provide explanations in the language of choice on a regional basis.

Additional recorded support could be used to great advantage, to serve as a model when a specialist teacher is not available. This is especially necessary for students and generalist teachers who do not have a solid music background, in order to speed up progress. My experience with an adult student, who was having rhythmic problems with a grade-S Trinity College jazz idiom piano piece, was positive, as the student could constantly refer to the recording while following the score, or by practicing hands separately and together with the recording. Of course the intention is not for a mechanical repetition of the recording but to correct conceptions of a rhythmic pattern that does not have a true notational reflection. Accompaniment recordings and backing tracks are readily available for full works but when intricate sections need to be isolated, the generalist teacher or developing student needs support. Music is a 'small' subject' and the mass media or public broadcaster's learning channel could be used effectively for music education as it is for major subjects such as Maths and Science. A former National Arts and Culture Coordinator reports that Music as a grade 12 examination subject is in decline with only 1456 candidates countrywide in 2009 (SA 2009:123).

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Reflection on the original article

Efforts are continuing with various industry partners, to bring South Africa on par with the rest of the world, with innovative strategies to resolve contextual problems (environmental, rural) with satellite and mobile network solutions. Technological glitches have occurred with the implementation of online services but with determination and persistence breakthroughs have been achieved. In some instances strategic decisions seem to be necessary such as between deciding on supporting dual services such as fixed landline (terrestrial) and digital services in a phased approach or making a 'big bang, all or nothing' shift that will alleviate technical support. A gradual shift from voice to data services has been achieved but costs between competing networks are high for private users. Ambitious analogue to digital migration plans have been in the pipeline for longer than a decade, and implementation of the policies is more complex than initially thought with consideration having to be given to local content and the requirements for various radio, TV internet and commercial and public sector services. Target dates for analogue switch-off have continuously been adjusted and revised: 2008, 2013, 2015 and 30 November 2017 is looming.

The resources of the state for education and the digital solutions offered are still focused on key areas i.e. Mathematics, Science and Language or literacy and numeracy. The Health and Social Services departments are also vying for limited funds while student protests at universities are demanding free education. Resources for the Creative Arts depend on the initiative and drive of the university academic staff and education department officials and the interests and capacity for improvement and innovation of specialist teachers and schools supported with resources by parents and communities. Although recordings of songs are freely available to assist teachers and conductors with the intricacies of the choir repertoire it remains the prerogative of the generalist teachers and musicians in the field to actually use the resources to good effect. Lack of music training and know-how is still a stumbling block in many schools.

Realistic long-term policy and planning that requires co-ordination and expert financial resource management are required to eventually bring South Africa in line with progressive countries.

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Globalization, cultural diversity & music education: An International Baccalaureate perspective

Pip Robinson

Abstract

The International Baccalaureate (IB) is recognized as a global education system; as such it recognizes the importance of cultural diversity within music education. In the IB music course world music studies are included alongside Western art music, popular musics and jazz. This reflects changing attitudes in music education across the globe, where difficulties are often encountered when making decisions about what the term world music actually encompasses. The task is not simple and raises many questions in relation to categorizing the range of musics that are fusions of more than one style. Is it important for teachers and students to have relevant cultural and contextual understanding of world music? Is it appropriate to continue applying the tools of Western analysis to all musics found across the world? Has Western-style popular music affected traditional musics? These questions have implications for curricular design and could potentially influence educational policy. Here, the issues are explored from the perspective of the IB as well as the broader educational context.

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Although originally an economic movement, globalization is exerting a broader influence across the world. This includes the educational sector, which plays a vital role in all societies by teaching and reinforcing cultural beliefs and practices. In response, educational curricula are now seen to be embracing greater cultural diversity and difference in response to the new global paradigm. The International Baccalaureate (IB) stands as a dominant example of globalization in education. Three programs are offered for students ranging in age from 3 to 19 which “help develop the intellectual, personal, emotional and social skills to live, learn and work in a rapidly globalizing world” (IB 2010). The aims of the IB philosophy are stated as part of their 2010 mission statement:

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect....The organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment....[and] encourage[s] students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right. (IB 2010)

The IB Diploma Program (DP) leads to university entry and within it music is offered as a subject. In setting out the IB approach to the teaching of music, the IB study guide suggests that students “engage with music from different times, places and cultures” (2009:11). This means including musics from the Western canon, jazz and popular musics, through to world music cultures. This is potentially a daunting task, which presents both teachers and students with difficulties concerning the appropriate categorization of some musics. While it seems reasonably straightforward to define styles belonging to Western art music, and jazz and popular music categories, appropriately defining world music and fusion styles is not always so simple.

Globalization and music

Many authors have commented on the influence of globalization on the world's cultures and musics over the past decades. In 1998, Mertz suggested that electronic technologies including the internet and media were impacting on traditional notions of community, resulting in the development of a ‘global culture’. It seems, however, that with the rise of a more generic world order there has been a corresponding loss of traditional cultures. Ideas from Biddle and Knights (2007) suggest the local as being somewhat subversive, but also ‘authentic’ when compared to more global and culturally hybrid musical styles, which lack authenticity and appear to be somewhat artificial. Another issue for traditional musics is the tiny market share allocated to them within the new global media, affecting their potential to survive (Baumann, 1992). Along with economic and political process, procedures and technologies, globalization includes cultural aspects of the world.

When discussing the development of new musical aspects within traditional styles Marranci states, “through globalization, people may cross boundaries to imagine new time-space (or space-time) dimensions and power relations” (2003:102). One illustration of this comes from Frishkopf, when discussing changes of attitude in Egyptian music dating from the 1990s. He suggests that since that time, Egyptian music has been

subject to greater influence from both the West and global developments, stating that even today, Egyptians view Western culture as superior, yet also “seek symbols of resistance to Western dominance” (2003:167). In response, Egypt has absorbed many aspects from Latin-American cultures, which they perceive as having both Western and ‘third world’ aspects. There is some perception of all things global being considered as abstract and placeless, but this cannot be applied to the position that music holds, according to Stokes (2003). Tenzer (2006) discusses the Western ‘superculture’ that has led to globalization as being responsible for the development of many new musical styles as music mixes and blends via diaspora and media. According to Stokes (2003) the development of these new musical styles is influenced by the recording industry, and he refers to them as world music. In a similar vein Byrne (1999) suggests that in spite of the apparent dominance of Western culture through globalization new global musics continue to emerge. He comments that through experiencing another ‘musical culture’ there exists the possibility of pleasant musical contamination leading to appreciation of cultural difference. The question of introducing cultural diversity into the classroom is then implied. The Western canon already includes many musical styles ranging across time and place, so is it really necessary to include more than the Western canon, and Western style popular and jazz musics into the academic study of music? What is the justification for the inclusion of ‘other’ musics in the classroom?

Cultural diversity and education

A range of views have been expressed concerning the need for cultural diversity in the classroom. Drummond (2005) suggests that the cultural practices of the minority can educate and inform the majority in the culturally plural world in which we live and disadvantage is not displayed when all cultures are included for study. Although the world music movement and contemporary educational thought have encouraged greater multicultural focus in the classroom, there can be a negative effect if there is a lack of cultural understanding (Davis, 2005). Green (2003) agrees with this sentiment, warning that because of the learning practices involved, multiculturalism in music education possibly unwittingly reinforces social structures rather than breaking them down. To avoid this, she suggests that different learning practices and pedagogies need to be developed, alongside attitudinal changes. Barton (2004) agrees, commenting that student views concerning value and understanding of different musics are impacted by the cultural context and bias of the educator. Alongside this, Drummond (2005) questions whether it is really possible for people to change the conditioning of their identity formation enough to embrace the musics of other cultures, while Davis questions whether a lack of contextual understanding actually reconfigures the meaning of musics included for study. He suggests that time and place influence musical transmission, stating that “a culture does not simply determine and seamlessly transmit music to its members, generation upon generation”, (2005:57). Drummond (2005) comments that many young people are able to achieve multiple interactions with different cultures and subcultures because of the influence that global media has on their identity development. New intellectual paradigms and intensified globalism are reason enough for cross-cultural inclusion in music education according to Bresler (2003), while Carignan (2003) suggests that greater exploration of the world’s art musics should be encompassed by pedagogical strategies in a changing world of music education. This would allow for the recognition of many culture bearers and greater understanding of the world’s musics from an equitable basis.

At issue, though, is the problem of current pedagogical approaches that do not necessarily equip teachers to deliver musics outside the Western realm of musical understanding. Music education necessitates a level of cultural awareness and interaction for both teacher and learner, whether they recognize it explicitly or not (Dunbar-Hall, 2004), but confusions exist in the current educational environment according to Davis. Interestingly, he feels that “music education is itself a move within cultural identity” (2005:60). However, despite the potential problems, Drummond feels that the impact of cultural diversity in music education has been positive, regardless of the reasons for its inclusion in the curriculum. Alongside this view, Shehan-Campbell suggests that “as we embrace the wider world of musical cultures, so too will our children” (2000:53). Despite these views, in the changing global environment many traditional cultures are at risk of disappearing.

In an attempt to combat this situation, UNESCO devised the “Safeguarding Intangible Cultural Heritage” project. One aspect of this is the preservation of Hilali, the 700 year-old North African epic poetry tradition, which is sung by the poet who accompanies himself on percussion or the rebab (a 2-stringed spike fiddle). This musical style was once found throughout North Africa, but as a result of pressures from both the media and tourist trade along with a decrease in people willing to participate in the rigorous training required for mastery of the style, it is now only found in Egypt (UNESCO, 2009). In recognizing the importance of traditional musics the IB includes culturally diverse music studies in the curriculum and places importance on the contextual understanding of these. However, all of these musics are still situated under the umbrella term of world music rather than being further diversified into more discrete categories, e.g., art music traditions, popular musics, or indeed, work and ceremonial musics.

What is world music?

There does not appear to be any definitive interpretation of the term world music and therefore no clear distinction as to what musics should be categorized as such. Nidel comments that “ideally all music is world music” (2004:3) while Bohlman suggests that world music is “something unpredictable and fundamentally shaped by encounter and creative misunderstanding between people making music at cultural interstices” (2006:18-19). At IB workshops world music has been explained as covering traditional and folk musics, classical musics outside the Western canon, and any other music that cannot be categorized as belonging to Western art music traditions, Western-style popular musics, and jazz.

The term world music appears to stem from the 1960s when Robert E. Brown used it to refer to ethnomusicology. In the 1980s it was adopted by the retail music industry to classify any music that was not Western art, jazz or pop music, but the category became even less specific by the late 1990s. This trend has continued with ever more vague ideas of what constitutes inclusion as world music. David Byrne of the pop group Talking Heads considers the term dismissive of musicians and their music, blaming commercial rationalization within the music industry as considering many musical styles as exotic but irrelevant. He commented on the term as “a catchall that commonly refers to non-Western music of any and all sorts, popular music, traditional musics and even classical music” (Byrne, 1999:np). It is also generally used to describe all musics that fuse elements of

Western-style pop with non-Western music. However, the IB is not in agreement with this, considering musics that stem from fusions with Western-style pop in the category of popular music. This then becomes problematic for both the teacher and student when appropriately situating fusion musics for academic study.

Fusion musics, Western-style pop, traditional musics

Difficulties in categorizing for IB study arise in various ways, as so many musical styles have evolved from influences on, and fusions of, separate styles. Western art music has been somewhat acquisitive of musics that stem from outside the traditional canon. One example of this concerns the music of Astor Piazzolla. He was an Argentinean composer, who developed the *neuvo tango* and as such can be considered a composer of world music. He also incorporated elements of Western art music into many of his compositions, and studied composition in Paris with Nadia Boulanger, so can also be considered as a composer of Western art music. How then, are appropriate decisions to be made in categorizing his music? In many ways categories are fundamentally unimportant to the appreciation of the actual music, but unfortunately categorizing music has an impact on student outcomes in IB study. Must musics like this then be avoided? This would be unfortunate, considering the richness of many styles that fuse musical elements together, and the impact of these musics on student understanding of musical development across times and places.

At this point it is perhaps important to consider the most dominant current global musical culture, that of Western-style popular music which is a powerful musical embodiment of globalization across the planet. It seems that with the massive rise of this particular musical culture has come an accompanying threat to the integrity of many traditional musics. Western-style pop has spread via technologies that have emerged over the last decades. The main vehicle for this spread has been MP3 technology like the iPod and marketing. As Middleton and Manuel suggest, popular music includes “genres whose styles have evolved in an inextricable relationship with their dissemination via mass media and their marketing and sale on a mass-commodity basis” (2007:n.p.). Much pop music incorporates elements of traditional musics, but the end product stays firmly in the pop domain. One vibrant example of this is Mongolian hip-hop. Some traditional Mongolian music has strong similarities to Western-style hip-hop (Binks, 2010) and Nubar Ghazarian, the producer of ‘Mongolian Bling’ (a documentary film about Mongolian hip-hop) told me in an informal conversation that the Mongolians claim hip-hop is traditionally theirs and that the West borrowed the style from them. Fusions, therefore, inevitably lead to confusions regarding their categorization.

Other pressures on the survival of traditional musics come from greater urbanization and a move away from more traditional lifestyles to a globalized modern world. Examples of this are found in Japan, where most music that is created and consumed is popular (De Ferranti, 2002), and in Indonesia where international popular music is having a growing impact (Barendregt and van Zanten, 2002). Bohlman suggests “popular music enters the North African metropolis from the peripheries of tradition, but must sacrifice the past to enter the public sphere of urban society” (2002:60). The likely outcome is that as a result of globalization many musics will either disappear completely or become anachronistic records within ‘museum’ cultures as their social relevance disappears.

In one attempt to preserve a disappearing musical culture students from the Qinghai Normal University have been in the field recording much of a disappearing body of Tibetan folk song. Their aim is to return this music to the communities that the songs belong to (China Daily, 2007). However, will this music ultimately survive if the social context of the songs, the reason for their initial existence, have either dramatically changed or disappeared altogether? Perhaps, even the traditional owners will lack the appropriate contextual understanding and knowledge of these musics.

The place of contextual understanding

Contextual understanding is intrinsically affected by individual enculturation, and therefore understanding other cultures is not always a simple matter. To have a deep understanding of multiple musical contexts is an almost impossible task for the teacher. However, the IB music course emphasizes the importance of cultural and contextual understanding of musics being studied, as evident in their assessment criteria. Indeed, from personal experience I believe that greater musical understanding does come with developing greater awareness of cultural contextual aspects of a particular music. The IB music course also specifies that students should recognize links existing between musics found across the globe, and this raises issues related to the analysis of musics from outside the Western repositories of art and popular musics. Is it really appropriate to use the tools of Western analysis for all musics? Western educated musicians are faced with some difficulties when attempting to understand musics from cultures other than their own. Cook (1990) suggests that listening to any music can be enjoyable, but that difficulties can arise when attempting to listen through music. Applying Western analysis to all musics is possibly flawed but what options are available to the Western raised and trained musician? If viewed from the perspective of globalization, which has up until now been largely driven by Western economic forces, does the fact that we continue to analyze from a Western perspective possibly imply a continuing form of Western cultural imperialism and cultural capital, as discussed by Bourdieu (1986), Friere (1985) and Apple (1993)? Who decides what influences reinforce the continuation of a largely Western educational model of music education?

Ultimately governments decree educational policy but lobbying from many bodies, including professional associations (some from outside the education field), politicians, administrators and universities, influences the process. These pressures are largely driven by political, economic and societal expectations concerning future career paths, and schools respond to these pressures through their curricular decision-making. According to Reynolds, universities “exert indirect influence on school subjects through control of developments in the subject field, through the preparation of teachers, the publication of textbooks in the field, and the establishment of entrance requirements into university courses” (2000:4). Universities also make decisions about who has a valid right to apply to study for a degree, and these requirements often reinforce issues of cultural capital. As one example, the following information is posted on The University of Melbourne website (2011) regarding entry into their undergraduate Bachelor of Music degree: Students applying for the Bachelor of Music will complete an audition and musicianship test. Students will be expected to prepare three pieces for performance (demonstrating contrasting styles and periods in Western art repertoire), plus

undertake a musicianship test to assess their aural and theory skills.... applicants are asked to prepare three pieces demonstrating their skill on the instrument they wish to study.

The pieces should be of contrasting style, period and composer Works should be chosen from the Western Art Music repertoire (except for electric guitar and bass). Repertoire presented at AMEB Grade 7 standard for instrumentalists and Grade 5 for singers, generally makes for a competitive audition.

Therefore, it appears that unless the prospective student plays a Western instrument and is able to both perform an audition of accepted repertoire and demonstrate knowledge of Western musicianship, they are ineligible for entry to this course.

What about the traditionally educated musician who, for example, plays the erhu, (a traditional Chinese two-stringed fiddle), or the kora (a traditional African harp)? These musicians may have achieved a virtuosic technical facility and have knowledge of a vast repertoire of traditional music, but it appears that their instruments are not considered 'legitimate' for study in many Western conservatoria. The IB, in the spirit of globalization, recognizes all instruments found throughout the world equally, and as a teacher of IB DP music performance, I have supervised students playing erhu and gu zheng (a traditional Chinese zither). So, despite the growing emphasis on popular and world music studies in some tertiary institutions, other more traditional institutions still do not cater for practitioners of 'other' musics. Is this appropriate in the global climate, or do we need to develop new ways of incorporating world musics into the tertiary sector?

And so...

In responding to influences from globalization a number of authors (Davis, 2005; Drummond, 2005; Green, 2008; Bresler, 2003; Carignan, 2003; Leong, 2003) have all commented on the need to review current educational attitudes and approaches. Cultural diversity is indeed receiving greater curricular emphasis, for example, in the IB DP music course and access to world music sounds and new learning modalities via technology has enabled educators to expand their view, especially in relation to composition (Odam, 2003). Pedagogies stemming from informal learning practices are being incorporated into the classroom as educators struggle to remain relevant in the fast-changing global environment (Green, 2008). Some have called for Western art music to be removed from the central curricula position (Davis, 2005). A reflection of this is seen in the IB approach, which places equal importance on musics from within and without the Western canon. However, in the words of Leong, "a significant paradigm shift from what music educators have been used to" (Leong, 2003:153) needs to occur if there is to be a substantial shift towards the new educational world order.

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Reflection on the original article

From where I stand now, seven years after the original publication of this article, very little has changed. The issues are very much current in terms of understanding and teaching music from cultures outside those from the West (classical music, jazz and popular musical styles), and the methods of teaching and learning these musics. Leong's thoughts that "a significant paradigm shift from what music educators have been used to" (Leong, 2003:153) has not really happened, and we are not seeing a new educational world order. The status quo has very much maintained, and perhaps even slightly contracted. Ever problematic is the education of music teachers who don't necessarily know how to approach the teaching of music from cultures outside their own, and there has been little in teacher education to remedy this situation, unless individual teachers have access and exposure to personal cultural musical contacts.

While the IB Mission statement remains the same as it was in 2010, the world around it has changed significantly. Although the post-international environment is expanding on one level, perhaps the greatest world changes relate to the notion of globalization. Once seen as the way forward, economically, socially and culturally, the ideal of the world without borders is being significantly challenged by nationalist inspired movements like Brexit, and the rise of both terrorism and conservative politics globally. How this plays out in future educational scenarios is yet to be determined, however, the IB remains thoroughly committed to a global education system and to creating a truly cosmopolitan world where cross-cultural understanding and sharing is centrally important.

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Schools without walls: creative endeavour and disengaged young people

Anne Harris & Jon Stanley

Abstract

The authors draw on their experiences as educators, creative artists and arts education facilitators to examine intercultural collaboration with young people from marginalized communities, individuals often labeled as 'at risk' or vulnerable youth. In this article, we reject these terms as limiting and externally-defined; we challenge notions of marginalised young people as non-compliant, and prefer instead the use of 'engaged' and 'disengaged' to describe the practices (and not the identities) of young people who at times (productively) opt out of mainstream opportunities and projects. This article examines the ways in which neoliberal devaluing of arts education (Eisner 2002) parallels the devaluing and marginalizing practices of those young people from culturally and linguistically diverse backgrounds and communities, and highlights the urgency of increasing the social capital of practitioners, participants and methodologies in arts education.

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Productive Risk and Creativity: the Value of Not-Knowing

While research on arts methods for re-engaging young people both within and outside of schools is growing, Australian and other education systems seem to be moving inexorably away from indications that arts-based methods are good for both the kids and for schools (Sefton-Green and Soep, 2007; O'Brien & Donelan, 2008; Greene, 2001). While such research highlights the frustratingly 'little regard for the formal educational systems' (O'Toole and O'Mara, 2007, p. 208) some findings seem to demonstrate, here we examine some rich community-based education projects which may suggest alternative possibilities that can be adapted back into schools.



Figure 1: still image from *Still Waiting*, 2009, Anne Harris

This article draws on two projects for its discussion of arts education methods, both of them outside of literal schools but not beyond pedagogical contexts: Youthworx Media in Brunswick, Victoria, and the ethnocinematic video project *Cross-Marked: Sudanese Australian Young Women Talk Education*, which used film-based collaboration to explore and promote the views of Sudanese Australian young women's experiences of secondary schooling in Australia. While most would agree that the communicative values of creative engagement 'becomes the incomparable organ of instruction', (Fordon, 2000, p.10) it is seen perhaps most clearly in current Australian culture by young people from refugee backgrounds who (despite a flurry of recent research) remain at risk of falling through educational cracks; these young people struggle on multiple sites including culturally, socially, and linguistically, yet they are increasingly thriving in the arts. Both Youthworx and *Cross-Marked* recognize these areas of proficiency and seek to assist these young people to capitalize upon them.

Youthworx is a socially inclusive media project that has the primary goal of engaging homeless and disadvantaged youth in a process of participation and development that reconnects them to their communities through transformative, supported creative learning, focused primarily around film and radio production and including accredited training in Certificate I, II, and III in Creative Industries and Media. *Cross-Marked: Sudanese Australian Young Women Talk Education* was a creative and participatory doctoral research project conducted through Victoria University, similarly a socially inclusive media project that has the primary goal of re-engaging young people who felt underserved by the mainstream education system. This article will examine these complementary projects within the body of an internationally advancing arts education discourse, and finally will reflect on some possible ways forward within Australia.

Context

The long history of those working to re-centralise arts education in curriculum development and delivery echo our observations as artists and educators, and mirror the 'risky business' (O'Brien & Donelan, 2007) agenda of those using arts for learners in the margins. Such efforts to integrate both arts and marginalized learners can be seen in curriculum development outside of Australia, including the US, and which 'bear a striking similarity to efforts in the field to connect other marginalized discourses, for example, multicultural education, to disciplines that are more highly prized in the schools' (Korn- Bursztyn, 2005, p. 46). These efforts include collaborative community/ school programs like the Teacher Education Collaborative (TEC) of the Lincoln Center Institute (New York), and the growing movement of schools without walls.

Wilson (2003) proposes a blasting apart of curriculum which encompasses not only linguistic but visual and other forms of communication. Citing an increasingly rhizomatic wave in education (and contemporary culture), and drawing on the American notion of schools without walls, Wilson proposes that a contemporary pedagogy which is 'fully submitting to the new and popular' (p. 214) and which moves 'pedagogy to a space situated between conventional...school curricular content and content from contemporary art and popular [visual] culture,' (p. 214) provides a way for 'teachers and students to collaboratively embrace dynamic changes and expansions of content' (p. 214), and which may offer one fruitful way forward, where lines between public and pedagogical spaces/relationships/languages productively blur.

Both authors have seen similar trends while working in these multiple contexts and formats with young people from marginalized positionalities. This paper examines the nature of creativity and the role it can play in constructive and creative risk taking and engagement across vast divides of time / space / relationship / language. Risk and creativity go hand in hand, and clearly no single methodology will hold traction in every environment. This article and these projects reflect this interdisciplinarity, but there are nevertheless commonalities that in our experience can begin to facilitate this movement toward engagement, creativity and its possible by-products, including increased social and cultural capital.

There is nothing new about schools (or community programs) in which 'the arts belonged to everyone' (Beer 2001, p.1), and this article is not suggesting that educators at all levels do not recognise this; however, in more recent times, institutions in a neoliberal context are even less rich in 'time, belief, and a staff committed and enthusiastic' (2001, p.1) enough to teach or collaborate creatively. Discourses within the academy continue to highlight the ways in which creative approaches are increasingly seen as theoretically legitimate and methodologically sound (O'Toole 2009). Developments in interdisciplinary and qualitative research over the past two decades include formal and methodological innovations in ethnography (Ellis 2004; Ellis & Bochner 1996; Richardson 1997) and arts-based educational research (Barone & Eisner 1997) which indicate the ways

in which there is room for development, but also of the social capital this work carries in more mainstream society. Eisner most recently (2002) calls for assessment to shift toward

evaluating process, rather than product. And yet, within schools and amongst particularly secondary teachers, room for the arts seems to be dwindling.

Extending Dewey (1980), Fordon tells us that “in both production and enjoyed perception of works of art, knowledge is transformed” (2000, p. 5) by creative methods in classrooms. Multiliteracies, creative approaches to critical literacy, and communicative language techniques in second language learning/teaching demonstrate the ways in which creativity and the arts are infusing what used to be known as ‘core’ subjects (in opposition to the ‘expendable’ subjects like arts). Yet when it comes to high school certificates and university entrance scores, the arts still fall away despite current research to the contrary (O’Toole & O’Mara 2007; O’Brien & Donelan, 2006, 2007; Eisner, 2002). Dewey’s notion of knowledge transformed still has little currency in the high-stakes arena of university entrance scores and computerised school ranking systems. Creative endeavour does not make claims of giving voice to the marginalized, but rather to “transforming and creating previous knowledge into new knowledge both at an intellectual and emotional level” (Fordon, p. 5). This creation of new knowledge is what hybrid projects like Youthworx and Cross-Marked seek to do.

Making space for collaboration:

These two case studies highlight the ways in which young people can – when given the chance – actively re-engage within learning contexts. As creative teachers and practitioners know, no single methodology or context will work for collaborating with all young people – creative projects are context-specific. However, in both Cross-Marked and at Youthworx, we have found that the most successful starting point is deeply embedded in relationship and the young people’s own generative creativity. When Anne began discussing the idea of Cross-Marked... with her students in the western suburbs secondary school in which she taught, she found that Sudanese Australian young women were committed on many levels to advancing a project of this kind: politically, artistically, personally, and collaboratively.



Figure 2: Youthworx studio, Jon Staley 2010.

Ethnocinema requires that such projects put relationships first, and project development second, and Anne’s role as a Drama, Media and English teacher laid the foundations for some of these relationships, and for the creative idea for the films to come from her students.

In early 2008, Anne began the first of the six films with her co-participant Lina Deng, and the project concluded in late 2009. In total, sixteen young women co-created seven films (six of the Sudanese young women and one of the researcher), and at some of the co-participants' request, they were placed on YouTube in late 2010. This possibility of research-as-popular-culture was one reason why some of the young women were keen to participate: the project had real world outcomes that they could easily share with family and friends. Lina – Anne's first collaborator - taught her a great deal about artmaking and about mutual exchange in intercultural collaboration, and Anne is deeply grateful to her for these lessons. They were both painful and rewarding, and the sharing of power and agency carved out a space for experimentation and socialisation:

Anne: How does it feel to be filming me instead of the other way around?

Lina: Feels good.

Anne: Does it feel more powerful?

Lina: Hell yeah!

(Harris, 2009)

Films made with this prioritisation of relationship are an extension of ethnographic documentary, a type of performance ethnography (Denzin, 2003) which has been gaining traction since the early 1980s. Ethnocinema can be characterised not only by the relationship between co-participants from different cultures, but by its commitment to anti-oppression, anti-objectification, and social justice aims. Even beyond other qualitative methods (such as ethnodrama or the vast array of performative social sciences), the subjects of ethnocinematic films may be objectified, 'anthropologised' and patronised by viewing communities who believe they are observing a 'real' look at a whole community; such is the legacy of traditional anthropology out of which ethnocinema is emerging (Marks 2000), and against which ethnocinematic practitioners continue to work by asserting that films made collaboratively are documents of relationship, and are not representative of whole communities, 'authentic' individuals, or unassailable 'truths'; that they trouble the very notion of authenticity itself. Ethnocinema is a type of film, but even more it is a way of being together in a shared creative endeavour which documents a moment in time – a moment of intercultural meeting, understanding or indeed misunderstanding. St Denis encourages artists, educators and researchers to "work and collaborate across a multitude of differences, both within and outside our own communities" (St. Denis, 2007, p. 1087), and ethnocinema - and other arts-based projects such as Youthworx – aims to do these things.

By replicating traditional classrooms, we are likely to generate typical classroom behaviours. In establishing Youthworx Media in a disused factory space, Jon wanted to shape a space that blended an industry studio feel with a youth based education context. He wanted the space to be comfortable but not too comfortable, a space that was calm but vibrant and one that allowed for a range of different ways of working/thinking within it. Architects now actively advocate spatial flexibility in the design of learning centres and other public spaces, and acknowledge that often collaborating with "children as young as eleven years old produced the most effective design solution" (Dudek, 2005). Educators are no different: in this shared space of learning, collaborative solutions are stronger solutions. Similarly, Jon wanted students entering Youthworx to experience a sense of lightness, ease and

flexibility within the space but not make it so comfortable that they would feel tempted to (graffiti) tag the walls or furniture.

As Beard and Wilson state, "The pedagogy of space remains underdeveloped" (2006, pp. 80-81), a remarkable gap in the ever-expanding educational canon. As they remind us, western classrooms have remained essentially unchanged for over 100 years, despite our increasing awareness of the impact of physical contexts on emotional and intellectual performance. In resourcing Youthworx, Jon sought quality materials that reflected the value and importance of the young people and the creative work. For him, it was crucial that Youthworx did not replicate classrooms with rows of desks in which "the senses become dulled" (2006, p. 157); instead he opted to buy three plain light tables that could be configured together to create a central working space indicative of a more adult environment, creating a 'learning space' and avoiding outmoded 'classroom' configurations. To support creativity in a learning environment a blend of informal and formal space is required, including a range of different ways of experiencing the space that allows for different moments within the creative development process, a space that structurally supports the rhythm of creativity. At Youthworx, that requires a space that technically and structurally supports creative media development.

Youthworx is small but technically well resourced: a pod of nine large screen Mac computers, a well-equipped radio sound/recording studio and two high-quality video cameras. Structurally the space can blend a range of learning moments at any given time. The young people can rotate time throughout the day moving from the studio, to one of the computer editing suites, to the central meeting/work space for regular production meetings and general group class activities. The authors argue that space is one of the key ingredients in determining how rich and fertile our creative soil will be. With a space that structurally supports the creative process the seeds required to produce original, authentic content will be able to take hold with greater ease. Likewise if we have all the technical resources at our disposal but our space is arid and dry it will be far more difficult to facilitate creative engagement and production. Space that can support creative development technically, rhythmically, and kinaesthetically, will greatly enhance our ability to facilitate relationships that generate creative engagement, unlike the constricting atmosphere that Anne felt might intrude on any authentic creative collaboration conducted in schools.

In approaching the work of intercultural filmmaking, Anne was adamant that schools were not going to be the most conducive sites for mutually collaborative work about education. She felt strongly as a community arts worker (and teacher) that schools' reliance on hierarchies of 'expertise' – although surmountable – were not (in this instance) the equal ground on which students and teachers might come together to creatively generate discussion about what might be improved. She also understood that as a teacher (even if not the co-participants' teacher), she would have to work hard to re-equalise the power dynamics between her own and her co-participants' different ages, races, and economic status. The attention to appropriate 'space' in creative endeavour has both literal and virtual embodiments, and continuous crossings-over: in *Cross-Marked*, Anne recognized that the need to establish a 'virtual space' of relationship between herself as filmmaker/researcher, and the young women in her project, was as crucial as the physical space of establishing alternative learning centres like Youthworx.

Reflections on practice: the fertile ground of creative collaboration

All teachers and community artists are constantly challenged by the empty space, the productive 'pause', or even at times the chaos that precedes a commitment to an idea, or to action. Facilitating creative original work with young people takes time, allowing for moments of emptiness, shifts in momentum and flexibility to respond to surges in activity. This flexibility can be challenging in traditional classrooms, and in the face of traditional (and increasingly) standards-driven assessment. Eisner (2002) urges us to consider paradigmatic shifts which will allow such flexibility in both methodology and evaluation, from outcome-based to process-based. The seemingly contradictory notions of stability and flexibility are both, ironically, required in the way time is structured, managed and allowed to pass.

In the accredited training delivered at Youthworx that revolves primarily around live to air radio and filmmaking, most of the modules are delivered through integrated project-based learning. This allows for a rhythmic structure with plenty of space inside the way time is distributed, a necessity in seeking to generate original, creative work. To establish this rhythm and space within the delivery of the curriculum, Youthworx employs a fairly structured format whereby morning sessions involve group activities while afternoons are spent on production tasks. Mid-morning and mid afternoon sessions revolve around production development with students working on radio segments, recording music/segments in the studio, story/script development, filming and editing. Students have plenty of time to test out ideas internally or externally, plenty of time to play in the edit suite or studio without a 'teacher' constantly on their back. This flexible format allows for a great deal of self-directed learning while always having someone in the background who can provide 'expert' assistance. As Donelan (2009) has suggested, this style of arts collaboration-as-pedagogy provides opportunities for building social and cultural capital, and for establishing intercultural dialogue.

The authors and the young people that we work with understand that there is an inherent rhythm to the creative process that constitutes a series of ebbs and flows, ups and downs, peaks and valleys, moments of great energy and excitement and moments of emptiness and uncertainty; it was their classroom teachers who often were not able to maintain the faith in these process, and consequently many of these young people have had few affirmative experiences of school or the creative process. Developing a radio show and then going live to air offers a condensed version of this kind of affirmative creative arc; filmmaking tends to offer a more developed experience of this arc. What creative pedagogical projects like Youthworx and Cross-Marked can offer is this flexible (yet supported) space and time in which the practitioner/students can ebb when they need to ebb, and not have to flow before they are ready.

Lastly, binaries of silent/voiced and marginal/centre become unproductive in creative dialogues, and in collaborations which depend on an interweaving of multiple positionalities and experiences. Absence of voice is not necessarily the same as silence, and silence (as any child knows) can have a productively transgressive power. Groups like Arts Based Educational Research (ABER), a special interest group of the American Education Research Association, advocate the use of creative methodologies in

schools in order to increase the wellbeing of all members of school communities, not just those on the margins. In the Australian context, pivotal research projects including Risky Business (O'Brien and Donelan, 2006), and the nationwide Songroom program offer a growing body of arts work, research data, and schools collaborations that all point to the value of reimagining the value of arts in education.

Perhaps educational institutions, by supporting creative collaborations which positively impact pedagogical space, time, relationship and language for self-expression, will draw back young people like those who find productive engagement at Youthworx and in projects like Cross-Marked, and who yearn to find similarly attractive opportunities in schools.

Conclusion: creating new knowledge

In this article we have highlighted two Australian projects as examples of the ways in which creative endeavour and arts-based pedagogies can actively, creatively and authentically re-engage young people who are, or who are in danger of becoming, disengaged, to increase the social capital of practitioners, participants and methodologies in arts education. We reject the notion of 'at-risk' as a static and reifying term of disempowerment for young people who are actively engaged in the building of their own social and cultural capital, sometimes despite very great odds and obstacles in mainstream culture. Rather, we embrace the constructive benefits of creative risk-taking as productively 'risky business' (O'Brien and Donelan 2007), a way of being that comes naturally to both artists and adolescents – and to good teachers. The authentic creative journey always contains an element of risk, but it remains the journey that is risky, not the young people. This article suggests that arts-based projects are effective tools in helping to build cultures of participation and deep engagement (not disengagement) for these young people who are simultaneously learning how to collaborate, participate and productively engage in both traditional and non-traditional educative contexts. We also challenge educators to continue offering disruptive pedagogies that refocus evaluative lenses on process rather than outcome-based assessment.

As Taylor reminds us, "We claim to foster dialogue, collaboration and interpretation among our students and must not neglect these approaches in the wider research community" (1996, p.144) we constitute as researchers, teachers and practitioners. Both social media enterprises like Youthworx and ethnocinematic projects like Cross-Marked: Sudanese Australian Young Women Talk Education trouble the very notions of 'engaged' and 'disengaged' through the productive outcomes and experiences of the co-participants. Both projects and authors suggest possibilities for arts-based learning, about schools without walls in which real-world applications and creative risk-taking play an important role in enticing young people back to learning, while inviting educators to embrace the pause, the chaos, and sometimes the uncomfortable silence required by true creative endeavour.

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Reflection on the original article

Anne: Since the original publication of this article, Australia has continued to move away from arts-based education methods and toward an emaciated notion that creativity-informed STEM is somehow core business of schools and arts training is not. Six years on, and following the implementation of the Australian National Curriculum and a turn to similar curricular guiding documents like the Common Core in the USA for example, the notion that arts training is good for both youth and schools has shifted even further away. Yet the economic imperatives of training a creative workforce for the 21st century schizophranically continue to demand a creatively-trained and creatively-proficient workforce. This may be why the Australian Research Council has funded me to conduct two international studies on creativity, education, and workforce training – the first (2014-2016) “The Creative Turn: An Australia-wide Study of Creativity and Innovation in Secondary Schools” which I extended to include baseline international data from teachers in Canada, USA and Singapore; the second has just begun (2017-2021) called “Transforming 21st Century Creativity Education in Australasia” and includes (to date) Australia, Singapore, Hong Kong, Phillipines and Vietnam which looks set to expand to other Asia Pacific countries. This regional picture about how we understand, discuss, teach, assess, and engage in creativity across our region in educational and workplace ways received nearly \$1 million from the Australian Research Council, indicating their confidence that these questions about how to train and live creatively are central to our culture and our economy. So the dreams and evidence-based strategies that Jon and I discussed in this article six years ago, our commitment to using creative methods to be able to increase access and participation for students from diverse knowledge backgrounds and experiences, has perhaps not made significant progress since then in institutionally formal ways – yet the vibrancy of social enterprises like Youthworx and funding for creative education research like mine attest to the resilience of our ideas and commitments, and gives us hope for the future.

Jon: In the six years since this article was published Youthworx has continued to use creative media production as the basis for ‘risky activity’ maintaining an environment that allows marginalized young people to take creative life- enhancing risks. During this period the organization has also become a fully fledged social enterprise with a central focus on giving young people the opportunity of turning creative skills into commercial ‘food on the table’ skills through operating a film production business where the key employees are graduates of the training. Youthworx has now achieved over 150 accredited training outcomes, employed more than 50 highly at risk young people and produced more than 300 commissioned films for over 80 organisations. The enterprise has made films about kids in care and homelessness, climate change and asylum seekers, films that reflect on mental and sexual health. It has worked with NGO’s, local councils, schools, universities and government. Youthworx is based in Melbourne but has rolled tape in Cairns and Canberra, Adelaide and Sydney, Townsville and Darwin. What differentiates Youthworx from other film production companies is that on every film made young people who are homeless or at risk of homelessness are employed in key roles as writers, camera operators, directors, editors, designers and producers. While it has been enormously challenging to maintain and

build the business Youthworx is committed to demonstrating that given the right environment so called 'at risk' young people can deliver both creatively and professionally.

Anne Harris (PhD) is an Associate Professor and Vice Chancellor's Senior Research Fellow at RMIT University, and an Australian Research Council Future Fellow (2017-2021) studying intercultural creativity. She is an Honorary Research Fellow at University of Nottingham (UK) and an Adjunct Professor at Monash University (Australia). She researches in the areas of gender, creativity, diversity, performance and emerging digital media forms. She is a native New Yorker and has worked professionally as a playwright, teaching artist and journalist in the USA and Australia. She has authored or co-authored over 60 articles and 13 books on gender and sexuality, creativity, arts, and non-dominant culture formations, the latest being *Queering Families/Schooling Publics: Keywords* (with Stacy Holman Jones, Sandra Faulkner, and Eloise Brook, Routledge 2017). She is the creator and series editor of the Palgrave book series *Creativity, Education and the Arts*, and recently completed an Australian Research Council DECRA on the commodification of creativity. Her intercultural collaborative arts based research can be seen at www.creativeresearchhub.com

Jon Staley is Executive Manager at Youthworx. At the time this article was originally written Jon was undertaking a practically based PhD at Swinburne University. Jon eventually decided to relinquish writing his PhD in favour of focusing on building Youthworx as a sustainable social enterprise with a significant employment arm for highly 'at risk' young people alongside the creatively based training. Over the past 6 years the business arm Jon established Youthworx Productions has overseen the development and production of over 300 commissioned films while employing graduates of the Youthworx training as co-collaborators in key creative and technical roles. YWP also recently produced the award winning original short film *Brown Paper Bag* with indigenous author Boori Pryor and continues to strive to make great films while employing disadvantaged young people.

Changing Art Education toward visual culture: theory & practice

Paul Duncum

Abstract

Art education needs to change because today there exists a powerful symbiosis between technological innovations, new economic realities, and new social formations that are driving the production and consumption of an unprecedented number of largely commercial images. The author advocates the concept of visual culture because it offers the possibility of engaging with these developments in a way that the narrowly focused concept of fine art is not. Observing that visual culture had a rhizomic structure, the author further advocates classroom content conceived as rhizomic, as well as a dialogic pedagogy that combines play, social critique, and dialogue.

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Ramaley (2005) writes, "Art long ago ceased to be the most important visual expression of cultural identity" (p. 1). Instead, we are now living with the social affects of an unprecedented proliferation of commercial imagery. The way we live now -- especially the lives of our electronically connected students -- is very different from the world reflected by mainstream art educational practices, practices that continue to design curriculum on the basis of modernist elements and principles and the particular qualities of traditional media. Art education needs to change by adopting the concept of visual culture so that it is able to engage with a society where, for example, painting is no longer a socially significant cultural form. It needs to acknowledge changed social circumstances, especially the radically changed visual landscape of our students.

In this paper however, I can do no more than offer a glimpse of the way forward. The paper is an attempt to contribute to a conversation. My primary focus is a reconceptualization of both art curriculum structure and pedagogy commensurate with the experience and expectations of today's students whose lived experience is that of a proliferation of primarily popular imagery.

Why Change Now?

The Digital Revolution

In a 1995 book, *Being Digital*, its author Negroponte predicted it was shortly going to be possible to send high-resolution images, accompanied by sound, from any site on the Internet to any other site, to do so instantaneously, and moreover to be able to immediately modify and interact with such imagery. He even predicted the ability to watch moving images in real time sent from any other part of the globe. I read Negroponte's predictions in 1997 and at the time I had no idea what he was writing about; at the time most computers were still text only, and his predictions seemed utterly fanciful, to be no more than science fiction. How wrong I was. Now we all know that he foresaw the almost instantaneous interactivity of web 2.0, a development that is now a ubiquitous backdrop to the everyday lives of millions of people -- especially the young -- around the planet.

Negroponte went on to describe what would enable the developments he predicted. They are worth revisiting because they underscore just how much our world has changed in the past decade and a half. He outlined how, starting in the last years of the 20th century and over the span of five or so years, a number of countries were planning to send up five times the number of information satellites than had previously circled the globe. Presumably this meant the United States, Russia, China, India, and the European Union, and countries like Australia, without a space program, would have other countries send theirs up. At the same time, the coaxial cables that had for a hundred years lain across the beds of the world's oceans were to be replaced by fiber optic cables. Negroponte noted that the copper, coaxial cables that had enabled international telephone calls, later faxes, and then later still emails and other text based communication, were far less powerful than fiber optics. He informed his readers that a fiber optic the width of a human hair could carry the full load of an 8 foot wide copper coaxial cable; they would expand bandwidth 100,000 times. He confidently predicted that the integration of fiber optics combined with the greatly expanded capacity of satellite communications would enable a revolution in global

communication through imagery, a revolution that would inaugurate a wholly new way of human relatedness. Negroponte wasn't fooling.

At no time in human history has it been possible to communicate instantaneously, with high-resolution images over the entire globe. In short, this technology has enabled an unprecedented proliferation of imagery that has, seemingly within the blink of an eye, completely revolutionized our visual landscape.

However, technology alone does not account for the kind of image revolution that we are experiencing; in the past, all kinds of inherently interesting technological innovations were never widely adopted (Featherstone & Burrows, 1994). Technology enables; it does not explain. Technological marvels fascinate us, but there needs to exist a need for them to be taken up and used widely.

Economic Imperatives

Although Marx overstated the determining power of the economy, the economy appears a highly significant factor (Williams, 1977), and the current phase of capitalism, namely fast and consumer capitalism (Agger, 2004), is a significant factor in considering the proliferation of imagery. For a capitalist economy to survive it must continually expand, and it can do so in only three broad ways. It can penetrate areas of social life that were previously uncommodified; for example, by turning schools into outlets for soft drinks and fast food. Or it can speed up the turnover time between the production, distribution, and use of goods. Or it can move from an economy based on the manufacture of long-lasting goods to one based on the provision of services and short-lived goods. Whether based on goods or services what is critical for continual expansion, and thus its survival, is that the goods and services are relatively ephemeral. Turnover time needs to be fast. Consider a television set. Normally one would expect it to last for at least 10 years and hopefully much longer, which nowadays is a very slow turnover time. But the life of a television program is often just one night. Capitalism now demands the production and consumption of ephemeral goods like electronic imagery, and thus the proliferation of such imagery is a godsend for capitalism. If Marx overstated the determinative nature of the economy, he was nevertheless right in viewing capitalism as revolutionary, forever creating new ways of life in the process of destroying existing ways of life (Williams, 1977). The capitalism with which he was familiar, one based on the manufacture of goods, required above all else the internalization of thrift and sobriety and the internalization of personal identity as that of a worker. But today, in developed countries, as well as the middle class of developing countries, capitalism is founded on consumption, and an identity as a consumer has replaced that of the worker (Jagodzinski, 2004). Their economies demand more and more ephemeral goods like electronic imagery. Having outsourced production to developing countries, the economies of developed nations no longer require sobriety and thrift so much; instead, they rely upon hedonism to motivate hedonism. And thus does economic necessity dovetail with new social expectations and needs.

Social Expectations and Needs

Consumption has become a way of life; the good life is now the goods life. In the past the symbolic value of goods often trumped both their exchange value and their use value (Duncum, 2007). People often bought items irrespective of their price or how well they operated because they associated goods with the cultural and social capital with which they identified. This continues apace, but now something else has been added. In fully embracing a hedonistic, consumer identity, many people, loaded with disposable income,

now consume for the sake of consumption. So habituated to consuming, symbolic value has been replaced simply by the drive to consume (Jagodzinski, 2004). More is simply better. We expect more stuff, more and more. As a society, we demand it. Part of this demand is due to having been habituated to the ever new, but another major factor is that commercial culture increasingly supplies our reference points for living. It is not only that we increasingly see ourselves as consumers; it is that we increasingly look to the media to find out how to live. Thus we not only have expectations of the media, but also we have a real need for it.

Reliance on commercial culture goes hand in hand with the erosion and/or breakdown of more traditional sources of authority such as the church, governments, unions, class, and the family. Where once we looked to these institutions and formations to provide a sense of ourselves, increasingly we turn to the media. With globalization, even a sense of nationality has eroded. Now, in what is in many ways post-traditional societies, the self has become a project to be constantly remade (Giddens, 1991). We now make ourselves in the way we have thought of art being made. The self has become one's own, life-long project, and as part of our daily existence commercial media is always there to inform us what others believe about what is good and evil, who is good and who is evil, who to trust and who not to trust, how it is possible to be happy, and so on. Commercial media offers us a buffet of beliefs and values from which to cobble together whatever works for us.

The proliferation of imagery and the embrace of a consumer culture are each highly problematic. The mass media offer both the values of the market place and of mainstream social beliefs. Television's principle message is to consume; happiness is achieved through the acquisitions of goods and the use of commercial services. Marx would not have been surprised that the primary message of major forms of communication media today echo the primary need of a consumer economy; that is, that happiness can be purchased through uninterrupted consumption. Thus the hedonistic identity of an individual consumer is pitted against the broader social necessity of collective responsibility. (This is not even to mention the ultimate futility of finding happiness in the acquisition of material goods.) And intertwined with the message of consumption are representations that reinforce existing social positions that are often sexist, racist, xenophobic, homophobic, that marginalize and objectify the mentally ill and the physically challenged, and so on. Visual images wrap these ideologies in humor and appeal to our senses in ways that makes it difficult to reject them because that would be to reject the pleasure they offer (Walker & Chaplin, 1997). Aesthetic appeals, whether they are made through beauty, the sublime, or even the ugly chic, are employed to candy coat ideas that might otherwise be questioned. Aesthetics as sensory lure plays the role it always has -- serving the inculcation of ideology -- though now on an unprecedented scale (Duncum, 2008).

In summary, while the proliferation of imagery is enabled by the emerging technologies, it is also being driven by a combination of economic necessity and human needs that are grounded in new social arrangements. The new technologies have enabled an unprecedented saturation of imagery, a capitalist economy demands such ephemeral goods for its very survival, and we as humans, set adrift without the reference points that served our parents and grandparents, increasingly rely upon images to develop normative values

by which to live. This powerful symbiosis means that even in developing countries with an affluent middle class, many people now live in a vastly changed world from 50 or even 15 years ago.

In Practice

Curriculum Content

Given the changed circumstances in which we now all live many art educators have argued that the content of art education should more properly be that of visual culture. This includes art educators in the United States (e.g., Duncum, 2002; Freedman, 2003; Tavin, 2003), Europe (e. g., Illeris, 2008; Vidiella & Hernandez, 2006), Asia (e. g., Park, 2006), Africa (e.g., Lauwrens, 2005), and Latin America (e.g., Dias, 2006). The field of Visual Culture Studies (e. g., Barnard, 1998; Sturken & Cartwright, 2009; Walker & Chaplin, 1997) from which these art educators are borrowing, is informed by critical theory (e.g., Rush, 2001), which, in turn, is comprised of various fields of study. In addition to art history and philosophical aesthetics, the field of Visual Culture Studies includes, for example, post-colonial studies, race studies, queer studies, and feminist studies. Despite the breadth of this coalition, a common thread running through all critical theory is that all forms of representation are always a major contributing factor to social struggles. Images are viewed as tactics of power employed by competing social factions in their struggle over the legitimacy of values and beliefs. In a hierarchical and pluralistic society, these contestations are not only important to the decisions a society takes, but are also almost always richly complex and often they are contradictory. Always images play a part in struggles over meaning, legitimating existing views and the power structures they support, contesting those views, or embodying ambivalence and contradiction. Moreover, in appealing to the senses and the emotions, images have profound influence. At the same time, viewers have the power to negotiate and/or resist preferred meanings and create their own.

This approach differs from traditional humanistic approaches that understood art to be an expression of an essentialized, unproblematic humanity, so that the subject matter differs from a modernist art education that focuses almost exclusively on fine art. Visual culture is very inclusive. It embraces the fine arts alongside the plethora of vernacular and mass media imagery, contemporary electronic imagery as well as the entire history of imagery produced and employed by human cultures.

Moreover, images are understood to influence one another, to be intertextual. Following Deleuze and Guattari (1989), Brent Wilson (2000) points to the rhizomic structure of visual culture insofar as it both lacks a core and is endlessly expandable. It has the structure of grass. With visual culture, an image is connected to another image, which, in turn, is connected to another, and images are connected to literature, poems, song lyrics, and philosophies of life. Like the Internet -- itself a rhizome -- visual culture lacks both a centre and a linear structure. One does not travel through visual culture so much as wander about amongst it. This is quite unlike the modernist understanding of the elements and principles that need to be introduced before attempting to study art history or the issues with which art deals. Instead, visual culture spreads from one idea, image, issue, text, and so on to another by association. One thing leads to another and then another.

Curriculum Structure

It follows that curriculum should be based on the nature of visual culture. Whereas the modernist curriculum was based on a linear structure of simple to complex, including from elements and principles to history and issues, a curriculum that reflects the rhizomic structure of visual culture will start anywhere, with an image or genre, the representation of a theme, a controversy, or a question.

Marjorie Wilson (2000) was perhaps the first person in art education to experiment with the possibilities of rhizomic structures. During the mid 1990s in her graduate class at Pennsylvania State University, she introduced graduate students to the computer program StorySpace. The program employed an exceptionally flexible use of hyperlinking, which enabled a complex web of associations to be made, first by the maker and then rearranged by each user in his or her own way. By combining and juxtaposing images, text, sound effects, music, and so on, students were able to make one association after another, and, in turn, every user was able to make their own combinations and so create ever new meanings. She writes of one student:

Dave was concerned with the cultural influence of the machine and technology in the work of artists from Rube Goldberg and Jean Tinguely and the more contemporary Rebecca Horn to representations of the power of the machine in popular media from William Gibson's *Neuromancer* in fiction to film: Fritz Lang's *Metropolis* and Ridley Scott's *Blade Runner* to television's *Max Headroom*. (pp. 93-94). Many of Wilson's students were neophyte artists and so they also included their own work-in-progress, which was simultaneously influenced by and a further inspiration for their hypertext.

Wilson's exercise illustrates one of the principles characteristics of a Visual Culture Studies approach to art education, namely the implosion of contemporary art with contemporary popular culture. The following examples also illustrate other chief characteristics of the approach. They acknowledge that popular culture dominates student's lives, and that images are embedded in social issues and social justice.

Employing the same technology but starting with popular imagery rather than fine art work, her students - notably Tavin, Carpenter, and Taylor - developed their own hyperlinked sites, which in turn they introduced to their students. Tavin (2002) used an advertisement for Diesel Jeans which reworked an iconic photograph from the Yalta conference during World War II. The black and white photograph of Roosevelt, Churchill and Stalin had been photoshopped to include jean-clad, young female models provocatively draped over the allied leaders. Tavin was able to link the image to any number of historical events, the biography of the leaders, new technologies, documentary photography, and today's commercial culture. In turn, one of Tavin's undergraduate students produced a hypertext that began with a Nike advertisement and went on to explore many issues, including celebrities in sport, global trade, and sweatshop labor.

Taylor and Carpenter (2002) began not with an image but a theme: Sharing a place called home. Their undergraduate, preservice teachers developed webs that examined such questions as: What constitutes a home? Who lives there? What is homelessness? The students examined both historical and contemporary artists, popular references such as advertising commercials and movie clips, poems, and newspaper articles. Then students individually developed lesson plans using the class web as both a starting point and as a model for their own teaching. One student started with a sculpture of a human shrouded in a blanket and linked it to a man sleeping on a park bench as well as writings on invisibility. With the goal of putting a face on homelessness, the student linked to data on homelessness, photographs of displaced people, and a world map showing displaced people's camps. Another student linked Norman Rockwell's idealized illustrations of families to house pets and house pets to the value of animals in other cultures such as the sacredness of cows in Hinduism. The students then responded by the production of their own images in a variety of media.

In the above cases StorySpace enabled great flexibility, but the program is expensive and does not work well on all computers. So when I began this work I employed the less flexible, yet readily available PowerPoint program. Using this program to produce a rhizome is somewhat ironic because its primary structure is linear, but we learnt to fully exploit the hyperlink facility of the program. My class of art education pre-service, student teachers began with an image, popular or fine art, and made connections on the basis of three themes evoked by their chosen image. For example, one student chose an advertisement for watches that included a very young Marilyn Monroe in a swimsuit. She linked this to advertising; the history of watches; the history of pin ups; and the Caucasian ideal body image, which she compared with ideal bodies types in other cultures. This student, who often dressed like Monroe, appeared to be exploring her own identity. This example specifically illustrates the Visual Culture stress on the post-traditional search for identity among media representations.

However, it is not necessary to employ a computer to create an intertext. A low tech version is equally possible. Herrmann (2006) used string, tape and a large chalkboard to create an intertext based on the then current TV program *The Swan*. This was a so-called reality show where women chosen as "ugly ducklings" underwent a make-over involving plastic surgery, dentistry and life counseling, to emerge as beautiful swans. Having watched several programs both in and out of class, her students - undergraduate, primary generalist student teachers - made a list of the ideas and other aspects of popular culture they associated with the show. Their list included:

MTV's *Famous Face*; history of beauty pageants; eating disorders; Michael Jackson's history of plastic surgery; liposuction; body image; diets... the influence of media stars on children; parental expectations; and childhood self-image. (pp. 145-146).

Herrmann taped the logo of the show in the centre of a pin board, and using string students linked their ideas to the logo and then linked their ideas to one another as they discovered conceptual, historical and/or geographic connections. As their teacher with some knowledge of contemporary art, Herrmann then made her own links to images by a range of artists who also addressed issues of beauty, the body, and self-image. Discussion ensued, justifying the links and raising questions: What is beauty? Is it

universal? Who decides what is beautiful? And so on. The discussion led students to make their own artistic responses, which raised further questions about beauty. Again, this example exemplifies the dominant position of popular culture in student life, the intertextual nature of images, and a reflective, questioning approach to images. Following Herrmann's lead, I have employed the same technology with a variety of starting points. I began by asking my foundation art education undergraduate students what was "hot", that is, what was the most recent thing grabbing their attention. One class chose the television program *Gossip Girls*. Then, like Herrmann's class, we made a list of the associations students had with the program. The list included: Celebrity, the paparazzi, portraits, diets, beauty, bizarre body shapes, advertising, family, and social class. Students were assigned to bring in pictures of each subject along with definitions and commentary. Using push pins on a large pin board, I attached a print-out of the *Gossip Girls* homepage website, and the students pinned up their material, linking it with one colored woolen yarn to my picture, and with another colored yarn they linked their issues to each other. The students who had gathered images of social class had labeled homeless people as low class and this led to a discussion on the adequacy of this pre-conception. Students swapped stories and laughed about their own ideas. The students who had pinned up pictures of girls had labeled them good and bad; young girls smiling and eating ice cream were understood as good, but teenage girls drinking and smoking were seen as bad. This too led to a discussion on the normative values we each carry around in our heads and do not normally examine unless they are visually manifest in the way this exercise allowed. And again, discussion ensued that was as humorous as it was serious. The students then responded to the discussion by making their own short movies.

This final example again illustrates key components of a Visual Culture Studies art education: the current proliferation of popular imagery; the central importance of popular imagery in informing and helping to form student values and beliefs; images as intertextually, rhizomically connected; and the need for students to reflect critically upon their otherwise taken for granted assumptions.

Classroom Pedagogy

Humor was important because pleasure is an essential part of the appeal of popular culture. Consequently, something of the fun and even the transgressive pleasure that students derive from popular culture must be included as an ingredient of pedagogy. Otherwise a major feature of why mass, commercial culture is popular is denied. For this reason Buckingham (2003) advocates "playful forms of pedagogy that engage directly with young people's emotional investments in the media and with their sense of agency" (p. 5). This means offering some license to student's own transgression (Duncum, 2009). Equally, as in the examples above, it is crucial to establish a critical stance towards popular culture. Otherwise teachers would merely acquiesce in the face of the hedonism of the market place and fail to address the antisocial values and beliefs of much mass culture. On the one hand, a teacher cannot in clear conscience submit to an everything-goes policy where serious social issues such as sexism, racism, homophobia, classism, and so on, go unaddressed. On the other hand, an unrelieved critical approach will send students' pleasure-taking underground. Studying popular imagery will backfire if students perceive it as a purely academic exercise; it will certainly fail to influence either their beliefs or

behavior beyond the classroom. Students will learn the language of critical critique and regurgitate it in order to please and pass, but they will never allow it to touch their lives.

Maintaining this difficult balance between these competing concerns -- between critique and play -- can only be achieved through dialogue in open discussion between students and teachers (Duncum, 2009). With a dialogic pedagogy ideas bounce around in search of coherence and where teachers learn as much as their students. A safe space needs to be opened up so that students will feel able to express themselves while respecting their teachers' views. The goal of a dialogic pedagogy that incorporates fun and critique is not to provide definitive answers but to raise questions, to uncover dilemmas, and continue a conversation. It rests on a belief in the agency of students and faith in their capacity ultimately to make ethical decisions.

Not a Conclusion

To use a metaphor from the technology of a bygone era, in this paper I have attempted no more than a pencil sketch. I have not offered a blueprint, only guidelines and examples for consideration. Yet, however sketchy, one thing should be perfectly clear to any observer today: Marx was right to consider capitalism revolutionary. For good and/or ill capitalism incessantly creates new ways of life, and in its wake it leaves behind older ways of living. It leaves them behind in ruins, leaving it up to us whether it destroys art education. Certainly, art education cannot hope to survive as it does today. To survive it must adapt to our vastly changed social circumstances. It can do this first by acknowledging the proliferation of commercial imagery that increasingly people turn to for references for living; secondly, by embracing the rhizomic nature of imagery; and thirdly, by adopting a pedagogy of dialogue that seeks to balance pleasure with critique.

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Reflection on the original article

Sadly, I think not much has changed since I wrote this paper. The socioeconomic and technological developments described have only accelerated, and, based on an informal survey of art education journals, books, and conferences, art education remains largely oblivious. It remains grounded in the socially marginal world of fine art. The examples of a visual culture approach mentioned in the paper were at the time, though global in scope, few and far apart, and recent examples remain just as rare. The only difference I see is that a younger generation of art education scholars are drawing on the contemporary art world rather than just the cannon and are thereby engaged with ideas and experimentation. This is a kind of progress because some contemporary art does address important social issues in creative and life enhancing ways. How the efforts of these scholars translate into the classroom, however, is from what I have observed, mixed at best.

Meanwhile, what is meant by visual culture in the context of art education is usually the use of new technologies to make fine art, or the application of an ideas approach to fine art that may or may not include reference to popular media. Thus, art education remains largely unconnected to the kinds of images – aesthetically seductive; popular; realistic in style, if not hyperreal; deeply intertextual; and everywhere – that form and inform young minds far more than fine art ever will. The curriculum territory of popular visual culture thereby continues to be surrendered to language education and media education. The pity is, among other things, that language teachers often have a bias against images and media education lacks an appreciation of the long and rich history of image making. The latter also struggles in many places even to be part of the general curriculum. There are exceptions but by and large in the general curriculum the dominant forms of communication in today's global societies are marginalized, while art education continues to cling to its own marginalization in both the general curriculum and society at large.

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Detours and distractions: in love with language

Carl Leggo

Abstract

I write about lived and living experiences. Much life writing is about seeking the themes and threads that hold our complex and tangled lives with some kind of textual integrity. What is perhaps most important is that we need to question and challenge the stories we tell in order to remain open to new stories. When I speak, even with regret about life and vocational decisions, I am not so much wishing I had made other decisions as acknowledging that the decisions I made were the ones I made. My whole teaching life has been devoted to living with integrity, hope, and creativity. I pursue wisdom in poetry, knowing daily that poetry must be practiced, embodied, contextualized, lived, and written in the places where I linger. I live in the world graphically, writing and written, perhaps sometimes more effectively and efficaciously than other times, but always in love with language.

Detours and distractions: In love with language

But what is it to have lived a life?
What does a life mean, lived?
(Moure, 2009, p. 249)

A Whiter Shade of Pale

while eating spaghetti and meatballs
with Rita, in the Bossa Restaurant
in Rovaniemi, Lapland, Finland,
talking about faculty politics
like a pile of tricks, I heard

A Whiter Shade of Pale

my life haunted by the tale
of a miller and a ghost conjured
in a dazed Procol Harum 60s anthem
I have heard countless times without ever
knowing how the lyrics defy interpretation

... the voice of play in the midst of things—
a playful singing in the midst of life...
(Aoki, 2005, p. 282)

I begin with a poem because poetry is my first language, not the only language I know or use to declare, interrogate, understand, and communicate experiences, emotions, and ideas, but definitely the language that flows with blood, and teases the imagination, and resonates with the hearts of others, and guides the spirit. I begin with a poem because poetry is like a faithful companion who journeys with me, full of wonder and hope, like the paraclete who comes alongside and stays close. I begin with a poem because like Barthes (1975), I am always seeking “a text where we can hear the grain of the throat, the patina of consonants, the voluptuousness of vowels, a whole carnal stereophony: the articulation of the body, of the tongue, not that of meaning, of language” (pp. 66-67). I begin with a poem because poetry is my best teacher. I begin with a poem because poetry teaches me to live and love.

Babble and Doodle

words as a perpetual pursuit
 Italo Calvino
stretch words tight and taut so they twang
 words wait between the lines to be called
 these words, your words, more words, words
throw words in the air, seek shapes

words never let you go, always let you go
 the world woven in the shadows of words
 write the earth, one word after another
 words open up expanding worlds
 words, spoken here and there, for you
 care about words, offered with care
 words seek their way, light offered
 the way into the haunted words
 lay down words, linear and labyrinthine
 words wind through the blood, no end
 a parade of words, glad to be alive
 laugh with wild words, dangers everywhere
 words remember what can't be forgotten
 words with the heart's beat, full of breath
 host a surprise party for words
 words don't always need punctuation
 words, the hermeneut's heresy, a long quest
 seek words that give you goose-bumps
 words whisper secrets in shopping malls
 scribbled words in gusts of wind
 hold words tentatively, not with tentacles
 words challenge grammar with glamour
 words as a perpetual pursuit, full of yearning

We do not love, or look for love,
 in a world of our own.
 (Evans, 2003, p. 142)

In *Traces*, a collection of fragments, anecdotes, aphorisms, essays, and stories, which invite attention to traces as a mode of philosophy, Bloch (2006) notes that "life is a sorry tailor" (p. 22). And he asks, "how do we ever know who we are"? (p. 27) In turn, Bloch honours the way of detours and distractions: "To the dull, of course, every detour—in life as in scholarship—seems useless and foolish; they get only distraction from it. The mind that truly seeks treasures will go to the furthest place to hear the magic word that leads to them, and to find the key to what awaits him back home" (p. 107). Like Freire (1993), "I have lived my life with love" (p. 88). At least, that is my claim. I haven't really been very successful, but though I am growing old (seemingly faster and faster), I am still in process, still hopeful, still full of possibilities.

When I read Maguire's (1995) novel, *Wicked: The life and times of the Wicked Witch of the West*, I readily identified with Elphaba, the main character. An unnamed dwarf says about Elphaba: You "'are neither this nor that—or shall I say both this and that? Both of Oz and of the other world.... You are a half-breed, you are a new breed, you are a grafted limb, you are a dangerous anomaly. Always you were drawn to the composite creatures, the broken and reassembled, for that is what you are'" (p. 374). Like Elphaba, I never seem to belong.

English Teachers

ask questions without answers
breathe into the haunted word
care about words like a gift
dispel the dark that lingers outside
enthuse the alphabet with possibilities
find meaning like water in a desert
grip tentatively instead of with tentacles
host a surprise party for words
inscribe circles in the air for jumping through
join the parts of speech so there is speech
kiss language with tireless desire
laugh with wild scribbled words
meander in semantic geographies
nourish words that give you goose-bumps
organize a parade of words, glad to be alive
pry open words concealed in the lines
question everything and everyone
remember what cannot be forgotten
stretch words, tight and taut, till they twang
throw lines of letters in the air to seek shapes
utter the unspoken hopes that defy silence
verbalize the nuances that cling to grammar
write the earth in light and shadow
x the spot where singing begins
yearn to hear whispers in the blood
zip amidst the words that never let you go

Strange how you look back
and the journey makes sense
in hindsight.
(Mariani, 2002, p. 244)

I did not choose to be a teacher. In 1970 (grade 11, Herdman Collegiate, Corner Brook, Newfoundland) my school principal suggested that I ought to become a teacher, and I told him: NO WAY! The last thing in the world I wanted to be was a teacher. I wanted to be an astronomer, or a lawyer, or a politician, anything but a teacher. I only decided to take the Bachelor of Education degree after completing a Bachelor of Arts and four semesters of a Master of Arts in English literature. While studying for the MA, I experienced a personal spiritual revolution that opened up new adventures. I started thinking that I would like to be a Christian pastor. But by now I was financially broke. I had been married for almost two years. I no longer cared about the MA thesis I was writing. I needed a job and some money in order to make plans for the future. So, I completed the BEd from January to August, 1976. It wasn't easy to squeeze all the courses into the eight month period, but I succeeded.

The degree was fun. I began teaching in Robert's Arm, Newfoundland in September, 1976. My wife Lana started teaching in the same school, too. In my first year I taught forty-eight students in grade seven. I don't think I was a very good teacher. The first month was hellish. I felt like I was lost in a strange world. I was. But the strangeness of my new world was not only the strangeness of the classroom world. I was teaching in a school operated by the Pentecostal Assemblies of Newfoundland— fundamentalist and rule-governed and strict. I was twenty-three years old. I felt like I had parachuted into an alien world. But in some ways it did not matter because I planned to go back to university and train for the ministry. Lana and I saved our money and left Robert's Arm after two years. I was never at home in Robert's Arm. I was eager to leave. I recall on the second last day in Robert's Arm, I said to Lana, I am so glad to be leaving. I don't ever want to come back. She replied, Oh, our time here has been good. Later that evening my grade seven students surprised me with a party in the school gymnasium. I was reminded that though I was running away from teaching (or at least felt like I was), I had made an impact in my students' lives that I did not really know or understand. I had moved through their lives with a certain kind of eagerness to please them, to serve them, to be good for them (I do not know where that motivation comes from), and I had been good for them (for some of them at least) without even knowing how.

Another Fairy Tale

Once upon a time in school
I was taught every sentence has
a subject and a predicate verb,
the backbone to which modifiers
are attached, and ever since
I have been on a journey.

I am
a subject seeking
a predicate a predicate seeking a subject.

I am
a simple subject seeking modifiers
a predicate verb seeking complements.

Carl writes.
The sentence expresses a complete thought.
Is a thought ever complete?

Sad happy gentle angry generous selfish
amorous cold honest deceitful wise stupid
Carl writes.

Carl writes the story of his life quickly,
eagerly, painfully, insightfully, slowly
with little attention to truth or fairness.
Carl the subject and Carl the predicate

are modified, complemented, expanded,
but no more complete than Carl writes.

I was taught that a nominative absolute
with a participle expressed or understood
has the force of an adverb modifier,
but has no grammatical connection
with the rest of the sentence.

I still don't know
what a nominative absolute is,
but I feel like one,
connected and not connected.

Is writing all about writing
myself to wholeness,
seeking others to write me
to wholeness, to modify me
to completeness, a complete thought
in a complete sentence?

Perhaps best to keep it simple:
Carl writes.

Things get rationalized.
Forgotten, if you're lucky. But never undone.
(Wangersky, 2008, p. 219)

I left Robert's Arm and went to Toronto to study for the ministry. Lana was pregnant. I didn't fit well in the conservative world of the seminary. I'm not sure what I mean by not fitting well. I tried to be like all the people I saw around me, but I always felt very uncomfortable. Once again I had arrived in an alien place. Once again I felt like I was not brave enough to speak in my own voices. I was not reckless enough to express unpopular views. After two months in the seminary, I knew I didn't want to be a pastor. I was afraid a pastor had to be pasteurized. I applied to my old school board for a teaching job. I was offered a position in Stephenville where I stayed for six years. They were some of the unhappiest years of my life. I spent those six years (willfully and willingly and wiltingly) caught in the vortex of religious fundamentalism. But, as hard as I tried, I could not or would not fit in, and I certainly did not fit. I worked with a principal that I tried to support, but he was an incompetent person, and I now wish I had fought every hare-brained decision and policy he arrogantly declared and defended. But that's another story

I did not choose to be a teacher. Teaching chose me. Not only did teaching choose me, but teaching would not let me go. In many ways I do not think I am a good teacher. I don't even know what teaching is. I just want to invite people to grow in ways that they can take pleasure in. I taught high school for nine years. Amazing! Especially considering that for no more than three of those years did I ever have any intention of staying in teaching. And

now here I am, fifty-seven years old, and I have never done anything but teach, and I expect to be a teacher all my life. (Irony is at the heart of the universe!) I did not choose teaching; teaching chose me. I have not consciously called out to teaching, but the call of teaching has been like a Siren that cannot be denied.

Left Turns

Corner Brook 1970, 1989

My high school principal said,
"You ought to be a teacher."
I said, "No way." Almost two
decades faded away. I
circled back to my old school,
the principal was retired, long
gone. I was a teacher.

St. John's 1970-1976

I never wanted to be a teacher.
I wanted to be an astronomer
and watch the heavens, or
a poet and write the heavens.
I took a vocational interests inventory.
I learned I ought to be a farrier,
even though I am scared of horses.

Robert's Arm 1976-1978

Broke, I slipped into teaching.
My first year I taught grade seven with forty-eight students.
I woke up in an alien world,
a small place where everybody
knew God's mind on everything.
I tried to fit in. I didn't fit. I left.

Toronto 1978-1979

For the big city, a world alone, where
I planned to be a pastor, but after
two months of the cemetery-like
seminary, the call passed. So I left,
sure a pastor had to be pasteurized,
when I wanted to be impure, rough,
germy, germinating.

Stephenville 1979-1985

For a little school in a town on the ocean,
a small farm perhaps, a vocation and an avocation,
where I was determined to fit in, where
I taught with fire in my eyes and heart
till the school committee called me dangerous.
I was. I left.

Fredericton 1985-1987

and left

Edmonton 1987-1989 and left

Corner Brook 1989-1990 and left

Vancouver 1990-present

Still teaching, I have turned
a circle, round and round,
to know I am a teacher,
a farrier who shoes students
in order to shoo them away
with warnings to look both ways
before making left turns.

Want a different ethic?
Tell a different story.
(King, 2003, p. 164)

About reading a poem silently, Lee (2002) observes, “you do hear its aural dimension with your inner ear; and you do feel its kinaesthetic rhythms with your body sense—what I call your kintuition” (p. 129). I have been so busy learning the rules of domestication, learning to smile at the dean, learning to roll over with a hopeful grin, that my body has lost its suppleness, its elasticity, its readiness to leap. I have grown paunchy and punchy, with a heavy head like a ten-pin bowling ball, failing to heed the body in vain adoration of the heavy hard head. Poetry reminds me to linger, to listen, to learn to hear with kintuition. Like Lilburn (2002), “what I do is look, is listen as long as I can, as carefully, engage in a kind of auricular seeing” (p. 176).

Like Cixous (1998), “I write before myself by apprehension, with noncomprehension, the night vibrates, I see with my ears, I advance into the bosom of the world, hands in front, capturing the music with my palms,

until something breathes under the pen’s beak” (p. 21).

Palmer (2004) thinks that “in spaces ranging from congregations to classrooms, we preach and teach, assert and argue, claim and proclaim, admonish and advise, and generally behave in ways that drive everything original and wild into hiding” (p. 59). Consider how conventions control our compositions. Conventions are typically understood as rules that govern the way writing ought to be done. But the word “convene” also means “to call together.” In a sense writers call to one another, a chorus of voices, calling out, calling together. This notion of convention suggests that writers determine together the rules and standards and patterns that will constrain different kinds of writing, but this notion of convention also suggests that the rules and standards and patterns can be changed if enough people decide to change them. Therefore, the conventions of writing are flexible and fluid, not fixed and fast. So, I call out my poetry, not with any arrogant claims but as part of a vital process of questioning and searching.

Phony Euphony

ambling in ample academic addiction
 babbling bubbling bumptious boasts
cuddle coddle the challenge of change
 dazzle with a double dabble dribble
epistemologies & pissing mythologies
 fat flatulence filled with flat fraudulence
grumble with gregarious grubby greed
 humour a hidden hegemonic tumour
idols of ideology & idle ideologues
 jump the juvenile jumble of jouissance
keen kinetics knowing kissing kinetosis
 language languishes imitation limitation
message a massage in a messy mass age
 noxious notoriety with nervy nonsense
oblique obligations & obtuse openings
 peddle in prepositions & propositions
querulous quest for a queer question
 razzle rattle riddle ripple rubble rebel
sadistic statistics staked to mistakes
 tooting tottering in a tattered toupee
unaccountable ubiquitous ululation
 vandalized & analyzed & scandalized
writhing in writing & righting wrongs
 xenogenetic xylophonic xerophyte
yearning for yackety-yak on a yacht
 zealous zanies on the ziggurat zenith

The limits of my language
mean the limits of my world.
(Wittgenstein, 1974, p. 68)

Like Le Guin (2000), “I had the good luck to learn early on that one of the things poems do is tell stories, which kept me from being afraid of them; and to learn (bodily, not intellectually, of course) that it’s the beat that tells the story” (p. 148). I am committed to story-telling, but professors far more successful than me have shaped much of the academy as a place where stories are not welcome. As one renowned scholar at the University of British Columbia recently told a new doctoral student who plans to write autobiographically for her dissertation: “That’s boring! Who would want to read that?!” Palmer (2004) claims that “instead of telling our vulnerable stories, we seek safety in abstractions, speaking to each other about our opinions, ideas, and beliefs rather than about our lives” (p. 123). According to Palmer, “academic culture blesses this practice” (p. 123). Perhaps we live too assiduously in abstraction, constantly distracted, failing to acknowledge the attractions all around us.

A publisher recently rejected one of my manuscripts and expressed his concern about a lack of academic rigour. I have been playing for years with notions of rigour mortis and vigour and Tigger-like wonder. But when I received the publisher’s comment, I read at the same time my daily barrage of e-mail messages re. Viagra, and I realized that a charge of lacking academic rigour seems eerily like a complaint about “erectile dysfunction.” So, now I want to write a paper about erotic and erogenous writing that rejects the erroneous arrogance of phallic fallacies and flatulent protestations of architectural Ziggurats that will eventually invite me to hail God.

Freddie

with his carrot red hair
and asthma and nose
like a leaky faucet
Freddie wasn’t pretty,
a rusty crusty mess,
and in grade eight
a thousand times
a day he twisted
his head a perfect
180 degrees to see
Paula in the back
in her short skirt
that covered nothing, and
a few times I turned, too,
to check out the color
of Paula’s underwear, and
Paula always stared back
like she was counting, and
the room was always hot
and hard, and
I remember Mrs. White,
at the blackboard,
the back of her blouse,
a gap where a button

had been missed or burst,
a glimpse of cream skin
and a black bra strap,
and the air was filled
with the pungent scent
of Dustbain used by the janitor
to keep the dust down

What you don't control is the spirit,
the voices, coming through you.
(Di Prima, 2001, p. 224)

So often I find myself caught up in apologizing for poetry. And so I have engaged in apologetics, the kind of rational and logical defense that C.S. Lewis provides for Christianity, a wordy process of declaring, declaiming, and defending my practices as a poet and scholar and teacher in the academy. But poetry must be unapologetic. Like Cixous (1998) I need to be constantly ready to grab the pulsations "in the instant they pass" or they "are lost forever" (p. 146).

For a few years, I have been ruminating on Brueggemann's (2001) notion of "prophetic imagination." With an imaginative turn of vocabulary, Brueggemann claims that "poetic imagination is the last way left in which to challenge and conflict the dominant reality" (p. 40). For Brueggemann, "the evocation of an alternative reality consists at least in part in the battle for language and the legitimization of a new rhetoric. The language of the empire is surely the language of managed reality, of production and schedule and market" (p. 18). Barthes (1975) recommends that "the text is (should be) that uninhibited person who shows his behind to the Political Father" (p. 53).

Logical?

analogical
biological
chronological
dialogical
ecological
futurological
geological
horological
ideological
jumpological
kinological
logical
meteorological
neurological
ontological
phenomenological
quinological

radiological
sociological
tautological
ufological
virological
waxological
xenological
yesological
zoological

Teleology is always
a retroactive illusion.
(Žižek, 1991, p. 78)

In *The fragmentary demand: An introduction to the philosophy of Jean- Luc Nancy*, James (2006) claims that Nancy's philosophy "unfolds as a decision to respond to the demand imposed by the multiple and the fragmentary" (p. 3). I recognize my own fascination, infatuation even, with the multiple and fragmentary. My texts are always open, not because I can't write closed texts, but because I don't want to. In *Concerning the inner life Underhill* (1999), a noted writer on mysticism and the first woman to lecture on theology at Oxford, writes: "to be spiritually alive means to be growing and changing; not to settle down among a series of systematized beliefs and duties, but to endure and go on enduring the strains, conflicts and difficulties incident to development" (p. 29). I am always questioning, never satisfied, always confused, never re-solved.

As a poet, I understand philosophy etymologically as "the love of wisdom." Kingwell (1998) refers to his "colleagues in professional philosophy" as "expert in the techniques of bloodless analytic precision now so much in favor in the academic world" (p. 9). I have no expertise in "bloodless analytic precision." The poet and philosopher Zwicky (2002) writes about the poet's gift "for ontological attention" (p. 120). She expresses her wish that ontological attention "translated into political conscience," but she doesn't "think it does" because "politics is the art of compromising our capacity for ontological attention by exercising our capacity for systematic (criterial, justification-supplying) thought" (p. 120). She further explains that "not everybody who has the capacity for ontological attention has the capacity for systematic thought; not everybody who has both has the discipline to live the compromise" (p. 120). I don't think I have "the capacity for systematic thought" or "the discipline to live the compromise." I'm not even sure my poetry is very good (whatever "good" is—one of the perennial philosophical questions). I am a seeker, lingering in the alphabet.

Curriculum Vitae

I am growing old
and life is seeping away
like the plume of ocean
a BC ferry writes
on the Gulf of Georgia

I grew up with men
who worked with their hands,
big gnarled hands
intimate with the seasons

I am growing old
and the past is so much more
expansive than any future I hope for,
and I'm not sad, just
wondering where
I have come from,
how I have arrived here

I grew up with men
like my father who could
pour concrete, wire a house,
install storm windows on winter's eve

I am growing old
and remembering how
in a cottage in York Harbour
for a year's sabbatical leave,
all my extensive curriculum vitae

of degrees, publications, awards,
a circle of long life,
could not fix the sump pump

I grew up with men
like Walter who always knew
what to do when the artesian well,
oil furnace, oven, refrigerator
all broke down

I am growing old
and my father is dead
and I linger on the bridge
between a rejected past
that might have been mine
and a future I sought
with manic obstinacy,
still wishing I knew
how to repair
a blocked septic tank

I look for resolution
and find none
(Didion, 2006, p. 225)

So many teachers and students seek ways of being written into the world of schools as already written. They see their relations with school as established for them. They do not see themselves as writing the world of schools. Instead of looking for prediscursive selves that have already been determined for them, they need to write their subject positions in the over-determined discursive contexts of school. This is not an easy task, but I know no one who has ever claimed that dwelling in the pedagogic world of students and teachers is easy.

I write a lot about lived and living experiences. Much life writing is about seeking the themes and threads that hold our complex and tangled lives with some kind of textual integrity. What is perhaps most important is that we need to question and challenge the stories we tell in order to remain open to new stories. When I speak, even with regret about life and vocational decisions, I am not so much wishing I had made other decisions as acknowledging that the decisions I made were the ones I made. My whole teaching life has been devoted to living with integrity and hope and creativity. Arrien (2005) offers the kind of wisdom I seek to pursue:

To become fully developed human beings, we must confront both our demons and our angels. If we can do this successfully, we free ourselves from the illusion of who we think we are. We are delivered into the mystery of our true, essential being and are able to generate a new domain of freedom that is anchored in wisdom, love, and faith. (p. 13)

I pursue wisdom in poetry, knowing daily that poetry must be practiced, actualized, embodied, incarnated, enfleshed, contextualized, lived, and written in the places where I linger. I live in the world graphically, writing and written, perhaps sometimes more effectively and efficaciously than other times, but always in love with language.

Thin Skin

I just wrote a good poem,
not this poem, another,
and called out to Lana,
I just wrote a good poem, I said,
but a nagging niggling voice,
(not Lana's, always supportive)
resounded, your poems aren't any good,
and while I don't really believe
my poems aren't any good,

I've been thinking a lot lately
I can't just simply ignore
the dismissive judgements of others
(even though I want to and suspect I will)
as I have for a long long time, decades even,

by insisting my poems are good,
at least according to me (their value to be
known one distant day like Gertrude
Stein knew the new poetry is never
appreciated for a long long time, even a
lifetime sometimes, even long after the
poet's death), and Mother A said, you will
never be a writer
and Lou said, your poems aren't very good
with the kind of fundamentalist authority
and eagerness for strict categorization,
even hubris, only a teacher can muster,
and an external reviewer for my promotion
said, his poems aren't very good,
and I have been rejected by all the
pre-eminent literary journals in
Canada, and most of the less
eminent ones too, and my last
royalty cheque still wasn't enough
for a big pizza at Sorrento's,
and I can't find my poems
in any bookstore in Corner Brook,
and even in Deer Lake airport
where I was sure my poetry was safe
from commentary and critique,
Joe Mercer said, the first book is better
than the second (I should
be glad Joe read both)
and I feel doomed that each
subsequent publication (if ever
there are any more, so uncertain)
will be worse than the last,
and certainly never as good as the first, but
in this cacophony of voices,
I wonder how my poems are being
judged (perhaps compared to Keats
and company, or perhaps compared
to an impressed gold standard of poetry as
if some king somewhere
has measured the distance
from his nose to his toes and knows
irrefutably a poem's goodness)
and all I know is I must not
lose confidence in my poems
any more than I will lose faith
in my heart beaten but beating still
with hope and humour, held close, knowing
well any poem, even mine, is better than none.

Who have been the teachers of our hearts?
What are we learning about love?
What do we know about love?
(Arrien, 2005, p. 92)

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Reflection on the original article

When I re-read *Detours and distractions: In love with language*, I remembered how much I had enjoyed writing the paper, and how glad I was that JACE was willing to publish it. That paper is the only kind of writing I really want to do anymore. I continue to hold fast to the conviction that no day is complete without reading and writing poetry!

May we always dance up a storm in the belly of joy. May we live in the maze, amazed with wild imagination.

May we linger in the rhythms of the heart always, all ways.

At a poetry reading recently I noted that I have been in school for sixty years. I began school at four years of age, and I have been in school ever since as a student or teacher or professor of education. Even though it feels like the decades have passed quickly, sixty years is a long time! My granddaughter Madeleine who is nine years old asked me recently, Papa, how long do I have to go to school? I reminded her gently that she might go to school all her life! She was not amused. I am always surprised by the realization that I have grown old while still holding the keen memory of being young. Some days I think I am still young. At least until I walk past a mirror! But most days I am glad to be alive, glad for all the blessings I have enjoyed in a long life in school, and glad for new opportunities. I am now a happy grandfather to four darling granddaughters with the magical names: Madeleine, Mirabelle, Gwenoviére, and Alexandria. They are my best teachers. A few months ago, I started dreaming about buying a compact convertible, perhaps the new Fiat 124 Spyder Roadster. I could imagine my wife Lana and I driving down the highway to wine country for a summer weekend away. Then, one Saturday, I was walking in the neighborhood with six-year-old Mirabelle. We passed a Fiat Roadster with the top down. Mirabelle looked at the gleaming car with its two tiny bucket seats for the driver and a passenger. She paused, then asked, Papa, where do the children sit? I knew in that moment I would never own a Fiat 124 Spyder Roadster. I need a minivan! I want a vehicle that can carry me and a circle of granddaughters on wild adventures in language, story, emotion, and love, the kind of stories that are full of pedagogic hope for creative living.

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Assessing the Aesthetic: Narratives from Drama Education

Rachael Jacobs

Abstract

Performance is an integral part of drama education and through it students are able to create aesthetic texts. However, the assessment of aesthetic learning presents numerous challenges. Aesthetic works are seen as intricate, and associated with personal taste, often resulting in individual subjective responses. Nevertheless, the contemporary demands of curricular deem that transparent assessment and reporting procedures accompany all areas of study. Therefore drama educators must enquire as to how aesthetic values can be successfully reflected within the drama assessment processes. This paper reports on a narrative inquiry study involving six Australian secondary drama teachers. The study examines their practices when assessing aesthetic texts and the role of the assessor in a performance context. Pathways towards future development of assessment practices in aesthetic fields are also considered.

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Introduction

The aesthetic dimensions of drama education have long been established. O'Toole (1997) writes "Drama is an art which by its very nature explores the metaphysical construction of alternative realities in aesthetic configurations" (p. 186). Courtney (1990) adds that at the core of drama education is the ability to engage the imagination and to connect emotionally. It is this constant search for deeper meanings that increases the vividness of students' performance work. But outside of this vividness, students have a desire to achieve well. In drama, that involves commendation from their audiences, and in the context of schooling, achieving favourable results. For secondary drama performances the assessor must make judgements about a product that is largely aesthetic, and that achievement is recorded using criteria, grades or marks.

This paper explores drama performance assessment tasks through the medium of the teacher assessor. The nature of performance as an aesthetic text is examined, which leads to a discussion on the merits of assessing aesthetic learning and the role of the assessor in aesthetic fields. This paper uses narrative research to explore drama teachers' practices when assessing performances. Teachers discuss the methods used to make judgements about aesthetic texts and their experiences of being both an art consumer and assessor. Participants also make reference to their successes, challenges and limitations in addressing aesthetic learning through drama performance work.

Drama and the aesthetic curriculum

According to Fowler (1996), studying in aesthetic fields teaches many things: the relationship of each part in the whole; improvisation and flexibility; the ability to express ideas through multiple mediums; the ability to manipulate materials to express meaning; how to productively use imagination; to look for new perspectives; aesthetic understanding and appreciation; the ability to transform a personal experience to a shared one; that there is more than one answer to problems; that how something happens is as important as what happens; the importance of non-measurable accomplishments; multiple forms of communication; and the need to enjoy the process. Specifically for school-aged children it helps them discover their own resources, develop their own attributes, and realise their own personal potential. Fowler also pointedly adds, "Education generally does not do this" (p. 57).

Fowler's (1996) statement is alluding to aesthetic modes of thinking being somewhat at odds with the structure of our modern conception of schooling. Rational and functional intelligence styles are more commonly privileged in western education systems and aesthetic values are often absent from discussions of learning and curriculum. Sadly, aesthetic appreciation carries common perceptions of highly ethereal qualities that are abstract in nature or often associated with high culture (Ross, Randor, Mitchell, & Berton, 1993). The importance of aesthetic literacy in the curriculum is further diminished when the aesthetic response is perceived as a private reaction, full of personal feeling. For the reasons listed above, O'Toole & O'Mara (2007) make the profound assertion, that "Drama and formal curriculum have always had a relationship of mutual suspicion in Western society" (p. 203). The spaces, processes, pedagogies and measurement instruments associated with drama present a myriad of challenges to policy writers and administrators. But the fact that drama is included in contemporary curricula means that the relationship, while suspicious, must be somewhat workable. Along with other aesthetic domains,

drama's presence in schools means that the aesthetic dimensions of learning are being addressed, albeit to varying degrees in different contexts.

Aside from the political dimensions of including aesthetic learning in the curriculum, there are several other challenges. Wright & Gerber (2004) argue that the aesthetic dimensions of drama makes the field more intricate, providing more difficulties for assessment and certification. Nevertheless, the contemporary demands of education deem that assessment and reporting procedures accompany all areas of study. Therefore it is timely to enquire as to how "accessing the aesthetic" (Jacobs, 2009) can be successfully reflected within the drama assessment processes.

Assessment in aesthetic fields

Traditional assessment practices mostly conform to the reductive tendency of non-aesthetic engagement, by pre-determining the knowledge of which the pupil shall show evidence. The student selects responses from their experience in order to fit the function of the question that they are asked (Ross et al., 1993). In contrast, an aesthetic exercise such as a drama performance, is multi-faceted, with many interlocking variables (Thomas & Millard, 2006). Performance assessment requires students to demonstrate not only what they know, but also what they can do (Bergen, 1993). This suits the typical drama student well as most have chosen drama due to a love of performing or engaging in practical tasks. They simply love to "do" (Lovesy, 2002, p. 85). Performance tasks emphasise originality, creativity and innovation, as students are not only required to replicate theatrical traditions before them, but synthesise their own ideas with theatrical conventions and showcase their performance skill, all whilst accessing the aesthetic as appropriate to the task. Attributes of flair, imagination and originality, in fitting with the style concerned, feature strongly in criteria used to assess performance works. This is evident in documents such as the HSC Drama Marking Guidelines (NSW Board of Studies) and the ACT's Performing Arts Framework (ACT Board of Senior Secondary Studies, 2004).

However, Taylor (2006) declares that even in the aesthetic field drama, most performance tasks fail to take the aesthetic dimension into account. This is a result of drama educators being made to be overly concerned with technical skills, due to the 'outcomes' orientation of most schools. Taylor's criticism reminds us that the formal assessment of dramatic performances is a complex phenomenon in itself. Cockett (1998) agrees that it is more difficult to individualise drama performance assessments as compared to other art forms, as the processes used are highly dependent on a wide range of interrelated contributions. It has also been argued that the promotion of innovation, experimental ideas and autonomy can create incomparable measures of success. Macgregor, Lemerise, Potts and Roberts (1994) explain that "there is tension between the need to demonstrate skill mastery and the desire to embrace autonomy and incomparability" (p. 3). It can also be argued that the formal and widespread assessment of performance arts can lead to a stifling of individual expression, imagination, creativity and originality, whilst not allowing for the fresh pursuit of ideas (Hanley, 2003). A wide range of responses are plausible to a particular task, therefore the assessor is required to use judgment in relation to the task and criteria.

The concept 'judgement' in the arts conjures the notion of 'subjectivity' which can be off-putting in an educational climate, which is generally objectivity-focussed, or at the very least, objectivity-seeking. This, of course, runs contrary to the nature of education, as O'Toole, Stinson & Moore (2009) remind us; "Knowledge and learning are of course never objective nor value-neutral, much though ultraconservative groups and politicians might

wish them to be seen as such" (p. 108). Misson (1996) addresses these concerns by embracing drama as a site for constructing subjectivity, which he argues operates at the nexus of intelligence and emotion. "Thought is charged with feeling, while feeling is refined and strengthened by thought" (p. 11). It has long been argued that drama teaches empathy (Trinder, 1977) and Bolton (1984) adds that drama is a process of 'unselfing', which makes the subjective objective.

Taylor (2006) celebrates these complexities as the "hallmark of an artistic-aesthetic curriculum." (p. xxi), but in other literature a myriad of views are presented. Jackson, Oliver, Shaw & Wisdom (2006) argue that, "...it should be possible to separate subjective judgements of creativity from judgements of technical goodness and from judgements of aesthetic appeal" (p.169). Harris (2008) is similarly objectivity-focused in her recommendations. However, Tomlinson (2001) argues for a "healthy balance" between subjective and objective types of performance assessment to provide the most "individually sensitive, accurate, and comprehensive evidence" of student learning (p. 15). Willoughby, Feifs, Baenen and Grimes (1995) suggest that assessment is part of the solution to these challenges; due to the often subjective nature of the subject, assessment helps to objectively share the benefits of aesthetic programs with others. In fact, there is much literature that points out the benefits of assessment in aesthetic fields and attests to artistic work being able to be assessed with a high degree of integrity (Colwell, 2003; Hanley, 2003; Pistone, 2000; Willoughby, et.al., 1995). Hanley (2003) explains that aesthetic assessment is highly appropriate, as artistic creation involves the demonstration of skills and craftsmanship. Students are required to synthesise their knowledge of theatrical works and performance techniques in order to create a product that can be successfully presented. Aside from this, a study by Seidel, Tishman, Winner, Hetland and Palmer (2009) found that arts teachers cited good quality assessment as one factor that gives the arts subjects equality among academic disciplines. They also agreed that, as in all subjects, assessment helps teachers adjust their teaching for better learning outcomes. Of course this is dependent on having quality assessment practices and effective assessor behaviours, which is necessary to gain these valuable insights into student learning.

Judgement in aesthetic fields: Role of the assessor

The relationship between teacher and student takes on an interesting dynamic in the drama performance process, which Bird (2006) describes as "intense" (p. 80). At times teachers are directing their students; at times they actively assist in the editing process; and at times they challenge the artistic content of the student pieces. Kempe (2000) believes that the success of student devised work relies on the teacher having developed independence in their students so that students are able to collaborate with each other in performance making, without direct leadership by the teacher. Warren (2003) adds that it's the place of the drama teacher to allow independent work but then intervene, asking "good and significant questions" (p. 33), as is necessary to enhance an environment of aesthetic awareness, risk-taking and creativity.

Kempe (2000) also asks a pertinent question: Are drama teachers as personally involved in their students' work? In the context of this paper, we must ponder what the

consequences of this issue are with regard to assessment. Harris (2008) adds that care must be taken in this regard; if the work is a product of the teacher's influence, then the ingenuity and aesthetic merit is marked, not just the execution of ideas under guidance.

In this light the drama teacher's dual role as the facilitator of learning experiences and assessor is significant. Ultimately the student is aware that their performance is made for 'judgement' by both the audience and the assessor. In wider society performances are frequently subject to judgment and criticism by professional critics and audiences alike. However, an arts consumer and an arts assessor have different roles. The presence of the assessor changes the context of the performance, as the assessor's evaluation becomes the primary focus of the performance effort. The performance has been crafted for the purposes of assessment and this can impact on the art that is produced. In the performance space the student is the 'theatre maker' (Aitken, 2007) who will dictate the terms of the performance to the audience through their choices as performers. However, the teacher (who is usually also the assessor) must maintain some degree of control over the performance environment. They will probably have initially dictated the boundaries within which the theatre makers are to work, such as the theatrical style or subject matter being addressed. The teacher assessor can also halt a performance which is deemed to be inappropriate or unsafe.

The assessor is also more active than an audience member. Drama is unique in that much of the work is both ephemeral and fragile. Therefore the ability of the assessor to capture their thoughts on the quality of work as it occurs is vital to the integrity of the assessment process (Dunn, 2005). During a performance the assessor is required to make judgments about the quality of the work and physically notate their thoughts in relation to the given criteria. While an audience member is permitted to make subjective judgments about the piece, the assessor aims to make informed judgments, which may result in marks or grades being recorded. This is where the duality of objective and subjective constructs comes into play. Haynes (2008) and Ross et al. (1993) describe traditional assessment as being 'objectivity- focused' (p. 9) whereby assessors are expected to discard their own feelings in favour of strictly set criteria where interpretations are not required. Drama teachers, however, have to develop expertise in assessing the outcome of the aesthetic process or the manifestation of the individual aesthetic experience. The product is viewed from a number of perspectives and informed judgments are made by the 'expert' assessor based on the set criteria and the quality of what was produced. A sense of objectivity is present in that a teacher's tastes and preferences must not unduly influence the final assessment of a piece of work. However, subjective judgments can never be divorced from the assessment of dramatic works. In fact, personal responses from both the assessor and the student invariably widen the possibilities for interpretation. Both parties should be aware that personal taste and preference are a natural response, as they are rooted in "culturally authorized criteria" for the judgment of the level of achievement (Ross et al. p. 164).

The study

This study interviewed six high school drama teachers with view to exploring their practices when assessing drama performances. The investigation used narrative inquiry methods

(Gall, Gall and Borg, 2005; Clandinin and Connelly, 2000; Clandinin and Connelly, 1996; Connelly and Clandinin, 1997; Keeves, 1997) as this style of research is highly linked to the context and allows for suitably complex issues to be explored in a manner that can provide paths towards outcomes and informed recommendations. Six drama educators from three different states/territories in Australia were interviewed in individual semi-structured interviews.

The participant selection took place as part of a wider doctoral study on drama assessment in Australian states and territories, hence the range of geographical locations (shown below). The participants fulfilled the study's criteria for 'experienced' secondary drama teachers who had been teaching drama to a senior level for more than five years. The sample of participants aimed to include teachers from state, independent and Catholic systemic schools; regional and metropolitan areas; and males and females. Having said this, these teachers are not intended to be representatives of any demographic. Rather, they are able to bring to light their contextual experiences to the research in a narrative tradition.

The following participants were interviewed:

Participant 1 Glenda

Regional Queensland/Co-educational State school/female

Participant 2: Jane

Metropolitan Queensland/Boys Catholic systemic school/female

Participant 3 Tania

Metropolitan New South Wales/Girl's Independent school/female

Participant 4: Christine

Metropolitan New South Wales/Co-educational Catholic systemic school/female Participant 5: John

Australian Capital Territory/Co-educational Independent school/male

Participant 6: Megan

Australian Capital Territory/Co-educational State college/female

The data collection analysis of interviews took place through a modified use of Chinyowa's (2006) methodological process, which is highly suitable for research in drama education. The process involved the following phases: framing; capturing; bracketing; crystallising and interpreting. Finally, a reflexive element of analysis was employed; participants were contacted intermittently to clarify issues and elaborate on their responses concerning matters that emerged through data interpretation. It must be noted that interpretation of the data is not limited to a literal representation, given the many perspectives and contexts contained in the data. Rather, a faithful representation emerges, as the 'story-truth' (O'Brien, 1990) is examined.

Aesthetic dimensions of students work

Participants were invited to discuss recent performance tasks from their classrooms, with particular reference to senior work. Participants' comments when describing the aims of the tasks soon led to reflections on the aesthetic dimensions of performance work.

"It's not about getting them to perform Shakespeare or Brecht or what have you. Yes, that's the vehicle, but you really want them to develop empathy, have another way of seeing things and also witness that in each other." Megan

"I don't just want them to see the transformative nature of theatre, I want them to feel it for themselves. That way they can challenge their own perspectives or know what it is to experience something great." John

However, John adds, that not every performance will have addressed the aesthetic dimensions of the art.

"Of course, not all students will achieve that. Theatre is not transformative for those just wanting to achieve the bare minimum. To really get to the essence of theatre the actor has to really work hard to feel. And when I say feel, I'm not talking Stanislavski, I'm talking being changed by the experience, or understanding why humans react the way they do."

John's comment raises the important issue of how an assessor knows that aesthetic learning has taken place? Is there, or should there be, criteria for judging aesthetic realisation?

According to Dewey (1934), the three main components that constitute having an aesthetic experience are emotion, expression, and consummation, and all three are critical components of a drama performance. Misson & Morgan (2006) suggest that we can tell the aesthetic has been activated if there is a sense that 'composition' has taken place. If the work has been purposefully constructed for the context, it is able to become a definable 'aesthetic text' (p. 36). These definitions are reflected in the narratives as Glenda speaks, unprompted, about the importance of composition to aesthetic learning:

"It doesn't happen by accident, you know. It's not like a student can just be performing and suddenly this amazing thing happens. They have to really consider the character, situation, plot, narrative, space and everything and think....what is the beauty here?

Without that work.... and it really is hard work...they'll never get to the aesthetics of the art. "

Gale (2005) describes what we can hope to see from students who are engaging aesthetically: analysis of aesthetic elements; development of personal and critical response through judgement and evaluative tools; appreciation of different cultures, values and contexts; understanding of disciplinary perspectives that inform the aesthetic; an active pursuit of aesthetic engagement; and an ability to articulate aesthetic processes. Several of the narratives allude to these outcomes being addressed in task criteria or the feedback they give to students. Another narrative describes how hard students strive to address the aesthetic dimensions of performance in their assessment tasks, but often seem unable to achieve any of Gale's outcomes.

"In my experience the students do really want to make the audience feel. They try really hard at it. And I think, the lower ability ones who perhaps haven't committed themselves to as much study misunderstand what this is about. I see students all the time presenting ridiculous psychodramas, screaming and crying, trying to get the audience to cry with them. It can get a bit ludicrous." Tania

Glenda describes a similar experience, but also points to the learning process that takes place even when students' efforts are misdirected.

“When students start drama they think that it’s all about conflict. And they’re always fighting and screaming in their performances, improvisations and stuff. But after a while they learn the art of restraint, accepting offers and getting to the true feeling of drama, not just putting it on. I think students learn from their mistakes. It takes some maturity to get to that point I think.”

The discussion of students’ learning processes leads us to an examination of how aesthetic learning is taught. Although Gale’s (2005) outcomes listed above have clear learning processes embedded there are still perceptions that aesthetic learning cannot be taught (as explored in the literature). The participants in this study were all of the firm opinion that the aesthetics of performance work is able to be taught, but had hesitations in describing how. Many said that it takes “a long time” or occurs by a process of osmosis. “Ooh! That’s a toughie. (laughs). I won’t say I don’t know, but I need to think about it.” Jane

“When you teach the history, conventions and what is considered good practice in theatre, and combine that with the character empathy....well, the magic is up to the individual actor to create.” Christine

“I’m not sure if teachers should even have a big hand in this. We can only teach what is valued in a drama performance. To a certain extent we have to pull back at some stage and we can’t do the students’ work for them. And at the end we need to assess to what extent the student achieved those skills.” John

Roles of the drama teacher assessor

John’s comment echoes Kempe’s (2000) earlier concern about the extent of involvement that drama teachers have in their students’ performance work. Jane’s narrative sheds light on the dual role that all drama teachers need to play.

“You set them work, then there certainly is a level of guidance that you’re expected to give. But you’re not a director. The students have to self-direct and you have to remind them of that. But still, some feedback before marking day is essential.”

The need of students to self-direct and make effective artistic choices is crucial to the success of a drama piece. The narratives reveal that students at different developmental stages have different expectations in regards to guidance on these choices.

“Sometimes they say ‘what should we do now’ or ‘how should we finish it?’, but it’s important to leave those decisions to the group. You can’t have them being totally dependent on the teacher, especially when I have to mark their dramatic decisions.” Tania “As a teacher you need to be so careful. There can be cases where you give advice but they don’t execute it properly. Then when they get their marks they say ‘but you told me to do it like this’.” Megan

John has similar concerns, but addresses them when he speaks of the way that feedback is given.

“The issue happens when students don’t understand your feedback. If you use too many jargon words or as I call it ‘drama teacher talk’ then of course they’re going to think you just didn’t like their piece. But it’s not about that. You have to explain a few times what the

criteria includes, in plain English. And I think the feedback needs to come in verbal as well as written form.”

Megan concurs, offering students her comments in audio form.

“I find audio feedback, like taping my comments, much more effective for a performance. There’s tone, inflection, and you can say so, so much more in a little recorded session.” The need for feedback to be understood is present in all disciplines, but perhaps takes on particular significance in drama. Students receive feedback from their audience in many forms, including interaction at the time of performance, applause reactions at the conclusion and sometimes, verbal comments after the event. Some participants reflected that it can be a challenge for students to understand that the response of the audience and assessor can differ.

“It’s hard for them to understand. But the audience isn’t sitting there with the criteria sheet. Sometimes they say ‘but my mum loved it.’” Christine

“I find the most valuable feedback they get is the judgments of their peers or their audience. But that feedback is entirely subjective, based on how they reacted to the piece. It’s also coloured by their feelings for the student, how they’re feeling at the time etc. We are in a different position and might have seen fifteen performances that week.” Glenda As explored in the literature, the assessor has a different role, and therefore may arrive at different conclusions to the audience member. All narratives made mention of criterion referenced assessment procedures which they found to be largely helpful in explaining the students’ results or even justifying their judgments when needed.

Subjective and objective judgments

Glenda’s use of the word ‘subjective’ is interesting. The statement implies that the assessor’s role should be divorced from the subjective context where only objective judgments are permitted. As in the literature, this issue was highly contentious for participants. Several comments alluded to the participants themselves having conflicting ideas on the issue. To begin with, some participants used the term ‘objective’ to describe the way they assess.

“But I mean overall, as a professional teacher, you should be able to objectively look and say...Did they stay focused? Did they stay in character? Were they working off the other characters? Was their space well used? Were their gestures appropriate, and their reactions?” Jane

But what Jane is referring to here is technical mastery, in which perhaps objective judgment would be highly valued. Having said this, drama is not a field where quantitative assessments take place based on right or wrong answers, nor are they seeking a competency style checklist of achieved skills. Humans are subjective beings and further to this, drama teachers are on the lookout for empathy, emotional characteristics and aesthetic values.

“Ultimately, the results are what you value as a teacher and marker. If the student is able to get to that essence of the drama and make you feel, they are going to do well.” Glenda Several of the participants arrived at the conclusion of taking an ‘informed’ (Aitken, 2007) perspective as being the preferred disposition when assessing.

“I don’t think it is possible to be entirely objective, and we shouldn’t try to be either. In marking a creative art you’re judging how the audience reacted to what they created. And you’re part of that audience.” John

“The student is trying to make you feel. It’s unreasonable to deny a natural reaction just because you’re marking. I’ve laughed and cried at the same time as I’m marking. And that’s not wrong.” Megan

These comments remind us not to set up a diarchy of the subjective and objective where never the twain shall meet. Different types of responses can compliment each other, combining to create a full picture of the students’ achievement in relation to the task requirements and criteria. Though, the way that this is expressed is critical. As Gordon (2004) says, the “knowing it when they find it” (p. 62) approach to marking is no longer acceptable in contemporary education. Christine reminds us of the importance of transparency in the process through which those judgments are arrived at.

“It’s all a bit academic to consider whether your marking is objective, subjective, comes from your gut, heart, whatever. At the end of the day, students want to know how they performed and that must relate to what you taught, what the task asked of them and what the rubric said.”

Continuing the conversation

In live theatre, aesthetic dimensions interact with technical skills, drama repertoire and cultural performance conventions. The field is certainly intricate, but these intricacies make it fascinatingly complex. All participants reported that they enjoyed the opportunity to muse over the issues, with some mentioning that professional dialogue on those matters was rare. More dialogue amongst drama teachers would help to understand the complex nature of aesthetic judgments in this artistic field. Additionally, as identified by the literature and participants, drama is a field in which subjective judgments are permissible or even necessary in order to establish the successes or areas for improvement within a student’s performance. Students are creating aesthetic texts in which they are aiming to elicit reactions from the audience and changes within themselves. Those factors warrant a response from the assessor that is both based on their own aesthetic values and the criteria at hand. The teacher’s role in the creation of a piece will vary, depending on the content, task and level of autonomy required by the student. Ultimately, what is assessed must reflect what was taught. In drama this includes aesthetic learning, which can indeed be addressed in the classroom. Once again, further professional dialogue will help us to articulate the aesthetic elements of performance to each other and to those outside the drama fraternity.

Finally, we must remind ourselves that the challenges of assessing in drama are reflective of the field itself. Drama, like performance assessment, is connected to the human experience, contains aesthetic elements and requires creativity and imagination to be accessed. These challenges should be embraced as they reveal to students some of the challenges of life itself. In life there are multiple solutions to problems and these can elicit complex reactions from others. These reactions provide us with a myriad of perspectives in return, which we can use to further our future endeavours.

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Reflection on the original article

This article was written at a time of transition in the Australian curriculum. The new national curriculum for the Arts was being introduced in most states and territories. In Queensland, the conversation had begun about the place of external assessment in their senior secondary assessment regime. The PhD study on which this paper is based became timely as it dealt with the assessment of what is often thought to be intangible and unquantifiable. My research into assessment contends that creativity, imagination and aesthetics are challenging to assess, but it is possible and even necessary to do so. In the five years since this article was written I have continued to research the assessment of aesthetics and creativity, finding much interest from wide audiences outside of the arts. More educators want to discuss the place of subjective judgements in the assessment environment, and ways it can be articulated to enhance the student learning experience. There's a growing realisation that an obsession with objectivity is impossible and indefensible, particularly in creative or artistic learning environments. Even suggesting to students that objectivity is possible can be damaging. But even five years later, this interest is at odds with national and international agendas passed down to classrooms through governments and administrators. A preoccupation with raising standards and national high-stakes testing has flow-on effects for those trying to assess in aesthetic domains. For example, there is still much relevance in the discussion of the role of the assessor as we continue to push for assessment to be understood as a collaboration between teacher and learner. The assessment of aesthetic texts is not new, nor is it going away. In fact, more and more learning areas are embracing aesthetic values, demanding that we engage with its challenges more deeply.

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8x8: using artmaking to teach collaboration in student outreach programs

Nisa Mackie & Nicole Austin

Abstract

Through the 8x8 project, the Biennale of Sydney, Casula Powerhouse Arts Centre and the Museum of Contemporary Art, Australia aimed to create an outreach program where high school and tertiary students could learn about collaboration in its various forms. This involved assimilating collaborative techniques and strategies, and negotiating issues faced by collaborators in a team and outcomes-focused setting. This paper shares the various stages of the project to highlight the lessons learned and demonstrates the benefits of partnering with other organisations when designing outreach programs.

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Introduction

Active participation in formal and informal learning programs has recently flourished in museum public program and education practice. When participation is located at the core of informal learning, participants are provided with an exciting opportunity to learn from hands-on experiences, interact with peers, and benefit from a sense of achievement in purposefully contributing to a real-world outcome. This paper examines the various stages of a multi-partner outreach project – the 8x8 project – to highlight the key considerations of the project partners involved. When stating ‘multi-partner project’, ‘project partnership’ or referring to ‘the partners’, these terms refer to the partnership of the three organisations involved in the development and implementation of the project, namely: the Biennale of Sydney, the Museum of Contemporary Art Australia (MCA) and Casula Powerhouse Arts Centre (CPAC). As an outreach program, the 8x8 took place outside of the museum or walls, designed to ‘reach out’ to individuals who would not normally attend the museum (McClellan, 2003; Huber, 2009). For 8x8, sections of each program took place across the aforementioned venues so that, at any one point in time, the program partners were engaging with groups that would not normally visit their centre. For Casula Powerhouse, this was the tertiary students, and for the Biennale of Sydney and the Museum of Contemporary Art Australia, this encompassed the high school students from southwest Sydney. This notion of outreach also links with the ideas of social exclusion/inclusion, as many of the high school participants would not normally have visited a museum on a regular basis due to geographic, cultural and social barriers to participation.

This analysis emphasises certain observations, especially in regard to project participant behaviour. Most significantly, the observations illuminate how certain relationships of collaboration are negotiated in artmaking - noting that collaboration takes many forms, and also presents the benefits of using collaborative exercises in outreach programming. The theme of the 18th Biennale of Sydney itself highlighted collaborative, discursive and relational practice, whereby collaboration was a key element in the project. When used in this paper, the term collaboration refers to the process of the MCA artist educators working with the project participants as well as the participants with one another, to produce artworks with multiple authors. Collaborative exercises involve ‘making’ activities, workshops or games designed by the project partners to encourage communication between the participants and teach the basic principles of collaboration.

Throughout this paper a variety of additional key terms have been used to describe the processes and rationale underlying the project, and of the participants themselves. The following concepts not only strengthened and set out a framework for the development of the project, but they also draw upon a rich history of community oriented and socially inclusive practices.

Community programming

The project was considered by the partners to fundamentally be a community arts partnership. The participants in the project actively contributed to the project, which involved artists directly in its activities, and the primary aim of the project ‘gives voice’ to the participants over the project coordinators. Community arts programs almost universally involve community members in a creative activity leading to a public performance or exhibit. It is an art process that involves professional artists (in the form of the MCA artist

educator and Biennale artists) and community members in a collaborative creative process resulting in a collective experience and public expression (Kreamer, Lavine & Karp, 1992; Walker, 1997; Guetzkow, 2002).

Active participation

Active participation refers to the process whereby project participants are actively participating in and contributing to the project. This is manifest in the ultimate aim of the project: to realise an exhibition of works developed and made by the participants, including the curation of the space by these students. However, it also extends to the way in which feedback was taken from the 'making' workshops and excursions. Active participation forms an inevitable part of the project, propelled by the focus on collaboration and processes implicit in the development of community arts programs. This, however, is underpinned by a widening body of research that demonstrates the importance of social interaction in learning and the ways in which knowledge and skills are gained in practical situations in and through the communication (Rogoff, Turkanis & Bartlett, 2001).

Social exclusion

The term social exclusion has been defined in multifarious ways by the museum sector; its definition is dynamic and constantly evolving (Sandell, 2003). For the purpose of this project, social exclusion pertains to individuals or groups that experience one or a number of forms of disadvantage (economic, social, geographic) or a lack of access to the services and experiences that other communities or parts of the community would normally utilise. This definition does not necessarily imply financial poverty but describes social exclusion as:

A more comprehensive formulation, which refers to the dynamic process of being shut out, fully or partially, from any of the social, economic, political and cultural systems which determine the social integration of a person in society (Walker & Walker, 1997, p. 8).

Countering social exclusion involves advocating for social inclusion – that is, in the context of this paper, the belief that at an individual or personal level, engagement with museums can deliver positive outcomes such as increased self-esteem, confidence and creativity (Sandell, 2003). These individual outcomes can also inspire broader community benefits, including social regeneration, inter-community understanding and resilience. The following section further details the development of the 8x8 project, which actively positions these museums as agents of social change (Sandell, 2002, p. 233), demonstrating how the above socially inclusive practices manifest in the program.

8x8 PROJECT OVERVIEW

The 8x8 project was a co-developed outreach initiative presented by the Biennale of Sydney, the Museum of Contemporary Art Australia (MCA), and Casula Powerhouse Arts Centre (CPAC) during the 18th Biennale of Sydney in 2012.

Opened in 1994, Casula Powerhouse Arts Centre is a multidisciplinary arts venue focused on producing and presenting contemporary art and community engagement work. Over 150 languages are spoken in CPAC's local government area, and the centre aims to represent the

culturally diverse stories of this community in a way that allows its audiences to reflect on the world. The MCA is a contemporary art museum dedicated to exhibiting, collecting and interpreting contemporary art. The museum holds a strong emphasis on engaging artists with audiences and is also a major partner of the Biennale of Sydney. The MCA seeks to engage with audiences beyond the building by developing a program of touring exhibitions and C3West, a collaboration with galleries and non-arts partners in Western Sydney.

Developed in response to recent trends in outreach (McClellan, 2003; Huber, 2009), program partnerships between multiple organisations, schools and tertiary institutions (Williams, 1996) and community engagement (Newsom & Silver, 1978; Hooper-Greenhill, 2000; Anderson, 2004), the program saw eight high school students from socio-economically disadvantaged areas in Sydney (Casula, Liverpool, Macquarie Fields and Miller), paired with eight postgraduate students studying Fine Arts at Sydney College of the Arts (SCA) and the National Art School (NAS).

The student pairs participated in an excursion to Cockatoo Island, receiving talks from Biennale artists. They also visited the tertiary students' studios and attended two foundation workshops held at the MCA, which introduced the participants to one another. Following these introductory sessions, the students worked with their designated partners for three consecutive days to produce an artwork in response to the 18th Biennale of Sydney theme, 'all our relations'. The resulting works of art were exhibited at CPAC for six weeks alongside the 18th Biennale of Sydney exhibition.

8x8 project aims

The Young Creatives Coordinator at the MCA, the Public Program and Education Manager at CPAC, and the Head of Public Programs and Education at the Biennale of Sydney, developed the 8x8 project after initial impetus for the project from the Young Creatives Coordinator – coordinator of public engagement programs for youth – at the MCA.

During the project's inception phase, the core aim of 8x8 was to utilise the networks and resources of each partnering organisation to develop an outreach program with active participation as its core value. The project reinforced the process of organising programming priorities to increase community involvement and to create stronger connections to diverse audiences (Sandell, 1999; Heumann, 2006; Simon, 2010). The program partners acknowledged that, in order to facilitate a strong sense of engagement and commitment from the participants, an intensive mode of engagement would be essential, and that the resulting program would likely be resource and time-consuming (Simon, 2010).

The key outreach and community engagement aims of the project were:

- To provide disadvantaged high school students from schools in low socioeconomic status areas with access to learning opportunities with high-profile artists and skilled tertiary students.
- For students to be challenged by new learning settings and contexts, and for this to feed into their learning process about collaboration and their artistic practice.

- For tertiary students to develop a more sophisticated understanding of the politics and ethics of mentorship; and
- To trial a method of 'circular mentoring', where the younger participants also feed back into the process of mentoring and have something of value to pass to the older students.

In addition to the participant-focused objectives, the project partners aimed to establish a collaborative project development process. This required the partners to value the very different contribution of unique assets and resources made by each collaborator. For the Biennale, this was access to high-profile international and Australian artists; for the MCA, it was a newly developed National Centre for Creative Learning and highly-trained and knowledgeable staff and artist educators; for CPAC, it was the provision of substantial amounts of space for artmaking, access to a workshop and tools, fewer operational barriers for artmaking workshops, and a deep understanding of community practice. CPAC also provided the 'home base' from which the high school students could operate – a space close to home where they felt comfortable and could use as a conduit to experiencing the other arts organisations (Walker, Scott-Melnyk & Sherwood, 2002).

Project development

Positive working relationships across the project partners facilitated the capacity to talk openly about the project and how it should be structured. This ethos of knowledge sharing, and a mutual respect for one another, helped to enable a fluid dialogue and transparency of process between the three large arts organisations. The partners shared the common idea that audiences naturally traversed multiple cultural spaces and that they could develop different and meaningful relationships with each of the partners that would not compete with, but rather complement, the individual's experience as well as the core business of each entity. By co-producing 8x8, the partners supported the fluidity of their audience (movement of different communities across Sydney) and bolstered the sustainability of outreach programming through the sharing of resources, ideas, networks and communities.

As the scoping for 8x8 moved forward, it became apparent that the project was an opportunity for the partners to continue their exploration into outreach and engagement strategies. Museum and gallery outreach practice is often defined as activities that take place outside the physical boundaries of a museum i.e. talks to community groups, in-school sessions, travelling exhibitions, web-based programs and other strategies (Huber, 2009). The 8x8 project was expanded to consider programs that utilise community engagement practices, such as long-term programming, workshops and consultation in development, to connect with socially excluded groups in order to bring them into the museum space.

As different facets of the program were spread across the three venues (Cockatoo Island – the non-museum venue of the Biennale of Sydney, the MCA and CPAC), what constituted outreach for some partners was at the same time an in-house program for the other. The program was subsequently presented across shared multiple sites. This brought to the program the capacity for students to draw relationships between different venues, develop an understanding of how cultural spaces complement one another, and to recognise the types of experiences that each site offers.

Program days were designed to occur at the site that was most relevant in terms of geographical access, the facilities and technology available, access to diverse stimuli and inspiration, and the provision of a space to exhibit the students' final product and to celebrate their achievements. The project, which involved city-based tertiary students collaborating with western Sydney high school students, enabled participants to gain a sense of the physical and ideological space between one another, fostered particularly through conversations during their shared travel time. The design of the project involved a process of orientation across the greater Sydney area, and as such, the physicality of distance, space and time in relationships of collaboration was a key focus.

Participant Selection

Eight tertiary students from Sydney College of the Arts and the National Art School, and two Visual Arts students (Years 10–11) from four different Western Sydney high schools were selected to participate in the program. Each student was required to submit a written application and provide images of their recent work for the selection process. Additionally, many tertiary students were also interviewed.

Although it would have been ideal to accept the participation of as many schools as possible, it was decided that the high school students would be selected in pairs, in order to ensure that they would have a partner for the duration of the project. This was arranged to help students feel comfortable in a new environment. The high school students were required to describe their current practice and interests as well as write a short creative writing piece or a short biographical piece that reflected their personality. The successful applicants were selected upon the basis of their effort made in the application and in the quality of their submission. Their school teachers were instrumental to the project as they championed the project to their students and built their interest in applying for the project. The high school students were especially excited about their successful selection for the program, which was evident in their high degree of commitment to the program and sustained attendance.

A key factor in selecting tertiary students for the project was the students' interest in community arts or collaborative practice and in the diversity of their practice. This was to ensure that the high school students would be exposed to a wide variety of media and processes. The tertiary students submitted portfolio images and answered questions about their interests and experience in collaboration. The successful participants included two Bachelor of Art students and six Masters of Fine Arts students.

Observation Methods

It is important to note that the 8x8 project was not initially intended as a research or evaluative project. It was presented as a program with outcomes based upon participant engagement and satisfaction. Nonetheless, to manage the expectations of the project participants and to ensure that the project delivered tangible works of art for the exhibition, the project partners implemented a variety of basic front-end, formative (observations made during the project) and summative observations (observations made at the end of the project) of the participants and the process (Diamond, 1999). These

observations not only facilitated the development of this research report, but it also allowed the project to be fine-tuned and managed to cater to the needs of the high school and tertiary students as they arose. Front-end observations involved each partner summarising their experiences from past outreach programs in order to inform project development – meeting and assessing the personalities of the participants and also observing how they engaged with one another. These informed the decisions about how the participants were paired and how much attention each pair would receive from the artist educators assigned to the project. On the other hand, formative observations included monitoring the participants throughout the project, noting their levels of communication (minimal/cursory/moderate/ extensive), their body language (open/closed/relaxed/tense), and their facial expressions (serious/happy/focused/bored/frustrated/flippant). These formative observations informed the ‘on-the-ground’ management of project participants. In response to these observations, the artist educators might have involved themselves to motivate, explain, encourage, discipline or calm the participants. Finally, the project concluded with summative observations from the project partners, including a debrief session, interviews with participants, and collation of photographs and other documentation from the project. Results from these methodologies will inform the program analysis presented in the subsequent section of this paper.

Analysis of the 8x8 Program

Critical to the momentum of the project was the scheduling of the excursion and workshop days. The project was designed to span a short period of time, hence there was impetus to consolidate relationships quickly. The meetings were organised in a manner that would enable continuity and familiarity in relationships, ensuring the students will be less likely to forget one another or become awkward in the process. These connections were highly important. Successful arts partnerships, as Bamford (2006) reinforces, often rely upon relationships of mutual respect, which sees students have ownership of their experiences.

In order to enable students to wholly commit to the project, the 8x8 project was purposefully delivered during the students’ school holidays. This was especially integral to the effectiveness of the artmaking days, which were delivered over three consecutive days – this was a component that fostered sustained energy and allowed works to be collated together in a period of intense production.

Prior to embarking on the project, the tertiary students were required to attend one additional session whereby they discussed with the project partners their views towards collaboration and their aims for the project. This was an opportunity for the project partners to make the tertiary students aware of their responsibilities in caring for the creative egos and aspirations of their younger mentees. Three artist educators from the MCA, who were employed to chaperone the project, facilitated this session. The role of these artist educators was to monitor the collaborative relationships between the students and to assist them with practical problems related to artmaking or resolve any potential conflict or disagreement between the partners.

Use of artist educators

Artist educators were staff supplied by the MCA for the project. Artist educators at the MCA are distinguished from other educators by the fact that they will also hold their own artist

practice separate to their role at the MCA. They bring to projects an artist's ability to problem-solve the conceptual and technical development of artworks. Two educators were assigned to the project as a whole and accompanied the group each day to assist and support each pair of students during their collaborations. The role of the artist educator shifted and changed organically with the differing formats of engagement. During the day at the MCA, artist educators played the role of a workshop leader, educator and facilitator. During the three intensive artmaking days, they adopted the role of enabler, allowing the students' works to develop independently, gradually guiding the experience and remaining accessible should their assistance be required. Artist and educator at MCA, Will French stated:

My role at the MCA as an artist educator involves these two hats: you're an artist in the world, and you're also an educator, and one complements the other. [With 8x8] you have some idea of what can be achieved, but without pressing expectations onto [the participants], you just wait to see and then push where you can – help when people need help, catch them when they fall and just keep the thing moving in the right direction (W. French, personal communication, July 30, 2013).

Initially, the project partners had assumed that the artist educators would remain vital across the project in teaching both groups of students how to communicate effectively with one another and to manage their collaboration. However, it became apparent that, when faced with a pressing task, most pairs needed little support in negotiating with one another to achieve a desired outcome. The result was that a relaxed engagement from artist educators during the artmaking workshops was crucial in enabling the participants to discover their preferred method of working, to develop confidence, maintain their independence and to achieve their goals as collaborators.

Day 1: Cockatoo Island excursion and artist talks

The first day of the program involved visiting the Biennale artists on Cockatoo Island whilst they installed their works for the exhibition. The visit was chosen for the first day of the program in order to inspire and orient the students with the collaborative practices of international artists. This was to be the first time the high school students and tertiary students would meet. Once on the island, the students participated in some games designed to familiarise and introduce students to one another. The Biennale of Sydney staff provided introductions and facilitated opportunities for students to converse with the Biennale artists. The artists provided distinctively different accounts of their experiences working with contributors on their work of art, highlighting to the group that collaboration could certainly take different forms.

Berlin-based artist, Monika Grzymala, for example, told of her experience corresponding with the Euraba Artists & Papermakers to create fine paper elements for her work, *The River* (2012). The Euraba Artists are Indigenous artists specialising in handmade paper art. Situated in the border town of Boggabilla and Toomelah in northwest New South Wales, they comprise of Goomeroi women. The processes undertaken by Grzymala and the Euraba Artists did not take place in the same physical space. Instead, the paper items were created in north west NSW and then transported to the site of the artwork installation, where

Grzymala worked independently to install the work. Alternatively, Taiwan-born, Canadian-based artist Ed Pien worked with a team of assistants and volunteers to dye lengths of rope in the colour blue, only metres from the space where his installation *Source* (2012) would take shape. This was a very social and visceral form of collaboration, whereby the artist and assistants engaged in the same activity, utilising a critical mass of effort to achieve the result.

The diversity in the artists' responses to the idea of collaboration provoked a multitude of questions amongst the students in a following discussion session regarding the usefulness, value and meaning of different forms of collaboration. Does collaboration occur when separate parties play a supplier role, contributing to the individual artist's vision? Or does it occur when each participant contributes equally with the artist as a facilitator, where the final work is framed as a celebrated by-product of the community-engagement process? How do artists value collaboration? How is this represented in their work? What is characterised as genuine collaboration? The project partners were enthusiastic to use the observable diversity of artists' experiences as a stimuli for expanding students' perspectives of the possibilities of how their relationship with their partner might take shape. This experience on Cockatoo Island increased confidence among the participants as they accepted the possibility of there being no explicit definition of what collaboration looked like, in effect, feeling more inspired and open to experimentation. As one high school student participating in the project stated,

[Collaboration], I think it's something that could take on different forms, 'cause everyone has different mannerisms. You see everyone else's work and it ranged from different styles . . . so, no recipe. If it's a recipe, it's a different one for each of the artworks" (E.A, personal communication, June 9, 2013).

Day 2: MCA workshop day

A preliminary workshop was held in the MCA's National Centre for Creative Learning prior to the studio experience at CPAC. During this time, interactive, social and time-based activities were implemented to demonstrate elements of teamwork, problem-solving, working to a deadline, critical decision-making, risk-taking and trust, and curating a group exhibition. Activities included designing and selling an invention made from found craft materials, group drawing exercises (see Figure 1), and developing a mind map on the concept of collaboration.

Responding to the contemporary art climate of collectives, artist-run initiatives, group exhibitions, limited resources and interdisciplinary art making, the day included an introduction to industry forms of collaboration and the ways that contemporary artists often choose to, or are required to, create and present art as a group. This day was also used to define the parameters, resources and expectations surrounding the artmaking days to come, giving the students a foundation upon which to begin their artmaking process.

Day 3: Visit to SCA and CPAC



Figure 1. Artist educator, Will French, leads a collaborative making exercise at the Museum of Contemporary Art Australia. Photo by Rhys Votano. Reproduced with permission.

The tertiary participants guided the high school students through a variety of spaces and studios where they routinely learnt and created work, and showed some of their works in progress. This exercise aimed to provide the high school students with some context around the skills, interests and day-to-day experiences of their partners. Each pair was given time to discuss the skills and benefits they could each bring to a partnership, and to have preliminary discussions about what kind of product they would like to produce for the exhibition. Overall, these conversations were incredibly productive albeit slightly conservative, as most students approached the process of negotiating with their partner tentatively and diplomatically. Students quickly established their respective skill sets and interests, and many students in this time were able to write a basic approach or concept for their collaborative artwork.

Following this, all the students caught the bus to CPAC. Asked to sit in their pairs, this was another opportunity for the students to learn about one another and develop a rapport. The students spent the last few hours of the day familiarising themselves with the large workshop space in which they would spend the next three days, as well as developing a comprehensive list of materials required for their proposed work. The proposed work was decided by each pair and was presented to an artist educator, who then gave advice (if required) regarding how their artwork could be expanded or developed. By the end of the day, each pair had a basic outline of their artwork and a rough project plan of how they envisioned to approach making the proposed work over the course of the next three days.

THE THREE-DAY INTENSIVE ARTMAKING EXPERIENCE AT CPAC

Over three consecutive days, the students worked for a total of 21 hours to produce the artwork that they had planned with their partner. All materials were provided upon request, including specialised equipment, to ensure as few obstacles to the artmaking process as possible.

The pairs of students formed distinctive relationships when producing their work. They developed their own unique methods for achieving their goals, and each realised a different momentum and energy. One pair developed a way of working that saw the tertiary student teaching the high school student how to work with resin to make pendants, while the high school student developed designs. In this case, roles were clearly defined. It was a pattern observed in several of the pairs: the tertiary student would often determine the technologies, media and skills that would be used for the development of the work, while the high school student's primary role would organically become that of the content contributor, arranging imagery and narratives from their personal experience. A dynamic often evolved where the younger student was intrigued by the new skill set, and the tertiary student knew they had a responsibility to encourage, support and even elicit content being generated by the high school student. This dynamic evolved naturally without intervention by the staff or artist educators.

Although the aforementioned dynamic was common between some of the pairs, several of the cases extended their experience beyond this pattern. Some cases saw the tertiary student identify a skill or talent that the high school student could contribute, in addition to content. In one example, it was recognised by the older student that the younger student was a skillful illustrator. The tertiary student in this case was a digital media artist. A stop-motion video was developed, combining a suite of illustrations and various photographic and video technologies. Both participants developed audio, narrating accounts of personal childhood experiences to add another layer to the video. The high school student later remarked, "I felt like I got along with my partner like a friend and not just a partner. We shared many similar interests and it made it easier to talk to him. I think that contributed to the fun we had during the process" (D.Z, personal communication, July 27, 2013).



Figure 2. Student manipulating a metal pendant. Photo by Rhys Votano. Reproduced with permission.

One pair was mutually inspired by the process used by South African artist, Nicholas Hlobo in his works on paper *Tyaphaka* (2011) and *Amaqabaza* (2012), encountered during their visit to the MCA. The artist had used disparate materials and techniques including watercolour, black tea and embroidery to create abstract forms on paper. Inspired by the aesthetic processes behind these works, the pair engaged in a methodical, mesmeric and almost meditative process of sitting cross-legged and face-to-face, with a piece of watercolour canvas between them. Each with a paintbrush in hand, they discussed and mutually agreed on every decision related to the formation of the artwork, from the smallest brushstroke to the length of each stitch. The high school student later reflected upon the process stating, “Collaborating with a partner allows you to use both of your [different] strengths. Often, you feed off each other’s creativity and energy and it keeps you a lot more inspired and motivated” (C.I, personal communication, July 19, 2013).

The program partners observed that, while each pair was eventually successful in cultivating a collaborative way of working, not all of them discovered their synergy quickly. As one of the high school students described, “Art is quite personal and so having to work with

another individual who probably feels the same way was a big challenge. Both of us create works in different ways and our ideas were completely different, [so] to come up with a concept took us a while” (G.H, personal communication, July 20, 2013).



Figure 3. Students step back to review their watercolour. Photo by Rhys Votano. Reproduced with permission.

It soon became clear that each tertiary student's temperament, leadership initiative and personal interest in engaging and developing the high school student as an artistic contributor, directly influenced the contribution of the high school students. For example, a confident tertiary student would lead exercises and encourage the high school student to develop their ideas within a framework. Initially, the high school students looked to the tertiary students for structure and guidance and were less likely to instigate a new direction, and it was therefore the leadership of the tertiary student that either enabled or

inhibited what and how much the high school students contributed.

As the artmaking process progressed, it was the perceptive and adaptable tertiary students who were able to enable the high school students to express themselves more confidently and to share their ideas and opinions. For this reason, the 8x8 project advocates for the development and preparation of young arts and community engagement practitioners through increased access to comprehensive practical experiences for tertiary students during their study.



Figure 4. Tertiary student explaining how to make a pinhole camera. Photo by Rhys Votano. Reproduced with permission.

Installation day

In their final workshop, the students were divided into their pairs to install their work with the supervision of CPAC install staff and MCA artist educator, Will French. The day began with a short talk by Will French about curatorial practice, detailing how and why different decisions could be made about installation. The talk was designed to prepare students for the holistic experience of both developing a work and installing that work; it was particularly pertinent for students who had developed more in-situ works, where painting, appliques or modifications to the space were required.

A rough map was drawn on a whiteboard (see Figure 5) and the floor was opened to discuss what works should go where and why. Overall, the students approached the task with the same collaborative spirit they had refined during the workshops. First consideration was given to students with larger unwieldy works and pairs that required wall space. From there, the remaining students negotiated with one another regarding where the rest of the works should be placed.

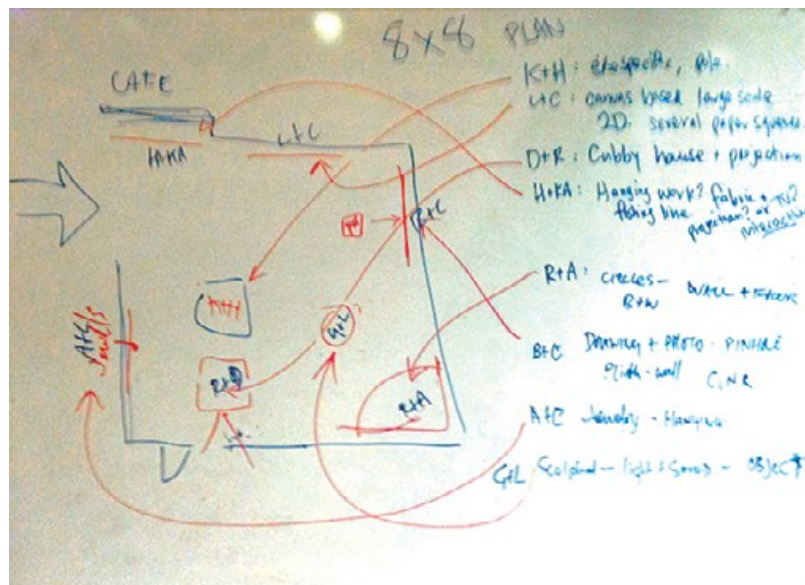


Figure 5. Diagram of the 8x8 installation plan. Photo by Nisa Mackie.

Opening night

The participant's works were displayed alongside a concurrent exhibition at CPAC. The exhibition opening was one of the busiest for the centre in 2012. As a celebration, it consolidated the students' efforts and gave them an opportunity to take pride in their work with family and friends. One participant stated, "... having our own exhibition really gave me a sense of achievement" (D.S, personal communication, July 20, 2012).



Figure 6. Local newspaper article celebrating high school student's achievement.



Figure 7. Student participants and their peers at the 8x8 exhibition opening. Photo by Rhys Votano. Reproduced with permission.

The public programs

The display of the students' works were complemented by four weeks of public programs. Each pair developed and presented a program that showcased or provided insight into their artwork. Passionate about the alignment and integration of creative learning and public programs with artistic and curatorial programs, the project partners designed this segment of the program as an opportunity for the core participants to learn how to devise activities that engaged the public with their work. It was designed as a way for students to develop an understanding of expanding industry interest in active audience participation, growing artist interest in community engagement and the importance of young artists' commitment to contemporary thinking around these ideas.

CONCLUDING OBSERVATIONS

The key outcomes of the 8x8 project were to enable tertiary and high school students to produce and exhibit a physical work, installed at Casula Powerhouse Arts Centre, to provide an environment where the students could learn more about processes of collaboration and teamwork and the role of mentors and mentees, and to inspire high school students by allowing them to work in close proximity to practising artists.

It should be noted that the project's findings came with their own set of limitations. Not initially designed as a research project, there was no formal evaluation methodology implemented in 8x8 to collect quantitative data regarding the participants' behaviours. Rather, the impact of the program was gathered from qualitative and anecdotal information, through observations and the direct relationships between the program coordinators and the students involved. However, this information was vital in evaluating the project overall. Most significant were the personal relationships developed between the high school students and the partner organisations, which extended well beyond the initial project timeframe. The project partners intend for the conclusions drawn from the 8x8 project to feed into a justification for more directed and formal evaluation processes to be implemented in future program collaborations.

Overall, the partners were pleased with the project, and it was clear that the range of key outcomes had been realised, including increased confidence in artmaking and articulating ideas from the high school students, growth in the ability to work with others, and increased understanding of the articulation of community engagement within artmaking practices for the tertiary students. Most of the high school students identified the opportunity to meet new creative people with different skill sets and approaches to artmaking as the most valuable experience offered by the program. As one student stated when asked what she took away from the experience, "meeting new people. Discovering different artists' interests and really connecting and sharing our interests ... [finding] a way to express ourselves" (E.A, personal communication, July 8, 2012).

It is noteworthy that students involved in the project continued a relationship with the project partners. Examples of this ranged from many members of 8x8 going on to apply to be members of the CPAC Youth Committee, as well as continuing their relationship with

the MCA by regularly attending the museum's flagship program for young people, generationext. Many of the tertiary students also indicated their desire to learn more about community engagement in the production of art. Significantly, this highlights the ability of the program to demonstrate to the project participants that the museums involved are welcoming and accessible institutions where they can realise a degree of social agency and cultural engagement. This outcome mirrors other examples cited by other arts education researchers such as Sandell (2003), who stated that "museums are purposefully designing programmes that position access to, or use of, the museum, not as a goal in itself but as the means of helping to bring personal and practical benefits to individuals" (p. 6).

The 8x8 program exemplified that engagement with one organisation can be supported by engagement with another. Particularly crucial is the ongoing support that a local arts centre can offer to participants in a program like 8x8. In this instance, the strong relationship that CPAC has with community could be harnessed not only to recruit and coordinate participants for 8x8, but also to guide them to extend their cultural experience upon completion of the program.

Given the strong relationship between the MCA and CPAC, and a comprehensive understanding of each other's core mission (fostered through past collaborations on C3 West projects and a CPAC-hosted generationext event in 2011), CPAC is in a position to encourage the high school students' participation in MCA programs. The MCA also continues to foster friendship and the sharing of ideas between the MCA and CPAC youth committees both physically and across social media platforms.

In this way, organisations can work with each other to provide students and youth with a broad and diverse scope of creative opportunities. This industry behavior can contribute to the sustainability of programs, as each project partner is not burdened with the prospect of needing to deliver the full cultural experience. Resources can be shared and multiple stakeholders can drive advocacy for innovative programs. Working in such a way could enable organisations to harness a young person's open and flexible nature, moving with the flow of their cultural consumption instead of trying to establish loyalty.

One year after the pilot 8x8 program, reflection on the significance of the experience continues. There has been substantial discussion regarding the methods of collaboration, the impact of interactions between students and exhibiting artists, the function of the artist educators, the duration of the program and the impact of using multiple cultural spaces. CPAC, the Biennale of Sydney and the MCA aim to develop the second incarnation of the 8x8 project in 2014, consolidating the successful learning strategies and acquiring funding to invest in comprehensive research into the collaborative processes that have been documented through observation, reflection and in the development of this paper.

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Reflection on the original article

Five years ago, when organising the 8x8 project with Nicole Austin, Young Creatives Coordinator at the Museum of Contemporary Art, Australia, I recall we both marvelled at the ease with which the partnership came together. Multi-partner collaborations can be difficult to manage, especially when the partners are mid-sized to large contemporary arts organisations. The juggling of priorities, stakeholder relationships, and differing approaches to programming and communication can lead to misaligned goals and forced compromises, often to the detriment of audience learning outcomes.

The 8x8 project was largely facilitated by the flexibility offered by the financial structure of each institution, which included the ability to allocate a small amount of department funds to the project as well as contribute specific in-kind sponsorships, venue facilities and staff time. It was this flexibility of resources that permitted us to devise 8x8's unique programmatic structure – one that strategically integrated different constituent learning and development outcomes, allowing each partner to responsively co-develop the project based on observed needs within their own communities.

Reflecting upon this project from the Walker Art Center, a contemporary art museum located in Minneapolis, Minnesota, where I have been working for the past few years, I have noticed core differences in the strategic challenges of museum arts education between both countries. While Australian museum educators face a lack of cohesive discourse and infrastructure for communities of practice, and high turnover as a result of programmatic churn, one of the biggest challenges facing United States practitioners is the constitution of their resources and the economising bind that is created when philanthropic dollars are tied to specific funder priorities. This makes partnering with other organisations to serve local communities more complicated, not least because it creates some of the following structural dynamics.

First, reliance on private philanthropy ties educational programs to the specific priorities of those funders, restricting museum educators not only in their ability to partner but also to react to the shifting and intersectional needs of learners. In many cases, the financial pressures placed on cultural institutions in the United States due to lack of governmental support coupled with the (relative) abundance of philanthropic funds for education programming encourages organisations to embed staff salaries in education project budgets. This often leads to employment insecurity tied to market volatility or funder priority shifts. Second, and perhaps most significantly, the schism between rich and poor communities in the States and the implication of large cultural institutions within the machinations of a cultural and economic elite makes it difficult to build relationships of trust with other community-based organisations, particularly those working with underserved or socially excluded communities.

I am certainly not claiming that art museum education in Australia is adequately funded, or that current funding structures (which from recollection are a more balanced composite of government, philanthropic and earned income) do not have their own issues. However,

watching the shifting landscape of Australian arts and arts education from afar, and noting the increasing reliance on and cultivation of new private systems of support, my hope is that arts leaders, educators, and policymakers look to the States for solutions but also learn from its failures. There may be a model that both enables projects like 8x8 but can continue to broaden and deepen channels of support for experimental and rigorous museum education.

Nisa Mackie is Director and Curator of Education and Public Programs at Walker Art Center. Hailing from Sydney, Australia, Nisa came to the Walker after managing education and public programs at the Biennale of Sydney, where she organized discursive programs, performances, innovative learning initiatives, and large-scale artist projects and residencies across five separate venues. Her programs have featured a wide range of artists, including Douglas Gordon, Ane Hjort Guttu, Gabriel Lester, Randi and Katrine, AES+F, and Darius Miksys. Prior to the Biennale Nisa worked at a multi-disciplinary art centre located in Sydney's southwest, Casula Powerhouse Arts Center. Known for its best practices in community engagement and cultural capacity building, her two years at Casula were spent developing programs that reflected the local and global stories of its community. Most recently at the Walker, Nisa co-curated with Fionn Meade, e-flux and the University of Minnesota Press, *Avant Museology* a symposium examining the practices and sociological implications of contemporary museology.

JACE editorial, 2014

Christine Sinclair & George Belliveau

Welcome to this JACE Special Edition on Performed Research. This edition heralds not only a new topic for consideration amongst the JACE readership – the methodological uses of performance within a research framework – but it also marks the transition from one editorial team to another. Since JACE was first published in 2007, Dr Wesley Imms has been at the helm as Editor. He has successfully nurtured JACE through many editions, thoughtfully crafting the disparate and diverse areas of scholarship that sit under the broad and expanding umbrella of 'Artistic and Creative Education', into a series of rich discussions of practice, research and inevitably, praxis. The new editorial team would like to thank Wes and acknowledge his leadership and scholarship as the founding editor of JACE.

This Special Edition on Performed Research comes to you at a time when there is burgeoning interest in this particular field and growing excitement about its possibilities. In July 2014, researchers and practitioners with an interest in the place of performance as a means of gathering, analysing or presenting research are meeting at the very first Artistry, Performance and Scholarly Inquiry Symposium hosted here at The University of Melbourne. The Special Edition has been prepared in anticipation of this event, with two-fold intent: as a contribution to the dialogue which will take place at the Symposium, and as a way of drawing attention to this field of research practice to the wider arts research community who is the readership of JACE. The co-editors of this Special Edition on Performed Research are also the co-convenors of the Symposium. We see this as an exciting opportunity to align a live event with a JACE publication.

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Central to the symposium is the recognition that 'performed research' challenges singular definition. The field now includes an array of methodological practices and discourses including: performance/performed ethnography, ethnodrama, research-based theatre, performance in and as qualitative research/inquiry, as well as autoethnography, verbatim and documentary theatre. In recent times, researchers from a range of traditions of inquiry and artistic practices have brought the aesthetic and performative into their investigations of the social, cultural, and political world; in so doing they highlight the potential for giving voice to the marginalised, the silenced and the personal - those less visible and less heard through more traditional academic research methods.

These issues are canvassed in this Special Edition in a number of very particular ways. Rather than attempting to capture the sweep and scope of research practices that could be described as performed research, we have chosen to present a snapshot of the current community engaging in performative forms of research. However, even to suggest that there is a performed research community is aspirational rather than completely accurate at present. There are many clusters of serious and sustained practice across the world, spanning many different disciplines and artistic orientations, and, as this Special Edition will reveal more fully, many traditions from which this current work has sprung. By publishing this snapshot of current and historical practices, it is our aim to invite further discussion, further questioning, problematising and problem solving, on the page and on the many stages in which performed research appears. It's our hope in advocating for and contributing to this discourse, that more discussion follows and that the community of shared interest and disparate practice which we celebrate here, grows in strength and commitment to artistic and scholarly inquiry.

This edition contains four key articles which bookend each other in a number of ways: two voices of experience and two newer voices; two from Australia and two from Canada – countries where significant activity in performed research has taken place over time; and, two articles which step back and consider questions related to some of the 'conditions' of performed research, and two which take the reader in close, into the personal experiences of practitioners as they consider and reflect on how they have come to understand their own practice of research in which performance is pivotal.

In the first article Graham W. Lea presents ways of critically responding to performed research, suggesting approaches to reflect on both the content (research) and form (art-making). His thinking builds on current scholarship within arts-based research assessment, and he offers key examples from his research-based play *Homa Bay Memories* to support his argument. Building on the earlier work of leading qualitative researchers, Lea argues for a framework 'qualitative touchstones' appropriate to the evaluation of the conditions of performed or performative research. He discusses touchstones relating to Content, Form and Impact and proposes two additional principles particular to qualitative research which is embodied and performed: cohesion and gifting. Christine Sinclair's article closely analyses how two key U.S. theatre movements – Living Newspaper (1930s-1940s) and EcoTheatre (1950s-1970s) – inform many of the current debates and practices of performed research. In her looking back, looking forward, Sinclair presents central tensions and methodological considerations for engaging with research and community inspired theatre. Sinclair draws on the seminal work of Dwight Conquergood who proposes a

research paradigm which is fundamentally inclusive and dialogic; as a site of inquiry the dialogic space has been an aspiration of theatre makers and performed research practitioners, alike, Sinclair argues. These two articles provide background understanding to this expanding, evolving field, as well as lenses to read and view Performed Research.

The next two articles are more self-reflective in nature. First, Linden Wilkinson explores the rich development of her script *Today We're Alive*, which looks at the Myall Creek massacre of 1838 and the Memorial erected to commemorate it. This cross-cultural exploration examines her engagement with the community while creating her verbatim theatre script. Wilkinson proposes a rethinking of the place of 'anxiety' in the researcher's lexicon, suggesting that experiencing anxiety can awaken quieter inner voices which can prompt the researcher to reconsider key research and artistic decisions, ultimately for a sounder and more ethical outcome. In the final article, George Belliveau traces his involvement in five performed research projects, exploring the tensions of what it means to be an artist and researcher. As a researcher whose first training was in the theatre, he teases out the threads of his own aesthetic decision making processes, balanced against an evolving professional involvement with the world of more formal research. He points to the spectrum of approaches artist/scholars might confront in the development and sharing of performed research.

Complementing these four articles is a series of 'Reflective Interludes'. In recognising and celebrating the emerging voices in the field, the editors invited current and recently completed doctoral students to provide a brief, artistically informed reflection on some aspect of their personal experience of performed research during their doctoral studies. With this open brief, we have been able to include two poems (Rajabali; Valdez), a dramatic scene accompanied by a retrospective metacommentary (Ludecke), and a photo montage with commentary (Migdalek) – with each piece taking the reader to a consideration of the challenges and the revelations of conducting research which privileges the deterritorialised knowledges (Conquergood, 1985) of the body.

In this Special Issue, we wanted to provide articles and interludes that showed some of the performed research work through excerpts of scripts and creative responses, counterbalanced with the interrogation of theoretical, epistemological and ethical questions which all researchers encounter but are especially resonant for those working on the edges of new methodological territories. At the same time, our goal was to stimulate further questions surrounding the tensions and possibilities confronting researchers who seek to employ the complex aesthetic and technical practical vocabularies of theatre and performance in their pursuit of new research understandings framed within the broad banner of Performed Research.

Christine Sinclair George Belliveau

June, 2014

Reflection on the original article

In the two years of planning leading up to the Artistry, Performance and Scholarly Inquiry Symposium and the publication of the Special Edition of JACE in 2014, we engaged in a sustained, long distance dialogue about this emerging and burgeoning form of research methodology which is loosely gathered under the umbrella of Performed Research. We saw the publication of JACE 8.1 as pivotal to expanding and nourishing the international conversation in this field. Since the publication of our JACE edition, we have been gratified to note how the dialogue has continued. There have been a number of significant publications and events in the area. Here are just a few of the recent contributions to our field.

Key international voices in the field were gathered in the edited book *Research-based theatre: An artistic methodology* (Belliveau & Lea, 2016), published by Intellect. The authors in this book provide critical insights on their process of developing artistic research, paying close attention to how theatre becomes a way of illuminating pertinent social issues in education, health, and communities.

Also, a special issue in the *Journal of Educational Enquiry* 14.1 (2015) featured a number of emerging and established voices in the field of performed research. The respective authors propose ways to expand the field by using different modes of presenting theatre-based research, to help broaden and expand audiences to this artistic approach to performance-based research. Harris and Holman Jones have broadened the discussion with a new publication devoted to the writing of performance which serves as a research context (Harris & Jones, 2016). This work closely examines their performed research work *Heavier than Air*, a play based on the verbatim accounts of LGBTQi teachers in Australia.

Along with these publications is a continued interest in conference gatherings with a focus on performed research. The 2017 New York University Theatre Forum focused on Ethnotheatre, where critical voices in the field came together to engage in dialogue and discuss their various performed research projects. The Hong Kong Academy of Performing Arts is also hosting a Symposium that focuses on Practice as Research in December, 2017 where a number of theatre artist-researchers are exploring performed research. Finally, as co-editors, our work in this field continues to expand, and our most recent area of inquiry is to explore the tacit knowledge artist-researchers bring to the theatre workshop floor. We share some of these insights in a forthcoming chapter in *Drama Research Methods: Provocations of Practice* edited by Duffy, Hatton and Sallis (Sense, 2018).

George Belliveau is Professor of Theatre/Drama Education at the University of British Columbia, Canada. His research interests include research-based theatre, performed research, drama and L2 learning, drama across the curriculum, drama and health research. He has published 5 books along with over 70 scholarly publications that can be found in various arts-based and theatre education journals and edited books. He is a professionally trained actor, and has participated in over 100 theatre productions as an actor, director, or playwright. He is a member of the Royal Society College of Canadian Scholars and Artists.

Christine Sinclair is head of drama education at the University of Melbourne. She lectures in teacher education, drama and arts education, and her research interests include arts-based and performed informed research methodologies about which she has written and published extensively. She is also a practising community artist, writing for and directing in youth and community contexts. She is a co-editor and contributing author to Oxford University Press publication, *Education in the Arts*, a reference text used extensively in teacher education in Australia, and is co-author (with Anne Harris) of *Critical Plays* (Sense Publications), which examines embodied practices in research settings. Christine is a past editor of *NJ the journal of Drama Australia*, and *JACE*, the *Journal of Artistic and Creative Education*.

Young people's theatre Attendance: perspectives from theatre company workers in The Theatrespace project

Richard Sallis, Michael Anderson & Robyn Ewing

Abstract

This article examines some of the key views that theatre workers hold about why young people, especially those in schools, do or don't go to the theatre. It considers how views held by theatre personnel about young people's theatre attendance informs theatre company programming and marketing and how such views may foster or restrict young people's engagement with their programs. The article draws on data and associated findings from the four-year TheatreSpace research project, which focussed on the theatre attendance of young people (aged 14-30) including those in schools. It focuses particularly on those young people who were attending school during the study and highlights that there is some disconnect between key theatre personnel and these young people given that teachers are often the major decision-makers in their theatre-going experience.

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Introduction

This article examines the perspectives of theatre personnel from partner theatre companies in the TheatreSpace¹ research project relating to the attendance of young people to productions in their performance programs. As such it presents a snapshot of the beliefs that creatives² and those in administrative positions in theatre companies hold regarding why young people, especially those in schools, do or don't go to the theatre. It was found that such viewpoints are either borne from personal experience or informed by internal market research. Given that these viewpoints directly influence programming, marketing and advertising decisions made by theatre companies, it is important to critically examine this decision making process including how particular plays and other events are targeted for young people. The data also suggests some disconnect between young people at school and theatre programmers given the critical role played by teachers in making decisions about their theatre going experiences.

Initially a brief review of relevant literature sets the stage for an outline of the TheatreSpace Project and the methodological approach. Key findings around the major elements concerning the attitudes of theatre workers to young theatre goers that emerged from the study are then discussed.

Review of Literature

In his report *Australians and the Arts*, Paul Costantoura (2000) notes that any discussion about theatre activity in Australia must take into account young people as a particular theatre-going demographic with particular needs, likes and dislikes. According to Brown and Novak (2007) a better understanding of young people's theatre attendance is vital and warrants closer scrutiny by those both within and outside of the theatre industry given young people are to be found in most theatre audiences. In their study, young people comprised 7%-29% of the theatre audience. Similarly, Reason (2006) argues that research into youth as audience members is long overdue. He suggests that such inquiries need to examine how young people participate in theatre activity and what they find engaging or disengaging. He stresses the importance of student entitlement to theatre and that students can experience a negative response to live performances when they perceive a lack of ownership of the physical theatre space and the activity that takes place there (2006, p. 230).

For many young people theatre attendance occurs as a mandatory school excursion and therefore it is the curriculum and teachers that are often mediators and facilitators of the experience (Sinclair and Adams, 2011). Teachers and curriculum requirements appear to have a significant influence on how students 'read' the theatre experience (2011, p.72). The TheatreSpace project found that many theatre companies target their programs to teachers. Aside from parents, siblings and peers, teachers are amongst the key decision-

¹ TheatreSpace was an Australian Research Council (ARC) Linkage funded project, which ran from 2009-2012. The investigators were from The University of Melbourne, The University of Sydney and Griffith University.

² That is, those who are involved in the artistic development of theatrical productions.

makers when it comes to young people's theatre attendance and it is usually with them rather than students that theatre companies liaise.

Theatre administrators responsible for programming theatre for young audiences articulated a range of motivations for their choices including: cultural reinforcement of hegemonic values; an educative role to consolidate societal norms and values through theatre; and, as an exercise in marketing (Sinclair, 2006, p.14). Those responsible for programming must attract new audiences and this involves marketing directly to these new potential attendees and 'rewarding' those who respond to such invitations (Brown and Novak, 2007, p.20).

Fallens (2002) examined and compared the marketing and programming decisions pertaining to audience development of a youth market (18 – 35 years in her study) within the international Arts community. She recommends that "arts administrators and executives who make decisions for an audience they do not understand and are out of touch with" need educating about young audience members. She also suggests that theatre personnel should create "specific programming aimed at the youth market" (Fallens, 2002, pp. 26-27). Similarly, Brown and Novak argue that those who program live performance events can often have well entrenched beliefs, which underpin their decision-making and which are not evidence based or critically challenged (2007, p.5). They assert that until recently theatre personnel have lacked "reliable information about the impacts of their programming decisions on a regular basis in a way that would enhance, not subvert, their programming choices" (2007, p. 40).

The TheatreSpace project aimed to:

- assist theatre-makers and programmers to understand what attracts young people throughout and beyond school years to live performance, and what are the inhibiting or exclusory factors;
- provide an evidence base to assist public arts and cultural agencies to develop new and better informed policies;
- produce findings to assist performing arts companies and educators to develop improved policies, programming choices and practices for theatre for young people, thus redressing the lack of youth-oriented policies and practices in this field (TheatreSpace, 2012, p.6).

Background: The TheatreSpace Project

TheatreSpace: Accessing the cultural conversation was a four year large- scale, longitudinal study (2009-12) that investigated the responses of young people to live theatre performances by flagship theatre companies and cultural centres in Melbourne, Sydney and Brisbane. The central research questions of this Australian Research Council Linkage project were:

- What attracts, engages and sustains young people of school age and post-schooling to theatre in major performance venues?
- Why do some young people choose not to engage and what factors might exclude them?

The research explored the theatre experiences of young people aged between fourteen and thirty years of age from diverse backgrounds. In-depth case studies of specific theatre productions identified by the industry partners in major performing arts venues provided a central focus for this research project which examined the cultural choices that young people make or that adults, including teachers, make for them. It also investigated young people's real and perceived access to major theatre arts providers. This article focuses particularly on the young people in schools who are also theatre goers and the decisions made about programming and marketing by theatre companies to this demographic.

The main participants in the TheatreSpace research project were: young people, including those in schools who attended one or more of the case study performances; teachers; family members and friends of young people who came to the theatre during the project; and creatives and other theatre personnel who were employed by the partner theatre companies. As part of the TheatreSpace research, theatre personnel were interviewed on a range of topics related to young people, especially those in schools, attending performances produced by their respective companies. Views were captured from staff working in areas such as programming, marketing and education (school liaison). Issues relating to attracting youth audiences to theatre productions were a particular focus. There were three types of partner theatre organisations in the TheatreSpace project: main stage theatre companies; large performing or 'arts centre' venues that schedule/commission works by other companies, and one Theatre for Young People (TYP) company.

Methodological approach

TheatreSpace was a \$3.3-million dollar Australian Research Council (ARC) Linkage Project. Funding for the project included cash contributions from the ARC, eleven of the thirteen Industry Partners and some additional direct funding from two of the universities. There were two main research strands in the TheatreSpace project: individual case studies that were integrated through national cross-case analysis and a longitudinal component conducted across the eastern states of Australia: Queensland, New South Wales and Victoria. These states represent 72% of Australia's population. Both strands involved qualitative and quantitative data gathering and analysis.

Twenty-one case studies of performance events were undertaken with industry partner theatre companies and venues. A case study research night or matinee performance was selected in most cases by the partner theatre company. The performances were, where possible, chosen to maximise the likelihood of young people being in the audience. At the selected case study performance, as many young people (defined in the project as being in the age range of fourteen to thirty years) as possible were surveyed in the foyer before the show. Young people were also invited to participate in an interview directly after the performance, and if not convenient, then over the phone or [if a student or teacher] face-to-face in their school in the days following the performance. School groups attending the designated case study performance were contacted by the Industry Partner prior to the performance and once consent was granted the TheatreSpace team liaised with that school via its principal and relevant teacher(s). Young people attending in school groups were generally interviewed twice, directly after the show or in the days following the performance, and where possible, two weeks after the performance. Six month follow-up interviews took place with a sample of respondents, subject to availability

and willingness to participate. Interviews were also conducted with twenty-five teachers who had organised theatre excursions with their students on the day of the case study performance. In addition, interviews were conducted with theatre company personnel. These included artistic directors, actors, directors, producers, playwrights, designers as well as education officers, program directors, marketing managers and other company staff.

The case studies were analysed with the assistance of the qualitative research software NVIVO 8 and 9 and SPSS, to organize the data and allow for thematic analysis of it, which emerged from agreed common questions in the study. From this scrutiny the researchers identified key themes relevant to the attendance of school-aged young people at theatre performances, the venues at which they were presented and the companies that presented them.

Theatre personnel connected to education, programming and marketing were interviewed in some, but not all, of the case studies. Those featured in this article represent some of the commonly expressed opinions of staff at the main stage theatre companies in each of the three states and one commercial, entrepreneurial organisation responsible for mounting a production of a large-scale popular musical. The core business of these companies is to stage plays that are for a general public audience rather than to produce Theatre for Young People (TYP) productions. However, some of the main-stage partner organisations commission/produce theatre for young audiences as an adjunct to their main production season.

As well as interview questions that focussed on the particular research case study productions, creative and education theatre staff were asked more generally about young people's attendance, or lack of, at their venues. Even though all of the theatre personnel referred to non-school based young people, overwhelmingly they concentrated on the impact school groups had on their marketing and programming. Interviews with theatre personnel revealed valuable information about how their respective companies intersected with schools and the importance they placed on school-aged young people being connoisseurs of their program. Theatre company personnel noted that, while the attendance of students in their program (performances, forums, workshops and the like) has some impact on their programming and promotional strategies, the schools' market is only one of the many factors companies need to consider when planning their annual program.

Discussion

This article is predominantly based on interviews with participants from main stage theatre companies and large arts centre venues because, while the youth market is certainly not their sole focus, they are interested in broadening their appeal to this demographic.

Theatre staff members who were interviewed shared a range of strategies their company employed to attract young people in general, and school audiences in particular, to their productions. They commented on how successful, or otherwise they believed these strategies to be. Although there were some differences between partner

organisations, overall the perspectives, perhaps borne out of industry-established beliefs, were strikingly similar.

Below are some of the major areas that emerged from analysis of the interviews with theatre personnel:

- beliefs about why teachers bring their students to the theatre;
- strategies that may attract young people to theatre events produced by the company;
- advertising and programming;
- drama curriculum requirements and theatre attendance;
- theatre as homework;
- educational resourcing for theatre;
- teacher decision-making;
- venue, and
- barriers that discourage young people, including those in schools, from attending theatre.

Each of the major areas identified is discussed in more detail below.

Beliefs: why teachers bring school groups to the theatre

Many of the theatre staff who were interviewed asserted that their companies did consider the attendance of young people as important. How this belief is actioned, however, and the degree of importance attributed to young people's attendance in regular planning and programming appears to vary from company to company. It is evident that whilst, for the most part, marketing may focus on the elements of a production which might appeal to a youth market, more often than not advertising material is sent to teachers in schools and emphasises the links between relevant performances and the mandated curriculum. Most of the partner theatre companies employ staff whose job it is to encourage the attendance of young audience members including those in schools.

Many of the participating theatre personnel expressed long held beliefs about why teachers bring their students to the theatre, and what students need to gain from the experience. For example, one commonly held opinion was that teachers in particular schools build up connections to a theatre company over time and can become attracted to its reputation or body of work. Familiarity with a theatre company was cited as a key factor for the return attendance of groups from particular schools. A playwright whose work was being performed as part of co-production between two of the partner theatre companies described the thought processes he believed some teachers go through when selecting which theatre venue might best suit their students:

... what's on at [the theatre venue], because I've seen some stuff there before that the kids have liked. And ... it kind of feels contemporary to them. And then some ... may know of [the company's] work over the last ten years and kind of be seeking [it] out. (Creative, TheatreSpace research participant)

However, one theatre education officer in NSW argued that students might exhibit more commitment towards a theatre experience and be engaged by it if their teachers gave them a greater choice:

If you gave the kids a program of all the theatre activities that would be in Sydney this year and said pick which one you want to go to, they [would] own their choice ... If teachers can think about allowing young people to choose and make a decision about their own theatregoing experiences, I think that can benefit us. But that said, [the] curriculum [is something] they don't really have a choice over these days. (Education Officer, TheatreSpace research participant)

Strategies that attract young people to theatre events

There was a commonly held view that by taking students to theatre performances teachers (often drama and English teachers) introduce their students to the 'world of theatre' and in doing so foster an on-going love of, and engagement in theatre experiences. As one theatre company education officer commented, when teachers make going to the theatre 'a positive experience' then their students 'will tend to go back'. It was thought that teachers play a significant role in shaping the theatregoing experience of their students and this includes modelling how to positively engage with a theatre event.

The most obvious thing is if [students] have a positive theatre going experience at school then they're highly likely to want to replicate that when they go out into the real world. *Because for many [young people]... leaving school it's a safe mini-community, so whatever you do there if it happens once you're outside in the big wide community of the whole world then you've got some personal security.* (Head of Education, Touring theatre company)

Another Education Officer at a major theatre company explained her decision-making when promoting plays to schools:

I just want something that I think will be really good because I think if it's going to be an early experience of theatre, it has to be a positive one. I think going back to one of the factors [is] that if people have a bad experience with theatre that seems to stay in their mind - young people, particularly if they've paid money for a bad experience. (Education Officer, TheatreSpace research participant)

Teachers (drama teachers in particular) in this project were very conscious of providing their students with theatre experiences that would excite and engage them and foster an on-going love of the theatre. A theatre teacher from an independent girls' school in suburban Melbourne saw it as her role to foster a culture of theatre-going in her students. She said that one of the benefits of taking her senior students to the theatre was that:

They love it. And they're aware of its existence. They know where to find it ... I think there's also a culture of ... socialising that revolves around it for them ... I think it's got an importance to it. I think they do view it as important. They really do ... You give them opportunity and you give them encouragement and they themselves will grow ... It's about giving them tools and then they build their own things ... it's a social learning ... it's

a beginning. And I don't think we often think of teaching them beginnings in social behaviour necessarily in high school.

According to the Manager of Education at a performing arts venue, an appreciation for, and engagement in the arts more broadly at school may also lead to a future interest in theatre: *You know they might be in the school band or the 'Rock Eisteddfod' or you know be interested in animation and film but I think an on-going [interest in] some form of the arts, even visual art potentially predisposes a young person to continue to engage with theatre as one of the many forms (Education Manager, Performing arts venue).*

Advertising and Programming

Overwhelmingly even though the partner theatre companies market their plays to young people, most of their promotional material for the youth market is actually aimed at teachers in schools. Even so, according to the director of one of the plays in this study, advertising to schools often has 'a youth aesthetic about its presentation' to emphasise its 'youth edge'. Usually the same material is designed to attract both a schools' audience and a more general youth market. The producer of a play at a major performing arts venue in Melbourne believed that: *if a young person picked up our Schools' brochure – they would be inspired and excited and look through it as though it was a kind of a funky magazine or something.*

Main stage partner companies annually program, and sometimes commission, works for young audiences. However, often such productions do not form part of their core business, ie. public or subscriber program. Whilst all of the partner theatre companies in the TheatreSpace project acknowledged the value and importance of programming for youth audiences, it was also clear that the needs of young people were just one consideration amongst many that contribute to the season's scheduling. As one Programmer commented: *In terms of the main stage, there's a whole lot of things that goes into programming and yes you look at audience appeal, but we also look at the artistic parameters of new work, old work, what's around, what's available, what's current, what's going to resonate, what can we afford ... what artists are available ... In terms of young audiences there is a commitment ... that we will commission a new work every year. (Programmer, Mainstage theatre company)*

Drama curriculum requirements and theatre attendance

At least you know with curriculum that ... you're going to get teachers interested (Education Liaison Officer).

Whilst at this time³ there is no uniform curriculum for senior drama students in Australia, in each of the three eastern Australian states featured in the TheatreSpace project, students attend theatre performances as part of their studies. The NSW senior Drama syllabus prescribes plays for study in class and teachers tend to take their students

³ The Australian Curriculum in the Arts will be progressively implemented in different states at different times from 2015.

to performances of these or associated plays when possible. In Queensland whilst there are no set plays for study, there are genres of theatre that are consistently popular with school audiences including the 'classics'. In Victoria the state curriculum board annually produces a Prescribed Playlist containing about fifteen choices of plays produced at local venues (VCAA, 2014; VCAA, 2014a). In that state, teachers of the final year (year twelve) Drama and Theatre Studies courses are required to take their students to at least one of the plays on the Prescribed Playlist for Drama and two for Theatre Studies. In 2014 in Victoria alone there were approximately 5,000 students taking these subjects in Year Twelve. In that state it has become common practice for mainstream, commercial, fringe and touring theatre companies to send in applications to the VCAA⁴ to have their plays considered for inclusion on the annual Playlist.

TheatreSpace found that the mandated curriculum in each state, especially in the senior years of secondary schooling, significantly influenced the decision-making of drama/theatre teachers in regard to what productions to select for their students. It seems that theatre companies were not only aware of this but actively promoted the possible or probable curriculum connections of their productions to teachers. For instance, the Artistic Director of one mainstream company identified aspects of his most recent production that he believed would appeal to teachers because of its curriculum links:

Like it could be Australian, it could be, you know, naturalism ... or even political theatre to some degree because there are Indigenous issues, mateship and all that kind of stuff. So I think you can, in many ways manipulate the arts experience and relate it back to the curriculum.

Similarly, a programmer at a major arts venue explained his strategising regarding programming a play by linking it to the local senior curriculum, something he envisaged would attract a sizable school audience.

Knowing that there are requirements that the VCAA has for its selection committee and that the students are actually working on specific areas within their unit of study. I felt that this was the most appropriate offer to make to the curriculum authorities selection committee because of the non-naturalistic style, the skill of the performer, the nature of the acting that the kids could see. And obviously to that end, you know we were keen to have the Q&A and to support our VCE⁵ teachers and – by doing the recording of the question and answers and putting it up onto our website and so on.

Whilst many theatre personnel spoke of using links to the curriculum as a marketing tool, it was evident that many see this as an inevitable part of their job rather than something that they prefer to do or think theatre companies should be doing.

⁴ The Victorian Curriculum and Assessment Authority

⁵ Victorian Certificate of Education

... you know going back ... it was actually okay to bring your kids to the theatre once a year as an experience. Now, you know, it has to tick 70 different boxes and 47 different learning outcomes, or it's not worth it.

The Artistic Director of a major theatre company lamented that the 'art' can sometimes get overlooked when linking plays to the curriculum:

... that art exists inside our curriculum is kind of non-existent. It's always off to the side or attached to English or attached to something rather than art literacy if you like, as a kind of fundamental, with kind of producing creative thinkers. But we kind of don't do that very well, so it's always for us as theatre makers we're always attached to something else. The theatre experience is attached to something else rather than just being about you know, art.

For many teachers in this study, excursions to the theatre were often aligned with curriculum requirements and some students viewed the experience as a task or chore that had to be completed for assessment purposes.

Theatre as homework

The TheatreSpace project revealed that whilst play reviews and theatre production assignments can enhance young peoples' understandings of, and appreciation for theatre, over-emphasis on curriculum tasks can adversely affect students' enjoyment and engagement in the experience. This approach to theatre attendance was labelled 'Theatre as Homework' by some research participants. This view was shared by many of the theatre personnel:

... you know, we're looking to the curriculum and where we find our relevance and that's how we're going to be programming in the future ensuring that we have that relevance so that when teachers decide I'm going to take my students to the theatre or a museum, or an experience outside the school environment, I have to tick the curriculum box or the principal won't let me do it. (Education Officer, Mainstage theatre company)

And I know when I went to the theatre as a young person it was only if I had to write an essay on, you know the techniques used, that I would be deliberately looking for them. (Playwright, TheatreSpace research participant)

The Education officer of a main stage theatre company expressed the thoughts of many when she noted that:

And I guess one of the things is, it's the teacher who chooses the show if they're coming with school groups, so [the students] may not necessarily be seeing things that they themselves ... would be interested in seeing. So it's a bit of a 'Catch 22', you need the drama teachers and theatre studies teachers to be engaged and bring in their students to see theatre, but by the same token those students need, off their own bat, to see theatre at more venues, where they find interest.

Resourcing plays – theatre companies as educational producers

Some partner theatre companies produce educational resources and notes, either in hard copy or online and run pre-show lectures or post-show workshops which relate to productions. This appears to be in response to an increasing demand from schools, especially when teachers are conducting an assessment task or unit of work on the play their students are attending. They view these as being not only a marketing tie-in but also as an audience development tool. The resources are 'branded' with the company's identity and serve to widen the awareness of schools to its program. Often printed resources are linked to a website which further develops an interactive relationship between the company, teachers and students. Interestingly, participant teachers did not provide much evidence that these resources were widely used.

Whilst theatre companies acknowledged the mutual value of producing school resources those interviewed mostly viewed this as a 'service' they provided given that the costs of production were carried by the company:

That's big because what tends to happen in terms of funding is that an awful lot of education work is not actually specifically funded from the government. The companies do it on their own and reach out on their own to do that because it's in their own best interest to try and bring people through ... and so often the credit for that is not necessarily given. (Artistic Director, Independent theatre company)

However, it was noted by many of the theatre personnel that sometimes the requirements of the school curriculum to analyse or 'dissect' a production can be at odds with the artistic process and that not all teachers and students appreciated this:

... when we have done some of these forums, some of the questions they are asking which are to do with syllabus questions are kind of not the point. It's not how we make the work, so the students are looking at it through this prism that's kind of uninteresting. So, we try and certainly the actors are very good at that. They say, 'I don't understand the question'. (Artistic Director, Independent theatre company)

In response to such concerns at pre or post show forums some theatre companies have their Education Officer facilitate the communication between the creatives and the school audiences. As one Education Officer explained, this helps to 'translate' the curriculum 'jargon' for the artists who often "don't speak that language" (Education Officer, Mainstage theatre company).

Teacher decision-making

It was evident that it was predominantly to teachers, not students, that the partner theatre companies marketed their plays. As such, the views and needs of students were sometimes misunderstood or not taken into account. This is perhaps not surprising given that in most instances students do not directly transact with the theatre companies.

I think educators have a different attitude to the theatre than theatre makers, and I think that sometimes there's a disconnect about that. I know when you're selling a show that comes up a lot. The person buying the show is not the person consuming the show. (Artistic Director, Theatre Company)

A number of theatre staff observed that some schools' policies constrained teacher decision-making (Smith and Lovat, 2003) by limiting the type, range and frequency of theatre productions seen by their students. They reported that teachers frequently contacted theatre companies, often through the Education Officer, to ascertain information about the content, themes and sometimes the staging of a production to judge whether it would be suitable for their students. Theatre personnel cited instances where the school administration had censored or prohibited teacher choices because a particular play was perceived to contain material that may be at odds with the ideology of the school culture. One education manager from a company in Victoria referred to this as being "the conservative school mind set". The Marketing Manager from a performing arts venue related one such instance:

Last year we had Holding the Man⁶ performed and there was one school group that actually wanted to book in, that came from an all-boys Catholic school but unfortunately that booking had to be cancelled due to the school putting a stop to the excursion. So there [are] some difficulties I guess in what teachers can choose because they do need to get approvals and that obviously affects what they end up going to and deciding on.

Conversely, some theatre staff noted occasions when they had been surprised when teachers had brought their students to see a production that the theatre company had not marketed to schools because it assumed it was unsuitable. As one Marketing Manager noted:

We had one school group come to a performance that [was set] in a spa in Bangkok with two naked Germans discussing sex and genocide, we had one school group come to that and we were actually quite concerned about them coming but she, the teacher, actually said that she's trying to take them to a variety of theatre pieces throughout the year so she wanted things that were completely different from each other.

Upon request some of the partner companies will inform teachers of any potentially offensive or inflammatory content in their plays. As this comment from one of the theatre education managers highlights, marketing a play to schools can be difficult because by its very nature it evolves through rehearsal:

So my ... expectation of the piece changed every time we got a new draft of the script, to how well it would be received by schools and each time a scene that I thought may have caused an issue with certain school types, was eliminated from that development process the more I anticipated a very favourable response from the schools coming.

Some theatre personnel were emphatic that teachers should not shy away from taking their students to plays containing challenging ideas and that they should be prepared to discuss and unpack the content with their students.

⁶ A play based on the true story of a relationship between two gay students at an all-boy Catholic school in Melbourne in the 1990s.

And I think challenging them is key, but providing a context for that, making sure that, their accompanying adults, whether that's teachers or parents are prepared for challenging experiences for young people ... to drive discussion and dialogue between young audiences and adults about particular issues or content within the artwork. (Producer, TheatreSpace research participant)

Sometimes partner theatre companies offered teachers preview tickets and/or a complimentary copy of the script as a way to both entice them to book a particular play for their students and to give them an opportunity to view its content so they could make an informed booking decision. It appeared that on balance the educational and marketing departments of the participating theatre companies were in favour of this approach even though there was a risk that once they had been exposed to the play teachers would not book it or cancel an existing booking. An Education Officer from a mainstage theatre company described one such occasion:

[The play] had quite good pick-up with school group bookings, we also did have a few cancellations after some of the teachers had seen it in preview, and they [decided that it had] moments that were too inappropriate for their [school].

The venue

According to Matthew Reason the physical layout and attributes of a theatre venue have an impact on the way in which young people experience the theatre event. In his study the experiences of the young audience members “were almost completely dominated by the physical experience of being in the theatre [as well as] the otherness of the theatre audience” (2006, p. 227). Similarly, the TheatreSpace project found that the total theatre experience including the venue, the theatre staff and the other audience members all impacted (positively or negatively) on a young person’s theatre going experiences. A significant finding was that a theatre venue could be an important social and communal space for young people including those who visit the site on a school excursion. Theatre personnel appeared to be very much aware that the physical attributes of the theatre venue and its overall atmosphere leaves an impression on young audience members. These elements were also seen to have a bearing on whether teachers bring their students back to a venue and whether young people may wish to independently return to it. In making the point that the physical environment of a theatre can have a lasting impact on young people, one education staff member recalled her own first theatrical experience when she was taken to see a play as young child.

I think it was Peter and the Wolf and the music ... I can still hear it in my head and I hear it when I listen to ABC⁷ and they will play the music and I will be like oh, I'm back there again sitting at His Majesty's Theatre in Perth. And in that experience I came to respect the theatre venue. His Majesty's Theatre for me was a very beautiful red velvet environment, and I always wanted to go back there because of my experience.

⁷ The Australian Broadcasting Corporation

A number of theatre personnel described features of their own venues, which they considered appealing for young people:

The heritage nature of [the theatre venue] is attractive. Attractive to young people; attractive to old people. It's across the board interesting, because it's not just some new building. It has character by the buckets really. (Artistic Director)

I think it's a great venue for young people, the whole theatre ... it's got a nice welcoming open feeling to it ... I think it's a non-threatening environment ... the staff are also really lovely. I always see responses to the wall, you know the wall of words [inside the theatre]. Young people seem to like it and go 'oh, wow, cool'. (Education Officer)

The building is just really egalitarian and it's hopefully a building that the door is kind of always open ... it's not about being pretentious it's a jeans and t-shirt kind of crowd ... I mean it doesn't talk down to [youth audiences] at any point. It really makes a real invitation to people to come along and have a look. (Theatre Company Programmer)

However, some theatre staff members asserted that a barrier to young people's attendance was the location of the theatre venue, including how easy, or otherwise, it was for young people to access it. Notably it was remarked that the situating of a theatre; its proximity to public transport; the perceived ease with which patrons could be dropped off and picked up; and car parking facilities were all factors that teachers considered when choosing where to take their students. Costantoura (2000) recognised that people residing in regional centres including school aged people can be disadvantaged when it comes to access to cultural events (p.293). Similarly teachers in regional schools participating in the TheatreSpace project reported that it was particularly cost prohibitive to come to city theatre venues with transport being an added cost to factor into the excursion. In addition, buses sometimes struggled to find parking near to the theatre. Given that young people, including those in schools often travel to the theatre via public transport, how readily this is available can also be a factor to attendance. One Artistic Director cited what he considered to be the difficulty of access to the theatre venue at which he worked:

[The theatre is] hampered by location. Like really hampered. Public transport is bad. Parking is really [difficult] and I know for younger people that's usually not such an issue, but it's still an issue if you are driving. And it feels like that you're at the arse end of something.

Similar concerns were expressed by the artistic and administrative personnel at other participating theatre companies. Concerns about location included:

- that from the street the theatre building looks uninviting and this may adversely affect young people's expectations of the type of work that is produced;
- the venue not having street appeal during the day because it operates principally at night;

- perceptions amongst young people that the venue is designed for older or 'high class' patrons, and
- travel to the venue other than by car is difficult for young people.

The Education Manager of one performing arts venue summed up the feelings of many of the theatre staff that were interviewed when she highlighted what she viewed as the difference between students coming to a venue with their teacher and coming of their own volition:

[young people] are unfamiliar with the setting so they are not as free or able to engage in the kind of social engagement, connection that they are comfortable with. You know, it doesn't look like a mall. It doesn't look like a skate park. It doesn't look like school ... I think the fact that their teachers choose for them, when they attend an excursion means they have less voice in the decision-making and I see that as a barrier because it's not even like being at home where your mum and dad might say, do you want to see this concert, or do you want to see you know a play with me, or do you want to go to the footy with me? At least they feel that they can contribute to some extent in their family setting, but at school the decision is made for them and I think that can potentially create a barrier for their sense of what is possible here.

Barriers to attendance

Researchers into youth and their cultural choices, White and Wyn (2013) argue that there are certain features of spaces which young people identify as being 'youth friendly'. One of these which is considered key is a low admission price. In her study into audience development in music Kawashima (2000) noted that even when teachers were keen to take their students to live events, budgetary restrictions were often a factor that prevented them from doing so (p.43). Cost was mentioned by both teachers and theatre company personnel as being an on-going issue. However, while some teachers complain about the cost of tickets, students rarely do because the decision as to whether or not to attend a play is often made for them by their school and they have little say in the cost of the excursion.

Administrivia was also cited as a barrier. Theatre company personnel spoke of schools that made changes to their bookings due to fluctuating student numbers and others who were slow to pay for their tickets. Similarly, teachers talked about the problems of collecting money from their students or securing funding from the school to pay for the excursion. Staff in partner theatre companies in the TheatreSpace project were often sympathetic to the time consuming bureaucratic procedures required of teachers when organising theatre excursions:

So that when teachers decide 'I'm going to take my students to the theatre or a museum, or an experience outside the school environment, I have to tick the curriculum box or the principal won't let me do it'. Then you have to ask the students or the students' parents to pay money to do it. So again, it comes back to the cost ... a teacher has to find the money for a bus, and that sounds a bit ludicrous but that's a cost you then have to put back to the kids. The big one, of course, is say you're the Year 11 teacher and you're taking 20 students to the theatre for a matinee or a show during school hours she has to leave

behind her ... classes and ... the principal has to pay for a relief teacher ... or find someone in-house to do it. (Education Officer, Touring theatre company)

Some teachers spoke of the disconnect they believe exists between the payment structure imposed by theatre companies and the realities of how schools often raise money for theatre excursions. One teacher shared his experiences of trying to collect money from his students in a timely manner to meet a payment deadline imposed by one of the partner theatre companies. He observed:

You need to give the information about the excursion, the theatre trip to the students, gain permission from the parents, get them to pay money, then you can pay. But if, that takes time, and if you've got to put up money up front and then, or pay, within this really restrictive time frame that's really problematic... I mean we have problems with our students, getting them organised, getting them enthused, getting them organised. We have students saying yeah I'll go, they just forget to bring the money or they do bring the money, they forget to turn up on the day. (English teacher, TAFE College)

When it comes to young people deciding on their independent entertainment choices many theatre staff emphasised that 'value for money' can be a key criterion they use, and this includes theatre as well. However, a programmer from a major theatre company encapsulated the thoughts of other theatre staff when she noted that there were often apparent misconceptions and misguided assumptions in young people's attitudes to the cost of attending a theatrical performance.

... you know the standard kind of ... easy answers of that it's elitist or it's expensive or it's not for me, or I won't understand it, those kind of concepts don't really hold up, once they've started to engage with us. So you know, there are \$20 tickets. There are \$30 tickets ... it's not actually the cost of the ticket. It's the value of the experience. They'll pay \$85 to see a day/night match at the cricket. Or they'll pay \$100 to go and see a band. It's not always cost. It's the risk.

White and Wyn (2013) noted that when young people organise social events they want to ensure that there is a low risk of having a bad theatre experience and this affects their choice. According to Brown and Novak, "the expectation of an enjoyable experience is the single best predictor of a satisfying [theatre] experience" (2007, pp. 10-11). The Visitor Services Manager at a theatre company stated:

If you've been here once and your experience wasn't a positive one, it will have a bearing on what you term as value for money and it will have a bearing on whether you actually choose to see that product ... But, is it value for money? 'No. You know, I think I'd rather go and see Katy Perry'. So it's also about whenever we have the opportunity of having a younger person here, making sure that experience meets their expectations, but they have fun, that it is a social event because they tend to talk more about their experiences, even on the way out. It's making sure that we actually live up to those expectations.

Views such as this highlight the need for theatre companies and theatre venues to live up to young people's expectations while taking into account the other entertainment choices that are available to them.

Conclusion

It is clear that the education system and the theatre industry must work together to attract young people to the theatre and to enable them to feel valuable as audience members. TheatreSpace revealed that whilst young people are at school, teachers play a significant role in fostering their introduction and continued engagement with theatre. It also confirmed that a commonly held belief amongst theatre company personnel and teachers is that if young people have had a positive theatre experience when at school they are more likely to continue coming to the theatre once they are in a position to make independent judgements about the cultural activities they may wish to attend. As reported by theatre personnel, teacher choice when selecting a play for their students to attend, is often governed by curriculum needs and the working relationship that exists between the school and the theatre company.

Theatre staff identified what they considered to be barriers to theatre attendance by young people. Cost was noted as a possible factor for young people who are no longer at school but so too was the associated factor of young people's sense of value for money and their preconceptions about whether or not a potential theatre experience will be a rewarding one. Whether or not a venue is youth-friendly was also seen by theatre staff as being a significant factor in regard to whether young people would return to it once they were independent theatre goers.

Theatre personnel who participated in the TheatreSpace project acknowledged the need to attract young people to the theatre and to maintain their attendance over time. Whilst many asserted that the interests of young theatre goers informs their marketing and programming some acknowledged the disconnect that exists between the ways theatre companies and schools function and how this can jeopardise the attendance of young audience members. While the TheatreSpace project recognised the growing relationship between theatre companies, teachers, schools and young people, much more can and should be done to improve the way each intersects and communicates with the other.

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Reflection on the original article

Since the TheatreSpace, ARC project (2012) and since we wrote the article for JACE in 2015, we have continued to take an interest in why young people, especially those in schools, do or don't go to the theatre. From our perspective as arts researchers with a particular focus on research in drama and theatre education, we share the following observations. In particular we reflect on some of the findings of the TheatreSpace research project that we highlighted in our original article.

It would appear that parents, teachers and caregivers continue to play a critical role in engaging young people in theatre experiences. The teacher's role is perhaps even more important than ever, and this is particularly notable in vulnerable/at risk communities. It seems that drama/theatre teachers continue to see it as part of their role to enculturate their students into the world of theatre, its production and performance.

While it is impossible to generalise, theatre 'creatives' seem to be more explicitly targeting younger audiences and paying more attention to the whole experience taking into account their needs and perspectives (for example the recent Sydney Theatre Company production of Muriel's Wedding and Malthouse Theatre's 2017 production of Away).

The increasingly reductive formal or intended curriculum continues to influence what is offered to schools and young people. There appears to be more emphasis being placed in the provision and use of a range of online resources. The term 'theatre as homework' used in the TheatreSpace project seems to be as relevant as ever. Care needs to be taken from those producing curriculum resources and the educators who use them, that the experience of attending live performance is not reduced to being merely another 'resource' or 'stimulus' for school-based assessment requirements.

There is a continued need for the schools and theatre sectors to work closer to ensure that the disconnects that still exist between the sectors are identified and addressed.

More understanding of how each sector works and its needs to be appreciated by both parties.

Finally, we have identified that there is an ongoing need for further research about theatre engagement and the experiences of younger children (4-14). This was largely outside the scope of the TheatreSpace project and it is an area that warrants further investigation on a national level.

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The Teacher Artmaker: Towards the phenomenon of the teacher as a practitioner

Wesley Imms & Sarah Healy

Abstract

This article takes four case studies from within the Teacher Art-maker Project¹ (Imms & Ruanglertbutr, 2012) to look at the intersection between the closely related ideas of teacher-artist and teacher-practitioner. The Teacher Art-maker Project (TAP) itself is a longitudinal study involving over 150 early career art- trained secondary school teachers. An aim of the project is to investigate early career art teachers' experiences of becoming artist-teachers (or not) and their changing attitudes towards the relationship between their art practices and teaching practices. The TAP data comes from a number of quantitative and qualitative sources including annual surveys, interviews, exhibitions, artist statements and exhibition catalogues. Now entering its seventh year, TAP has generated enough longitudinal data for emergent patterns to be identified. The inaugural TAP exhibition *Crossing Boundaries: The Journey from Teacher to Teaching Artist* (Ruanglertbutr & Imms, 2012) followed by *Sensations of Art-making: Triumphs, Torments and Risk-taking* (Ruanglertbutr & Imms, 2013), *Connections: Teaching, Art, Life* (Ruanglertbutr & Imms, 2014), and *Reciprocity: Learning From, Giving Back*, (Grant & Imms, 2015) can be seen to map the complexities belying artist-teachers' hybrid identities and professional practices. It is the evolution of these hybrid identities and professional practices that is the focus of this preliminary report.

By following the data generated by four early career art teachers over five years, it has been possible to map how perceptions of identity as a Teacher/Artist/ Practitioner, perceptions of effectiveness as a teacher, and perceptions of retention in the teaching profession change over time. Together the cases tell an interesting story about the early career teacher's development of a professional teaching identity and the nurturing of their artist and/or practitioner identity. The initial analysis of survey data, artist statements and interviews suggests that it is how each participant comes to terms with often competing priorities and the way in which they negotiate any identity or role conflicts that has a direct influence on perceptions of retention in the teaching profession. In particular the data suggests that an early career teacher's adaptability and capacity to renegotiate the terms of their multiple roles to achieve a personally acceptable balance links with positive perceptions of long-term retention in the teaching profession. Somewhat surprisingly, analysis of the four case studies does not reveal a correlation with perceptions of achieving such a balance and perceptions of improved teacher effectiveness. Details from these findings can be found in Imms, Cameron & Ruanglertbutr, 2015.

Research Design

Overview

The larger TAP research generates data from each graduating cohort of Visual Art teachers from an Australian university. It is a whole population study with the 'sample' being comprised of all students exiting the university's Diploma/Master of Teaching (secondary) program. Across time, recruitment for TAP averaged approximately 70% of the total cohort. All participants complete an annual online survey and are invited to contribute artwork to an annual TAP exhibition. Those participants who choose to take part in the TAP exhibition are considered to be engaging in an intervention and therefore are assigned to an experimental group. Those that choose to complete the online survey only are assigned to a control group. The four case studies selected for the purposes of this article follow the evolution of two early career art teachers from the experimental group (i.e. those who create artwork for the annual TAP exhibitions) and two early career teachers from the control group (i.e. those who did not take part in the TAP exhibitions).

Case Study Participants

The research project has now generated enough longitudinal data to enable single cases from the inaugural cohort of graduating teachers recruited for the study to be selected for more in depth analysis. We selected the case study participants from those who have consistently returned surveys every year and ensured the experimental group and control group were each comprised of one female and one male participant.

Data generation

The data for the case studies has arisen from five annual repeat measure surveys, interviews and four annual TAP exhibition research catalogues. The surveys (which include short answer responses) form the primary data sets because they are consistent across the experimental and control groups. The interview and documentary data are used to correlate findings from the survey data.

Data analysis

In order to guide the data selection and analysis three main questions were used:

- How did the participants ability to maintain artist identity and practice change over time? How was this made possible (or impossible?)
- How did perceptions of teacher effectiveness change in relation to the above?
- How did perceptions of retention in the teaching profession change over time and can we draw any connection between this and findings in Q.1 & Q.2?

Findings: Experimental Group Case Studies

Experimental Group Case Study One: Charlotte

Satisfaction from art-making has been consistently strong over the course of Charlotte's teaching career despite the difficulties of fitting art-making into a busy schedule. In the beginning Charlotte perceived herself as 'an artist that teaches' but found that in reality she was more a teacher that did art. Over time this apparent duality reduced with her perception of her professional roles and identities coming together. As a beginning teacher, she commented that although teaching financed her art-making and the costs of exhibiting it was also an inhibiting factor because it restricted time available to develop her arts practice. However, this became less of an issue as she moved from full-time employment to part-time employment and began to experience greater support for her artist identity and arts practice from her school community, while allowing for more time to be actively involved in the wider arts sector. Correspondingly, Charlotte's time spent art making has increased from 0-5 hours per week in her second year of teaching (when her reality was that of a teacher who does art) to 5-15 hours a week in her fifth year of teaching (where her reality is that of artist who teaches). Over time she has also become better at time management, finding she's "more able to 'make the most' of what time I have" becoming "less likely to faff about." She has reached a point where teaching inspires her to make art and she is able to see art-making and teaching as mutually supportive practices despite their sometimes conflicting priorities.

Charlotte's perceptions of teacher effectiveness have remained consistently positive throughout the duration of the study regardless of her feelings towards her identity as an artist-teacher or her ability to sustain her arts practice. For Charlotte participation in the TAP project does not directly impact her teaching however it has supported her development of her art practice and identity by providing a "great opportunity to be part of a regular exhibition". Maintaining her art practice is important to Charlotte because it is a separate endeavour that "balances out [her] classroom teaching". Charlotte's perceptions of how her own effectiveness as a teacher would positively impact on her long term retention in the teaching profession gradually became stronger over the first five years of teaching, seeing herself as less and less likely to leave the profession. Charlotte negotiated the identities of teacher/art-maker and roles of teaching/art-making by securing part-time employment while becoming more efficient with her use of time available.

Experimental Group Case Study Two: Anthony

For Anthony satisfaction from art-making increased after his first year of teaching and has remained consistently strong. From the outset he has consistently identified himself as an artist who teaches and reports that his reality has matched this. He was able to secure full-

time employment as a graduate and has continued teaching full-time throughout his teaching career to date. Anthony has not perceived teaching as a major inhibiting factor to art-making because, as he explains, he doesn't feel "time pressure" to make art because his "art activity is mostly personal." Over time Anthony has begun to receive some acknowledgement and support for his art-making, reporting on more than one occasion that this is a direct result of his participation in TAP. He notes, "I really enjoy the creative challenge of exhibiting with fellow [University] cohort Art teachers. It strengthens my desire to be an excellent teacher/art teacher." Over time teaching and art-making have become complimentary practices with Anthony coming to see his teaching as inspiration for his art-making. In return his art-making is an important reflective tool and "an opportunity to generate new ideas for curriculum" envisioning that this "could assist his students to reflect upon their own concept of identity and belonging in multicultural Australia". Like Charlotte, Anthony's perceptions of his own teacher effectiveness have remained consistently strong throughout the duration of the study. Maintaining an artist identity and practice has enabled him to take a mentor approach to teaching art and helped develop multiple capacities for dealing with the range of intellectual, technical and emotional learning needs in his classroom. Again, like Charlotte, Anthony finds art-making balances teaching and believes there is value in helping art teachers find this balance by making part-time teaching loads more available and acceptable in schools.

Anthony has consistently envisaged a long-term commitment to the teaching profession. He notes that maintaining his identity of "a lifelong artist" and associated art practices improves his teaching practice. Anthony says he would be a teacher with or without the support from TAP but still appreciates that the TAP exhibitions provide opportunity and purpose to continue a professional art practice without the pressure and expense of committing to a solo show. Anthony negotiates his teacher/art-maker identities and teaching/art-making roles by not allowing time restrictions to inhibit the way he identifies as an artist or negatively impact his attitudes towards his art practice. He makes art for intrinsic reasons and is comfortable with spending relatively small amounts of time art-making. Anthony also found balance by integrating the purpose of his art-making with that of becoming an excellent teacher, using art-making as a reflective tool and a form of professional development.

Findings: Control Group Case Studies

Control Group Case Study One: Emma

Unlike the Charlotte and Anthony from the Experimental Group, Emma's satisfaction from art-making has been inconsistent since the beginning of her teaching career. While she primarily identifies herself as an artist who teaches the reality is that she is often 'only' a teacher. She indicates that lack of time during busy periods like report writing inhibits her art-making but at one stage she did feel supported by her school to maintain her arts practice by being allowed to work 0.8 of a full-time load. She has since accepted a full-time teaching position and correspondingly begun to feel less supported by her school to make art. Despite these difficulties she has managed to sustain her art practice, however she is no longer sure if teaching inspires her to do so. Emma says that if she had participated in the

TAP exhibitions “it would indicate that I was balancing my teaching practice with my art practice” which, like Charlotte, she sees as two separate arenas.

Emma’s perceptions of teacher effectiveness have remained consistently positive throughout the study however she is no longer sure whether she will remain in the profession long-term. The negotiation between teacher/artist identities and teaching/art-making practices has, at times, been marked by turbulence. The ongoing conflict is reflected in the data with periods of balance reflecting greater optimism about retention in the profession and the current period of imbalance reflecting a less sure outlook.

Although Emma has not participated in any of the TAP exhibitions (therefore putting her in the control group) the data indicates she is continuing to make art and would in fact like to be involved in TAP exhibitions in the future. It may be that becoming involved in the intervention would provide the support she needs to successfully negotiate her competing teaching and art-making roles.

Control Group Case Study Two: Sammuel

Satisfaction from art-making has progressively decreased over time for Sammuel. He has not felt that his art-making has been of enough quality or quantity to participate in the TAP exhibitions hence his self-selection into the control group. Over the first five years of his career his identity has transitioned from a teacher that does art to a teacher that coaches basketball to “a coach that does teaching to pay the bills”. He has never felt that his art-making has been supported by his school and, as he has moved from full-time employment to part-time employment to his current role as a casual relief teacher, Sammuel has not been able to find time to maintain his art practice. Yet, while he sees his teaching as inhibiting his art-making he has also consistently reported that teaching inspires him to make art. This paradox is also reflected in his commitment to TAP over many years despite his teaching and art-making identities becoming decreasingly significant to him over time.

Interestingly Sammuel has become less and less sure of his teacher effectiveness over time. As a graduate his perceptions of his teaching effectiveness were generally positive but this is no longer so. In addition, teaching now plays second fiddle to his passion for coaching sport. At the same time Sammuel has become more and more likely to leave the teaching profession, as a new graduate he foresaw a long-term commitment to the teaching profession but now thinks it is likely he will leave in the next three years.

Discussion

An interesting finding from the four case studies was the general lack of correlation between the early career teachers’ perceptions of their own teacher effectiveness and either their capacity to find balance between multiple roles or expectations of retention in the profession. From both experimental and control groups used in the sub-sample for this paper, Sammuel was the only early career teacher who gives the sense that he has lost heart in teaching and is also unsure of his effectiveness as a teacher. The other three participants have all sustained positive views of their teaching effectiveness regardless of their intentions to stay in the profession or their success at renegotiating the terms their different roles. Consequently the following discussion focuses on how the

participants' ability to maintain teacher and artist identities and practices changed over time, and how this influenced perceptions of retention in the teaching profession. At the start of the TAP study the issue of role and identity conflict was identified as a consistent theme in the literature (Gibson & Murray, 2009; Graham & Zwirn, 2010; Hatfield, Montana, & Deffenbaugh, 2006; Imms & Ruanglebutr, 2012). However, it was noted that there had been little empirical evidence to support claims about the struggles involved in maintaining an art practice while embarking on a teaching career (Imms & Ruanglebutr, 2012). The emergence of role and identity conflict as a theme across the whole TAP group of participants and, to varying degrees, within the data sets of each case study provides evidence to further unpack this phenomenon. In the introduction of the 2012 Crossing Boundaries TAP exhibition catalogue, Ruanglebutr picks up on the recurring themes of role and identity conflict in the art and artist statements produced by teacher art-makers for the exhibition. She notes that teacher art-makers often communicate the opposing demands of the teacher-artist role when making the transition from artist to teacher, presenting experiences indicative of the process of reconciling the teacher-artist personas (Ruanglebutr, 2012, p. 8). The longitudinal data from the four case studies sheds further light on this, suggesting that it is not so much about integrating identity of teaching with that of art-maker but personally redefining the interrelated realms in order to establish a sustainable teacher-artist praxis. How this plays out depends on a number of overlapping factors such as collegial support, self-expectations of how much time should be spent maintaining a professional art practice and negotiation of the terms of a professional status as teacher-artist.

Collegial Support

Both experimental and control group teacher artists reported an initial lack of support from their schools for their art-making practices however once involved in exhibiting artwork either in solo exhibitions or in group shows like the TAP annual exhibition they reported increased interest and support from schools and colleagues alike. This suggests that the act of exhibiting helps establish the professional identity of the artist that in turn garners collegial support that acts to reinforce the artist identity and practice. Such is the perceived value of maintaining an art practice amongst the research participants, there was a strong indication of personal support by TAP participants for other teachers who feel they need to reduce their teaching load to increase time spent making art, even if that was not a choice they would make for themselves.

Time Spent Sustaining an Art Practice

The experimental group of teacher-artists accept that sustaining a teacher-artist identity is not decided by the volume of artwork produced or time spent teaching. As Anthony's experiences show the balance between teaching and artistic practice can be achieved without devoting equal time to both. He has achieved balance while teaching full-time and only spending 0-5 hours per week making art. What balance means is different for different teacher-artists and how it is achieved is equally different. Charlotte's move to part-time teaching and improved time management helped her sustain balance by freeing up time to devote to art-making and actively engaging in a professional arts community. On the other hand the control group teachers have struggled to sustain an artist identity and have not

met their own expectations of quality or quantity in their artistic output. Emma's struggle to reconcile her competing priorities continues and Sammuel never did manage to establish an artist identity or ongoing practice while teaching.

Professional Status as Teacher and Artist

A noticeable trend across the case studies is that the experimental group of teacher artists, Charlotte and Anthony, have experienced increased professional status of both teacher and artist alongside a strengthened desire to both teach and make art over time. While Charlotte and Anthony recognise early on that art-making gives a sense of purpose and meaning to their teaching practices and manage to find strategies to sustain both teaching and art-making, the control group cases, Emma and Sammuel, do not. In a sense, what Charlotte and Anthony have been able to do is elevate their teaching and art-making practices into a sustainable teacher-artist praxis. Their praxis is different from 'practices' in that they involve conscious, self-aware, reflexive, philosophically and ethically imbued enactments (Kemmis & Smith, 2008) that lay the foundations for a sustainable kind of 'being-doing-teaching' (Bussey, 2008). While more evidence is required across further data sets to draw more generalisable conclusions, this is a significant line of inquiry to follow as the research progresses since it is arguably by developing sustainable teacher-artist praxis that teacher retention may be improved.

Interesting questions arise from this: Will early-career teachers such as Emma eventually find a sustainable teacher-artist practice or praxis? Is the development of a teacher-artist praxis essential? And what becomes of the early career teachers that have not maintained an art practice or artist identity over time? Sammuel is one example of such a teacher and, as such, becomes a fascinating case study of this particular phenomenon. That he was unable to maintain his professional artist identity and practice did not preclude him from finding a professional identity and practice as an athlete and basketball coach to give his teaching practice purpose and meaning yet the researchers would hesitate to suggest the data indicates he has elevated his teacher-coach-athlete practices to that of praxis. What it does hint at though is the potential for extending the TAP research to encompass the broader notion of Teacher As Practitioner.

Teacher As Practitioner

The paper begins with a suggestion that the TAP data is leading its researchers to a wider field of exploration. This is being driven by our recognition of the link between active participation in professional art practice, and teacher retention. Preliminary analysis indicates it is the passion for an early-career teacher's discipline of study that feeds continued growth in and enthusiasm for teaching. In TAP's case, the actual practice of art-making, regardless of its quantity (or even quality) appears to feed ongoing professional growth. A once-a-year exhibition with minimal requirement for the amount of work exhibited appears to never-the-less act as a catalyst for sustained high levels of engagement in teaching for its participants.

Surely, this must be the case for teachers in other disciplines? The teacher of English, or chemistry, or ICT would presumably have had a similar passion for their subject that drove them to pass this on through education? TAP data is beginning to enter a space that is

concerned with the professional practice of all teachers. What then could TAP do to inform this phenomenon? Teacher Art- maker Project (TAP) might also encompass the phenomenon of Teachers As Practitioners (TAP2). Bringing this dual meaning to the TAP acronym provides an entry point for analysing themes emerging from its longitudinal data. Is it possible TAP is providing evidence that may impact long-term retention of all teachers in schools? The TAP research team proposes to follow this trajectory further in the coming months and years by looking to explore how this may play out in other specialist areas.

Conclusion

The data from the four TAP case studies highlights the realities of what Graham and Zwirn (2010) identify as the recurring problem of balancing an artist identity with an identity as a teacher (p. 226). Beyond this, TAP's emergent findings about the importance of the individual's capacity to personally renegotiate the terms of their teacher-artist identities and practices rather than trying to find balance between fixed categories reveals new lines of inquiry to follow. Another trend emerging from the four case studies is that those who manage to adapt their teacher/artist identities and practices into a sustainable teacher-artist praxis also sustain positive perceptions towards long-term retention in the teaching profession. The value of promoting the teacher as artist or, indeed, the teacher as practitioner may therefore be about supporting teacher-practitioners to resolve competing priorities by redefining the interrelated roles with a view to developing a sustainable teacher-artist or teacher-practitioner praxis. This brings TAP into a new phase of Teacher As Practitioner that opens many exciting new possibilities for the project in terms of its reach, significance and impact.

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Reflection on the original article

It is a timely point in the Teacher Artmaker Project (TAP) / Teacher As Practitioner (TAP2) research to revisit this publication from 2016. On one hand TAP/TAP2 has moved a great deal since this analysis was produced - bursting out of the parameters of arts education into the non-discipline specific arena of the practitioner - leading to the project rebranding as Teacher As Practitioner. On the other hand, the project has simply followed a natural progression, guided by an empirical engagement with the data. The quantitative arm of the project has indicated that while the longitudinal survey data has produced interesting results, these have not yet proved statistically significant. This has encouraged, as pre-empted by this article, a development within the project being in utilising TAP2s remarkable qualitative data to build richly crafted stories of teacher practitioners and practitioner teachers. The survey data is not obsolete; in fact, it is now one of very few educational studies with data sets that span nearly a decade, fed by rolling recruitment. What is emerging, though, is that its purpose as an aggregative tool is proving limited without correlating the findings with the highly contextualised experiences of the teacher practitioners in practice.

While the new direction has been set, it is yet to be determined how this will manifest in the empirical research agenda of project overtime. We will watch with great interest how it unfolds in 2018 and beyond.

Sarah Healy is in the final stages of her PhD candidature at the University of Melbourne investigating affective practices in heterogeneous learning environments. She has a keen interest in the intersection of practice and theory in research, writing, teaching and artmaking. She has been involved in the TAP / TAP2 project in various capacities since graduating from the Master of Teaching in 2012.

Wesley Imms is an Associate Professor in Education. With colleagues, he began TAP many years ago in an effort to put some empirical evidence around what were, at the time, only assumptions about early-career teachers' relationships with their artmaking and their teaching. Over time the project has helped him continue an artistic practice, redefine what being an artist actually means, and has allowed him to broaden his horizons in terms of his identity as a researcher. Wes is delighted with the expansion of TAP in recent years and the continued life being brought to this project by many remarkable teachers.