

# **The contributions of learning in the arts to educational, social and economic outcomes**

## **Part 2: A literature synthesis**

Report prepared for the Ministry for  
Culture and Heritage

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# Executive summary

This literature synthesis explores how arts education might support the kinds of learning required to equip young New Zealanders to contribute to New Zealand's future prosperity (including economic, social and cultural). It addresses the following questions:

- What knowledge, skills, attitudes and values are seen as necessary for young people to be successful in New Zealand and in a global economy, and what is the theoretical and evidential basis for this advocacy?
- How does this advocacy align with the educational, social and economic outcomes of schooling specified in *The New Zealand Curriculum* and other high-level policy documents?
- What arguments and evidence link participation in arts education with the achievement of these desired outcomes?

## What do we want for our young New Zealanders?

A vision for New Zealand's young people and their contribution to this nation's social, cultural, economic and environmental future is expressed in *The New Zealand Curriculum* (Ministry of Education, 2007a). The *Curriculum's* vision statement (as well as other features of the *Curriculum*) has strong connections with New Zealand and international thinking about the purposes of education in the 21st century world. A number of major multinational projects have aimed to define overarching goals and design principles for curriculum, pedagogy and assessment in 21st century education systems. Key players in these projects include organisations as diverse in purpose and function as the United Nations Educational, Scientific and Cultural Organisation (UNESCO), the Organisation for Economic Co-operation and Development (OECD) and technology companies such as Cisco, Intel and Microsoft, to name a few. An idea that converges across these projects is that education for the 21st century needs to prepare young people to confidently navigate their way through a world that is increasingly complex, interconnected and dynamic, with a range of new challenges. Educationalists argue that schooling systems of the past were not designed to educate for such a complex and changing world. They argue that we need to rethink not only what people need to "know", but also what kind of people they will need to "be" in order to have meaningful, productive, healthy and fulfilling lives.

While educational policy provides the most explicit indication of what we want for young New Zealanders, high-level policy statements across other sectors (such as economic, health, social development etc.) provide additional signals about New Zealand's national aspirations, and the qualities and attributes we think New Zealanders ought to have in order to achieve these aspirations. Themes that recur in both education and other sectors include: preparing New

Zealanders to create a prosperous and sustainable knowledge-age economy; fostering creativity and innovation; developing strong identities and cultural values; supporting wellbeing of individuals and communities; ensuring equity of positive outcomes for *all* New Zealanders; and preparing New Zealanders to be national and global citizens who can play a role on the world stage. It is possible to align each of these themes with statements about the nature of learning in the arts in *The New Zealand Curriculum* (Ministry of Education, 2007a).

## **How do New Zealand's educational goals link with wider policy aspirations?**

Most sectors outside the education sector (including health, social and economic development, environment, culture etc.) identify education as playing a role in reaching their policy goals. As the focus of this synthesis is how *arts education* might specifically contribute to New Zealand's broad policy aspirations, it is significant to note that contributions of education *in general* tend to be relatively underarticulated in other sectors' high-level policy statements. For example, recent statements of intent (SOI) from other government ministries do not frequently discuss education, nor identify how their policy goals might link with relevant areas of *The New Zealand Curriculum* or other statements of educational policy. Nevertheless, from time to time sectors other than education give direct support to school-based programmes, initiatives or resources. (Examples include the Ministry of Health contributing to health-promoting programmes in schools, the Ministry for Culture and Heritage providing an online portal and resources to support history teaching, the Ministry of Research, Science and Technology supporting science-linked curriculum programmes and resources, or the Ministries of Social Development, Health, Education and Justice collaborating on an interagency plan for the management and treatment of children and young people with conduct disorder/severe antisocial behaviour.) These purpose-specific collaborations show that other sectors do value the role of education in achieving their long-term policy goals.

## **What arguments and evidence link participation in arts education with the achievement of these desired outcomes?**

How might arts learning and participation contribute to the achievement of New Zealand's big-picture national aspirations? It is important to understand the extent to which existing empirical evidence can or cannot conclusively answer such a question. While there is a large body of research on the impacts and outcomes of arts learning and participation on a range of outcomes (e.g., educational, social, economic etc.), there are many potential variables to consider. For example: *Whose* arts participation are we looking at? What *kinds* of arts learning and participation? What kinds of *outcomes* are we interested in evaluating, and how might we measure these outcomes? The breadth of these variables makes it difficult to reduce the outcomes of



learning and participation in the arts to a simple set of causes and effects. Rather, a complex view is required.

It is important to be able to pool findings from across many studies of arts learning in many contexts, in order to draw general conclusions about what kinds of learning outcomes can typically be expected from engagement with “the arts”. Several large international reviews propose frameworks for understanding how personal benefits can accrue and spill over into public benefits in social, cultural and economic terms (Guetzkow, 2002; McCarthy, Ondaatje, Zakaras, & Brooks, 2004). McCarthy et al. (2004) contend that these benefits can be accessed through a process of sustained involvement with the arts, across different life contexts.

Keeping in mind the research complexities indicated above, existing research suggests conditions and mechanisms by which arts learning and participation is likely to contribute to the six aspirational themes for New Zealand below.

### *Theme 1: Creativity and innovation*

- There are many different ways to define “creativity” and “innovation”.
- The literature suggests that arts learning *can* be linked with the development of creative capabilities, and that some approaches to arts teaching and learning are more likely than others to create conditions that enable students to engage in creatively producing, appraising and responding to the arts.
- Pedagogical approaches that support creativity and creative thinking can also occur in other curriculum contexts, and it is fruitful to think about how the arts can be partnered with other curriculum areas in ways that allow each to contribute their own distinctive richness and complexity to the learning process.

### *Theme 2: Strong identities and cultural values*

- The ideas of “identity” and “culture” are frequently linked with the arts, but can be defined in many different ways. Modern and postmodern viewpoints present quite different conceptions of both identity and culture, and most people’s engagement with art is underpinned by a mélange of ideas drawn from different traditions.
- The arts are generally thought of as a cultural experience. However, the literature highlights questions of whose culture(s) are or are not explored, or valued, through the arts. New Zealand research suggests that there is scope for arts education in this country to go further in adopting a multicultural approach, which may go some way in addressing general concerns about educational experience and outcomes for Māori and Pasifika students.
- Research suggests that students’ engagement, enjoyment and accomplishments in the arts can support the development of positive self-concept.
- The arts provide clear opportunities for exploration of identities, although research suggests this is more likely to occur in particular arts learning contexts where this is an explicit intention and pedagogical approach. This seems to demand teachers’ awareness of the

theories of multicultural pedagogy, as well as the different arguments about the purposes of arts education.

***Themes 3 and 4: Wellbeing of individuals and communities, and equity of positive outcomes for all New Zealanders***

- New Zealanders' wellbeing is clearly signalled as a priority for central and local government, where "wellbeing" is defined in terms of physical, social/emotional, cultural, economic and environmental dimensions at the individual, community and national collective levels.
- Local governments in New Zealand are required to support wellbeing in their communities, including "cultural wellbeing", which is often seen to include community access to and enjoyment of creative and cultural activities, the ability to express and celebrate cultural heritages.
- Research provides evidence for positive social, emotional, cultural and health outcomes for individuals in various arts programmes and contexts, and there is an emerging body of research that looks at the impacts of the arts at the community/collective level. The latter studies provide a framework for understanding how the arts (particularly community arts) can contribute to building and strengthening social bonds, building cultural and social capital, and various flow-on benefits to community members.

***Themes 5 and 6: A prosperous and sustainable knowledge-age economy, and (New Zealanders as) international citizens and contributors on a world stage***

- Economic, social (and cultural and environmental) prosperity is of paramount importance for governments all over the world.
- Contemporary thinking about life in the 21st century emphasises the need for citizens to engage collaboratively with complex challenges, make wise decisions and be both responsive to, and proactive in shaping, local, national and international situations.
- There is reason to believe that arts education can contribute, over the long term, to preparing young people for these ways of thinking, doing and knowing, particularly if this is an explicit intention which shapes the way arts education is practised and experienced.
- Research linking "creative capital" with social and economic outcomes provides interesting indications about how the choices people make about work, leisure and where to live may be linked with actual and perceived opportunities to engage creatively with the people and ideas in different jobs, communities and cities.

Taking a complex view means recognising the strengths and limitations of research on arts learning and participation, and what it can and cannot tell us about the potential contributions of the arts for achieving New Zealand's national aspirations. While there are no straightforward answers, existing research does provide information about the kinds of outcomes that are typically associated with learning and participation in various forms of arts, in various contexts, for various kinds of learners/participants, and these findings can be synthesised with other research (such as

studies of the role of the arts and creativity for producing collective benefits at the collective/community level).

Ongoing research which is framed by complexity/systems thinking is likely to be necessary to provide meaningful answers to the questions this project aims to address. However, studies of this kind are relatively rare at present. Studies that look at the long-term impacts and outcomes of engagements and participation in the arts are also uncommon.



# 1. Introduction

This literature synthesis explores how arts education might support the kinds of learning required to equip young New Zealanders to contribute to New Zealand's future prosperity (including economic, social and cultural). It addresses the following questions:

- What knowledge, skills, attitudes and values are seen as necessary for young people to be successful in New Zealand and in a global economy, and what is the theoretical and evidential basis for this advocacy?
- How does this advocacy align with the educational, social and economic outcomes of schooling specified in *The New Zealand Curriculum* and other high-level policy documents?
- What arguments and evidence link participation in arts education with the achievement of these desired outcomes?

This is the second stage of a two-part project carried out for the Ministry for Culture and Heritage by the New Zealand Council for Educational Research. The first part comprised a review of New Zealand and international research on the impacts and outcomes of arts learning on a range of educational, social, economic and other outcomes with a focus on school-aged learners (Bolstad, 2010). This synthesis draws and expands on Part 1 to address the questions above.

Chapter 2 discusses New Zealand's vision for its young people and this nation's social, cultural, economic and environmental future, as expressed in *The New Zealand Curriculum* (Ministry of Education, 2007a) and other educational policy statements.

Chapter 3 explores how the educational vision described in Chapter 2 intersects with high-level policy priorities expressed in statements of intent in other sectors (such as health, economic and social development, culture and heritage, research in science and technology, and the environment) regarding the knowledge, skills, attitudes and values that are seen as necessary for young people to be successful in New Zealand and in the world. It discusses six themes that recur across different sectors: 1) Creativity and innovation; 2) Strong identities and cultural values; 3) Wellbeing of individuals and communities; 4) Equity of positive outcomes for *all* New Zealanders; 5) A prosperous and sustainable knowledge-age economy; and 6) International citizens and contributors on a world stage. Statements about the nature of learning in the arts in *The New Zealand Curriculum* (Ministry of Education, 2007a) can be aligned with each of these themes.

Chapter 4 discusses arguments and evidence for the contributions of learning in the arts to achieving the national aspirations for New Zealand/New Zealanders, drawing key messages from a literature review of New Zealand and international research on the impacts and outcomes of arts learning for school-aged students (Bolstad, 2010). It identifies why a complex view is needed in

order to draw meaningful conclusions from the existing evidence base, and what this evidence base indicates about the contributions of the arts to the six aspirational themes for New Zealand/New Zealanders outlined in Chapter 3.

## 2. The educational vision for young New Zealanders

What is New Zealand's vision for its young people, and for this nation's social, cultural, economic and environmental future? How do we think education can support the achievement of this vision? This chapter discusses the vision statement, key competencies, principles and other aspects of *The New Zealand Curriculum* (Ministry of Education, 2007a), and how these and other New Zealand educational policy goals relate to international thinking about education for the 21st century.

### ***The New Zealand Curriculum's vision statement***

*The New Zealand Curriculum* (Ministry of Education, 2007a, p. 8) sets out a vision for young people:

- who will be creative, energetic, and enterprising
- who will seize the opportunities offered by new knowledge and technologies to secure a sustainable social, cultural, economic, and environmental future for our country
- who will work to create an Aotearoa New Zealand in which Māori and Pākehā recognise each other as full Treaty partners, and in which all cultures are valued for the contributions they bring
- who, in their school years, will continue to develop the values, knowledge, and competencies that will enable them to live full and satisfying lives
- who will be confident, connected, actively involved, and lifelong learners.

The vision statement identifies key ideas underneath each of the concepts in the last bullet point, as follows:

<b>Confident</b>	<b>Connected</b>	<b>Actively involved</b>	<b>Lifelong learners</b>
<ul style="list-style-type: none"><li>• Positive in their own identity</li><li>• Motivated and reliable</li><li>• Resourceful</li><li>• Enterprising and entrepreneurial</li><li>• Resilient</li></ul>	<ul style="list-style-type: none"><li>• Able to relate well to others</li><li>• Effective users of communication tools</li><li>• Connected to the land and environment</li><li>• Members of communities</li><li>• International citizens</li></ul>	<ul style="list-style-type: none"><li>• Participants in a range of life contexts</li><li>• Contributors to the wellbeing of New Zealand—social, cultural, economic, and environmental</li></ul>	<ul style="list-style-type: none"><li>• Literate and numerate</li><li>• Critical and creative thinkers</li><li>• Active seekers, users, and creators of knowledge</li><li>• Informed decision makers</li></ul>

## Where does this vision come from, and why does it matter?

This vision statement is the result of a process of development and deliberation amongst a wide range of stakeholders in education. It has been shaped by New Zealanders with our unique culture and history, and influenced by prominent international trends and thinking about education for the 21st century and beyond.

It is significant that this vision statement appears at the beginning of *The New Zealand Curriculum* (Ministry of Education, 2007a), and focuses on describing what kind of people we want our learners to *be*. In times past, curriculum or syllabus writers would not have thought to articulate a vision in these terms. Instead, curriculum and syllabus development for most of the 19th and 20th century was framed in terms of what students ought to *know* (and to a degree, what they should be able to *do* in order to demonstrate their mastery of particular knowledge). In the latter half of the 20th century, international thinking about education began to shift to a new paradigm, driven by an awareness of massive and ongoing social, economic and technological changes, and the exponentially increasing amount of human knowledge being generated as a result. International thinking began to seriously examine questions about the role and purposes of education in a world with an unprecedented degree of complexity, fluidity and uncertainty (Brady, 2008; Delors, 1998; Delors et al., 1996; Gilbert, 2005; Kress, 2008; Miller, 2003). Table 1 outlines some of the most significant international projects to address ideas about 21st century education.



Table 1 **Significant international projects to reconceptualise education for the 21st century**

**UNESCO Task Force on Education for the Twenty-first Century (<http://www.unesco.org/delors/>)**

In November 1991 the United Nations General Conference invited the Director-General “to convene an international commission to reflect on education and learning for the twenty-first century”. The International Commission on Education for the Twenty-first Century was formally established at the beginning of 1993, chaired by Jacques Delors. Financed by UNESCO and working with the assistance of a secretariat provided by the Organisation, the Commission was able to draw on the Organisation’s valuable resources and international experience and information, but was completely independent in carrying out its work and in preparing its recommendations. Significant publications: Delors (1998); Delors et al., (1996).

**OECD DeSeCo project (<http://www.deseco.admin.ch/>)**

In late 1997, the DeSeCo project (the acronym of Definition and Selection of Competencies: Theoretical and Conceptual Foundations) was launched by the OECD with the aim of providing a sound conceptual framework to inform the identification of key competencies, to strengthen international assessments and to help to define overarching goals for education systems and lifelong learning. The project was designed to bring a wide range of expert and stakeholder opinion together, to produce a coherent and widely shared analysis of which key competencies are necessary for coping with the manifold challenges of today’s world. The findings of DeSeCo’s multi-year research process are published in the final report *Key Competencies for a Successful Life and a Well-functioning Society* (Rychen & Salganik, 2003)

**Assessment and teaching of 21st century skills (ATCS) (<http://atc21s.org>)**

This international project was designed by a Task Force of personnel from Cisco, Intel and Microsoft, and launched at the Learning and Technology World Forum in London on 13 January 2009. It involves six founder countries: Australia, Finland, Portugal, Singapore, the UK and USA. The project aims to provide clear operational definitions of 21st century skills, solutions to technical psychometric problems that confront those seeking to develop tests of these skills, strategies for delivering assessments using ICT and classroom-based strategies for helping students develop the skills. The project will develop and test innovative assessment tasks as prototypes for use in the classroom. The prototypes and their allied strategies will be in the public domain and able to be used freely by others in development of assessment tasks or tests.

Projects such as those listed in Table 1 have considered how schooling might change to better match the changes that have taken place in society, how economies work and how employment is structured in the 21st century. It is worth noting that organisations driving each of these projects represent a diverse range of perspectives and purposes. For example, UNESCO’s mission is a humanist one: “to contribute to the building of peace, the eradication of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication and information”.<sup>1</sup> The OECD “is an inter-governmental organisation that provides the setting for democratic and market oriented countries to study and develop economic and social policies with the ultimate aim of maximising economic growth”<sup>2</sup> while the technology companies supporting the ATCS project each have their own corporate goals and philosophies about education, progress and development. Despite these different lenses, each project is generating similar conclusions about the nature of the challenges for learning in the 21st century, and what kinds of ideas need to underpin the redesign of educational thinking and practice as a result.

<sup>1</sup> See <http://www.unesco.org/new/en/unesco/about-us/who-we-are/introducing-unesco/>

<sup>2</sup> See <http://www.mfat.govt.nz/Trade-and-Economic-Relations/OECD/index.php>

Gilbert's (2005) book *Catching the Knowledge Wave?* has been influential in New Zealand educational thinking and provides a useful entry point into the ideas that the projects above have also addressed. She draws on a range of theories and evidence to argue that the 21st century has presented us with an entirely new way to think about "knowledge", and that this has profound implications for the way we organise schooling. In the past, knowledge was conceived of as something developed and known by experts, something that could be passed on from teacher to student, or manager to worker. Schools' job was to transmit this knowledge to students, and students' job (if they were capable) was to absorb this knowledge in preparation for their lives after school. These structures also assumed a certain degree of stability and predictability in the kinds of jobs and social roles that people could move into once they left school. Curriculum development was seen as the (relatively) straightforward task of determining which knowledge students would need for their future roles, and organising this knowledge "into logical sequences of curriculum units that can be taught using expository, step-by-step methods, and assessed in ways that produce apparently clear, unambiguous results" (Bolstad & Gilbert, 2008, p. 19).

However, in the 21st century, new knowledge is rapidly created every day. The kinds of jobs and social roles that people move into once they leave school are constantly evolving as a consequence of social, economic and technological developments, and an increasingly globalised, interconnected and interdependent world. In the 21st century, knowledge is described by some authors as being more like a verb than a noun, as something that *does* things, rather than being a thing in itself (Gilbert, 2005). Knowledge is the *process* of creating new knowledge. It is a product of "networks and flows" (Castells, 2000) coming into being through interactions and intersections on a "just-in-time" basis to solve specific problems as they emerge. In 21st century society, people who are able to do these things are seen as a key resource for economic—and social—development. This shift in social organisation is often referred to as the knowledge age, or a knowledge economy. In the 21st century, new *ideas* have as much (if not more) currency as physical goods, and new ideas are created in the spaces between people and their particular knowledge sets.

In a rapidly changing world, with knowledge *creation* being a prized commodity, it is no longer possible to accurately predict exactly which knowledge people will need to draw on as they move through life in the 21st century. For this reason it has been argued that students need, among other things, opportunities to build their sense of identity, become self-reliant, critical and creative thinkers, be able to use initiative, be team players, be able to manage the metacognitive and affective aspects of their learning and be able to engage in ongoing learning throughout their lives. There is a focus on the *process* of learning as much as the products of learning, and it is argued that students should learn by doing authentic tasks in real-world contexts, rather than carrying out exercises to accumulate facts or practise skills that they may or may not use in the future. Twenty-first century learning foregrounds core intellectual skills, such as creative and critical thinking, analysing, synthesising and problem solving, rather than assuming that these skills will be learnt through exposure to the traditional disciplines. As suggested in a UNESCO-funded report, education for the 21st century world must:

simultaneously provide maps of a complex world in constant turmoil and the compass that will enable people to find their way in it ... It is not enough to supply each child early in life with a store of knowledge to be drawn on from then on. Each individual must be equipped to seize learning opportunities throughout life, both to broaden her or his knowledge, skills, and attitudes, and to adapt to a changing, complex and interdependent world. (Delors et al., 1996, p. 85)

Delors et al. argued that education for the 21st century needs to be organised around four fundamental types of learning:

*Learning to know*, that is acquiring the instruments of understanding; *learning to do*, so as to be able to act creatively on one's environment; *learning to live together*, so as to participate and cooperate with other people in all human activities; and *learning to be*, an essential progression which proceeds from the previous three. (1996, p. 86)

The focus on *learning to be* foregrounds the development of learners' dispositions, capacities or competencies to deal with new situations and environments, including those with high degrees of complexity, fluidity and uncertainty. This is not to say that knowledge no longer matters, nor that school curriculum can be built without goals for students' knowledge development. Rather, 21st century education ideas suggest that our old ideas about what knowledge students need are no longer sufficient. Instead, as outlined above, it is argued that we need to adopt a much more complex view of knowledge, one that incorporates knowing, doing and being. In doing so, we need to rethink our ideas about how school learning can support students to develop in these ways.

## Key competencies

The ideas above are reflected in other parts of *The New Zealand Curriculum* (Ministry of Education, 2007a). For example, pages 12–13 describe five key competencies that students should be supported to develop through all stages of their learning: *thinking; using language, symbols, and texts; managing self; relating to others; and participating and contributing*. The *Curriculum* indicates that:

People use these competencies to live, learn, work, and contribute as active members of their communities. More complex than skills, the competencies draw also on knowledge, attitudes, and values in ways that lead to action ... The competencies continue to develop over time, shaped by interactions with people, places, ideas, and things. Students need to be challenged and supported to develop them in contexts that are increasingly wide-ranging and complex. (Ministry of Education, 2007a, p. 12)

New Zealand's key competencies have links to international thinking, influenced by an OECD project to define and select competencies (DeSeCo) around which curriculum development might occur across differing national contexts (see Table 1; also Hipkins, 2006; OECD, 2005; Rychen & Salganik, 2003). Foregrounding the key competencies underscores the idea of developing students' capacities in ways that can and should transfer and translate across multiple contexts and situations throughout a person's life. The competencies are inherently connected with knowledge,

but go beyond simple knowledge acquisition. Margaret Carr (2004) emphasises their strong *dispositional* focus. This focus draws attention to aspects of students' learning such as:

- recognising when it is relevant to draw on particular skills, knowledge and values (being ready)
- being motivated to use these to achieve the task at hand (being willing)
- knowing how to do so appropriately (being able).

While most educators would endorse the value of the key competencies and their relevance for students during and beyond their school years, this does not mean that schooling has traditionally focused on explicitly developing them. A key idea for 21st century learning is to shift away from thinking about these competencies developing *implicitly* as a by-product of students' exposure to learning in the disciplines, and instead, to think about shaping curriculum so that knowledge becomes the vehicle through which teaching for key competencies becomes the explicit focus of curriculum planning and implementation (Hipkins, 2006, 2009, 2010; Reid, 2006). This seemingly small shift in focus has rather profound implications for thinking about curriculum, pedagogy and assessment, as discussed in detail by Hipkins (2009, 2010).

## How do the vision, key competencies and other aspects of *The New Zealand Curriculum* fit together?

There are many other parts of *The New Zealand Curriculum* (Ministry of Education, 2007a) that could be viewed as responsive to the challenges for 21st century learning. Later chapters will comment on some of these additional parts of the curriculum, including the values, principles and essence statements for the learning areas (particularly the arts learning area, the major focus of this review), and how these align with goals for 21st century learning.

Figure 1 shows how all the different elements of *The New Zealand Curriculum*, including the vision statement and key competencies, fit together. A key point to notice is that key competencies and values sit alongside the learning areas (subsequent chapters will explore specific contribution of “the arts” learning area for achieving the *Curriculum's* vision).

The key competencies, values and learning areas are represented as flowing from the vision statement, and are underpinned by eight principles upon which all school curriculum should be built. While all of the values and principles are important, a few stand out as particularly relevant or linked to the “21st century learning” ideas and challenges discussed in this chapter. For example, the principles of “**Learning to learn:** The curriculum encourages all students to reflect on their own learning processes and to learn how to learn” and “**Future focus:** The curriculum encourages students to look to the future by exploring such significant future-focused issues as sustainability, citizenship, enterprise, and globalisation” (Ministry of Education, 2007a, p. 9), and the values of “**excellence**, by aiming high and persevering in the face of difficulties”, “**innovation, inquiry, and curiosity**, by thinking critically, creatively, and reflectively”, “**community and participation** for the common good” and “**ecological sustainability**, which

includes care for the environment” (Ministry of Education, 2007a, p. 10). These and other statements from the *Curriculum* will be revisited in the next chapter.

Figure 1 **A schematic view of *The New Zealand Curriculum* (reproduced from Ministry of Education, 2007, p. 7)**



## What else shapes New Zealand schooling practice?

As Figure 2 shows, *The New Zealand Curriculum* is only part of the complete picture of policy that shapes and directs school education.

Figure 2 **The Education Act and the curriculum** (reproduced from Ministry of Education, 2007, p. 43)



Amendments may be made within any of the components<sup>3</sup> shown in Figure 2 to reflect each elected government's policy priorities, and government agencies such as the Ministry of Education must demonstrate how their work programmes contribute to achieving current policy goals. For example, the Ministry of Education's current statement of intent (SOI 2010–2015) (Ministry of Education, 2010, p. 11) identifies the Government's two key goals: Economic growth that delivers greater prosperity, security and opportunities for New Zealanders; and Developing the skills to enable citizens to reach their full potential and contribute to the economy and society.

<sup>3</sup> For example, new national standards in numeracy and literacy were introduced as an amendment to the National Administrative Guidelines (NAG 2a).

The SOI then outlines how the Ministry's current priority outcomes are intended to contribute to meeting these goals.

There is a range of other education policy signals which indicate the purposes of school education in relation to New Zealand's (and young people's) future. For example, the National Education Goals (NEGs) talk about "... programmes which enable all students to realise their full potential as individuals, and to develop the values needed to become full members of New Zealand's society" (NEG 1), "Development of the knowledge, understanding and skills needed by New Zealanders to compete successfully in the modern, ever-changing world" (NEG 3) and "Respect for the diverse ethnic and cultural heritage of New Zealand people, with acknowledgment of the unique place of Māori, and New Zealand's role in the Pacific and as a member of the international community of nations" (NEG 10). While certain educational policy goals may rise above others as key priorities at different times, the education sector has a deep array of policy material which underpins and provides a rationale for its work. There are clear signals within this material about how education is intended to contribute to the future of New Zealand and young New Zealanders.

## Summary

*The New Zealand Curriculum* (Ministry of Education, 2007a) sets out a clear vision for young New Zealanders, framed in terms of "being" (as well as knowing and doing). This vision identifies what kinds of knowledge, attitudes, values and dispositions we think young people will need throughout their lives in order to be successful, healthy, happy and contribute to New Zealand's social, economic, cultural and environmental prosperity. Additional signals about New Zealand's educational vision can be found in other policy material, including the NEGs, National Administrative Guidelines (NAGs) and the Ministry of Education's current SOI.

The content and structure of *The New Zealand Curriculum* has strong connections with New Zealand and international thinking about the purposes of education in the 21st century world. A key underpinning idea is that 21st century education needs to prepare young people to confidently navigate their way through a world that is increasingly complex, interconnected and dynamic, with a range of new challenges. Educationalists argue that schooling systems of the past were not designed to educate for a world with this degree of challenge and change, and that we need to think carefully about what people will need to know and be able to do in order to have fulfilling and successful lives in this environment. A range of international projects—underpinned by different drivers (e.g., economic, cultural/social, technological)—have produced a wealth of material which unpacks these ideas in depth (e.g., Delors, 1998; Delors et al., 1996; Rychen & Salganik, 2003).





### 3. High-level aspirations for New Zealanders across sectors: How might learning in the arts contribute?

This chapter considers how New Zealand’s educational policy visions intersect with policy statements in other sectors, particularly regarding the knowledge, skills, attitudes and values that are seen as necessary for young people to be successful in New Zealand and in a global economy. It discusses five themes that recur across the policy aspirations of different sectors, and considers how these align with statements about arts learning from *The New Zealand Curriculum*.

#### **High-level aspirations for New Zealand/New Zealanders: Recurring themes across sectors**

New Zealand policy and vision statements in other sectors signal visions and aspirations for New Zealand/New Zealanders, and these are sometimes consistent with ideas from *The New Zealand Curriculum*’s vision statement. While each sector obviously has its own distinctive policy focuses, the tables below present six recurring themes that are prominent in *The New Zealand Curriculum* and also visible across different sectors. These are:

1. Creativity and innovation
2. Strong identities and cultural values
3. Wellbeing of individuals and communities
4. Equity of positive outcomes for *all* New Zealanders
5. A prosperous and sustainable knowledge-age economy
6. International citizens and contributors on a world stage.

The top half of each table gives relevant excerpts from the vision statement in the *The New Zealand Curriculum* and a variety of other government ministry SOIs. The bottom half includes relevant excerpts from the art learning area “essence statement” in *The New Zealand Curriculum*<sup>4</sup> (the full essence statement is given in Appendix A).

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<sup>4</sup> Each of the eight learning areas of *The New Zealand Curriculum* has a one-page essence statement which outlines the nature of the learning area, and articulates a rationale for why it is important for students to learn.

Table 2 **Theme 1: Creativity and innovation**

**Aspirational statements from a variety of sectors**

**Education**

[Young New Zealanders] who will be creative, energetic, and enterprising ... [Who are] resourceful ... enterprising and entrepreneurial. (Ministry of Education, 2007a)

**Culture and heritage**

Creativity fuels innovation, which is essential to shaping a modern economy. Through innovation we develop the intellectual property, design concepts, and new forms of delivery that provide jobs and income for New Zealand. Innovation breeds talent, skills and education, which in turn is reflected in productivity ... (Ministry for Culture and Heritage, 2010, p. 4)

**Māori development**

Late in 2007, we released our futures work, *Ngā Kaihanga Hou—For Māori Future Makers*, which considered the key drivers of future change in the global economy, and the investment priorities to position Māori to capitalise on future opportunities over the next twenty years. Key investment priorities identified as part of that work include ... fostering entrepreneurship; and fostering innovation. (Te Puni Kōkiri, 2010, p. 28)

**Excerpts from the arts learning area in *The New Zealand Curriculum* (Ministry of Education, 2007a, pp. 20–21)**

Learning in, through, and about the arts stimulates creative action and response by engaging and connecting thinking, imagination, senses, and feelings ...

... Through the use of creative and intuitive thought and action, learners in the arts are able to view their world from new perspectives ...

In the arts, students learn to work both independently and collaboratively to construct meanings, produce works, and respond to and value others' contributions. They learn to use imagination to engage with unexpected outcomes and to explore multiple solutions.

*Dance:* ... Dance is expressive movement that has intent, purpose, and form. In dance education, students integrate thinking, moving, and feeling.

*Drama:* ... Through purposeful play, both individual and collaborative, [students] discover how to link imagination, thoughts, and feelings. Drama expresses human experience through a focus on role, action, and tension, played out in time and space. In drama education, students learn to structure these elements and to use dramatic conventions, techniques, and technologies to create imagined worlds.

*Music/sound arts:* In music education, students work individually and collaboratively to explore the potential of sounds and technologies for creating, interpreting, and representing music ideas. As they think about and explore innovative sound and media, students have rich opportunities to further their own creative potential.

*Visual arts:* ... In visual arts education, students develop visual literacy and aesthetic awareness as they manipulate and transform visual, tactile, and spatial ideas to solve problems.

Table 3 **Theme 2: Strong identities and cultural values**

**Aspirational statements from a variety of sectors**

**Education**

[Young New Zealanders who are] positive in their own identity. (Ministry of Education, 2007a, p. 8)

[Young New Zealanders] who will work to create an Aotearoa New Zealand in which Māori and Pākehā recognise each other as full Treaty partners, and in which all cultures are valued for the contributions they bring. (Ministry of Education, 2007a, p. 8)

Māori students' educational success is critical to Aotearoa New Zealand's success. The strategic intent of *Ka Hikitia—Managing for Success* is 'Māori enjoying education success as Māori'. This embraces today's world where Māori live and contribute as Māori in te Ao Māori, Aotearoa New Zealand and the wider world. (Ministry of Education, 2007b, p. 11)

Ensuring Pasifika students and young people are present, engaged and achieving its shared responsibility. Pasifika people have multiple world views and diverse cultural identities. They are able to operate and negotiate successfully through spiritual, social, political, cultural and economic worlds. Success in education requires harnessing Pasifika diversity within an enabling education system that works for young people, their families and communities. This requires the education system, leadership, and curricula to start with the Pasifika learner at the centre, drawing on strong cultures, identities and languages. (Ministry of Education, 2009)

**Culture and heritage**

Stronger identity: New Zealanders value their culture as important to their identity ... A clear sense of identity defines New Zealand and helps us project ourselves on the world stage. An important foundation for identity is an understanding of New Zealand's heritage. (Ministry for Culture and Heritage, 2010, p. 4)

**Māori development**

Culture is the unique and distinguishing feature of Māori vis-à-vis non-Māori, and is the foundation for the key outcome of Māori succeeding as Māori, more secure, confident and expert in their own culture ... It is well understood that those who have a strong sense of cultural attachment and identity are better positioned to uptake wider opportunities; and that a strong and unique indigenous culture accrues significant benefits to the nation as a whole. (Te Puni Kōkiri, 2010, p. 32)

**Excerpts from the arts learning area in *The New Zealand Curriculum* (Ministry of Education, 2007a, pp. 20–21)**

The arts are powerful forms of expression that recognise, value, and contribute to the unique bicultural and multicultural character of Aotearoa New Zealand, enriching the lives of all New Zealanders.

... Arts education ... embraces toi Māori, valuing the forms and practices of customary and contemporary Māori performing, musical, and visual arts.

*Dance:* In dance education, students ... explore and use dance elements, vocabularies, processes, and technologies to express personal, group, and cultural identities, to convey and interpret artistic ideas, and to strengthen social interaction ...

*Drama:* ... As they perform, analyse, and respond to different forms of drama and theatre, [students] gain a deeper appreciation of their rich cultural heritage and language and new power to examine attitudes, behaviours, and values.

*Music/sound arts:* ... Music is a fundamental form of expression, both personal and cultural. Value is placed upon the musical heritages of New Zealand's diverse cultures, including traditional and contemporary Māori musical arts...

*Visual arts:* ... An understanding of Māori visual culture is achieved through exploration of Māori contexts. The arts of European, Pasifika, Asian, and other cultures add significant dimensions to New Zealand visual culture.

Table 4 **Theme 3: Wellbeing of individuals and communities**

**Aspirational statements from a variety of sectors**

**Education**

[Young New Zealanders] who, in their school years, will continue to develop the values, knowledge, and competencies that will enable them to live full and satisfying lives. (Ministry of Education, 2007a, p. 8)

[Young New Zealanders who are] contributors to the wellbeing of New Zealand—social, cultural, economic, and environmental. (Ministry of Education, 2007a, p. 8)

Community engagement: The curriculum has meaning for students, connects with their wider lives, and engages the support of their families, whānau, and communities. (Ministry of Education, 2007a, p. 9)

**Health**

Ensuring people can live longer, healthier and more independent lives is a core objective of society. Good physical and mental health provides people with the security and comfort needed to enjoy their lives and take advantage of all the opportunities available to them. Good health and the ability to live independently are also important drivers of socioeconomic success and provide a powerful means of eliminating social disadvantage and inequality by enabling people to realise their full potential. (Ministry of Health, 2010, p. 9)

**Culture and heritage**

Thriving communities: A thriving culture matters for our communities. Vibrant and diverse communities demonstrate the tolerance, shared values and freedom of expression that drive creativity and innovation. (Ministry for Culture and Heritage, 2010, p. 4)

**Social development**

[Our goals is] communities are better able to support themselves. (Ministry of Social Development, 2010b, p. 28)

**Excerpts from the arts learning area in *The New Zealand Curriculum* (Ministry of Education, 2007a, pp. 20–21)**

Arts education explores, challenges, affirms, and celebrates unique artistic expressions of self, community, and culture.

... By participating in the arts, students' personal wellbeing is enhanced. As students express and interpret ideas within creative, aesthetic, and technological frameworks, their confidence to take risks is increased ...

*Drama:* By means of the drama that they create and perform, students reflect and enrich the cultural life of their schools, whānau, and communities.

*Music:* Music is a fundamental form of expression, both personal and cultural ... By making, sharing, and responding to music, students contribute to the cultural life of their schools, whānau, peer groups, and communities.

*Visual arts:* In visual arts education, students ... explore experiences, stories, abstract concepts, social issues, and needs, both individually and collaboratively.

Table 5 **Theme 4: Equity of positive outcomes for all New Zealanders**

**Aspirational statements from a variety of sectors**

Education

High expectations: The curriculum supports and empowers all students to learn and achieve personal excellence, regardless of their individual circumstances. (Ministry of Education, 2007a, p. 9)

Inclusion: The curriculum is non-sexist, non-racist, and non-discriminatory; it ensures that students' identities, languages, abilities, and talents are recognised and affirmed and that their learning needs are addressed. (Ministry of Education, 2007a, p. 9)

Economic development

Foster[ing] economic development and prosperity for all New Zealanders. (Ministry of Economic Development, 2010, p. 6)

Māori development

All New Zealanders want to have good health, be well educated, live in a healthy environment, have adequate housing, have access to meaningful employment, feel secure, have their culture accessible and utilised by themselves and valued by others, and enjoy a state of well being. Our interest in all of these areas is to work closely with agencies that have the primary responsibility for these outcomes to ensure that outcomes for Māori are equitable, and enable them to fulfil their aspirations and realise their own potential. (Te Puni Kōkiri, 2010, p. 14)

Health

**Good health and the ability to live independently are also important drivers of socioeconomic success and provide a powerful means of eliminating social disadvantage and inequality by enabling people to realise their full potential. (Ministry of Health, 2010, p. 9)**

**Excerpts from the arts learning area in *The New Zealand Curriculum* (Ministry of Education, 2007a, pp. 20–21)**

The arts are powerful forms of expression that recognise, value, and contribute to the unique bicultural and multicultural character of Aotearoa New Zealand, enriching the lives of all New Zealanders.

In the arts, students learn to work both independently and collaboratively ... and respond to and value others' contributions.

(Also see the statements excerpted in Theme 3 above.)

Table 6 **Theme 5: A prosperous and sustainable knowledge-age economy**

**Aspirational statements from a variety of sectors**

**Education**

[Young New Zealanders] who will seize the opportunities offered by new knowledge and technologies to secure a sustainable social, cultural, economic, and environmental future for our country. (Ministry of Education, 2007a)

**Economic development**

Growing the economy in order to deliver greater prosperity, security, and opportunities to all New Zealanders. (Ministry of Economic Development, 2010, p. 13)

**Environment**

A prosperous New Zealand where a healthy environment enhances social and economic wellbeing. (Ministry for the Environment, 2010, p. 4)

**Research, science and technology**

Our commitment remains to invest in excellent [research, science, and technology] that will contribute to growing the economy to deliver greater prosperity to all New Zealanders. (Foundation for Research, Science & Technology, 2010, p. 3)

**Excerpts from the arts learning area in *The New Zealand Curriculum* (Ministry of Education, 2007a, pp. 20–21)**

Specialist studies enable students to contribute their vision, abilities, and energies to arts initiatives and creative industries ...

*Music:* Some will go on to take courses in musicology, performance, or composition. These may be steps on the way to music-related employment.

Table 7 **Theme 6: International citizens and contributors on a world stage**

**Aspirational statements from a variety of sectors**

**Education**

[Young New Zealanders who will be] international citizens. (Ministry of Education, 2007a, p. 8)

Future focus: The curriculum encourages students to look to the future by exploring such significant future-focused issues as sustainability, citizenship, enterprise, and globalisation. (Ministry of Education, 2007a, p. 9)

**Foreign affairs and trade**

Our ability to achieve our foreign and trade policy goals rests on the quality of our relationships with other countries, and our ability to influence them to act in a way that supports New Zealand's interests. In a constantly shifting global environment, the challenge for the Ministry is to develop a set of relationships that provides New Zealand with continuing influence across a range of possible futures. (Ministry of Foreign Affairs and Trade, 2010, p. 12)

**Environment**

It is ... critical to our prosperity that New Zealand maintains an international reputation for a healthy and well-managed environment. Being smarter, more innovative and more sustainable in the use of natural resources will protect the environment for future generations and enhance New Zealand's point of difference with trading competitors. (Ministry for the Environment, 2010, p. 14)

**Culture and heritage**

Thriving communities: A thriving culture matters for our communities. Vibrant and diverse communities demonstrate the tolerance, shared values and freedom of expression that drive creativity and innovation. (Ministry for Culture and Heritage, 2010, p. 4)

**Excerpts from the arts learning area in *The New Zealand Curriculum* (Ministry of Education, 2007a, pp. 20–21)**

*Indirect statements that could contribute to this aspiration include:*

Specialist studies enable students to contribute their vision, abilities, and energies to arts initiatives and creative industries ...

...Through the use of creative and intuitive thought and action, learners in the arts are able to view their world from new perspectives ...

The arts are powerful forms of expression that recognise, value, and contribute to the unique bicultural and multicultural character of Aotearoa New Zealand, enriching the lives of all New Zealanders.

As the tables above show, it is possible to find intersections between New Zealand's educational vision and statements from other policy sectors. Furthermore, it is possible to align the different vision statements with various *Curriculum* statements about learning in the arts. However, while such alignments can be identified, in reality it is relatively uncommon for other sectors' statements of intent to specifically identify education's contribution to the achievement of their policy objectives. For example, Table 8 shows the number of times words such as "education", "knowledge", "learning", "skills" and "training" occur in various SOIs from the past few years. Where education is mentioned, explanations of its contributions are generally vague, and do not refer to *The New Zealand Curriculum* nor other specific areas of educational policy or practice. Education/learning/training thus seems to be assumed to be "good" for New Zealanders, but it is not always spelt out exactly how or why, nor what *kinds* of educational experiences might best support various policy aspirations within each sector.

Table 8 **Occurrences of the words “education/ing”, “learn(ing)”, “knowledge”, “training” and “skill(s)” in recent SOIs for selected ministries<sup>5</sup>**

Ministry	Keyword	Current SOI (2010)	Prior SOI (2008/2009)	Difference in number of occurrences between 2008/09 and 2010
Economic Development	Knowledge	13	22	-9
	Skill(s)	14	36	-22
	Educate*	14	16	-2
	Learn*	0	4	-4
	Training	1	2	-1
Research, Science and Technology (MoRST)	Knowledge	5	11	-6
	Skills	0	2	-2
	Educate*	3	1	+2
	Learn*	0	0	0
	Training	0	0	0
Social Development	Knowledge	2	4	-2
	Skill(s)	21	12	+9
	Educate*	18	23	-5
	Learn*	9	6	+3
	Training	34	13	+21
Foreign Affairs and Trade	Knowledge	6	15	-9
	Skill(s)	6	12	-6
	Educate*	7	8	-1
	Learn*	1	5	-4
	Training	0	7	-7
Culture and Heritage	Knowledge	0	0	0
	Skill(s)	4	2	+2
	Educate*	5	0	+5
	Learn*	0	0	0
	Training	0	1	-1
Health	Knowledge	3	0	+3
	Skill(s)	8	6	+2
	Educate*	11	5	+6
	Learn*	0	0	0
	Training	19	15	+4

<sup>5</sup> The following methodology was used for the creation of Tables 8, 9, 10 and 11. The full text reader “search” function was used to search for keywords in PDF versions of each SOI. A visual check of search hits was made to eliminate any spurious hits from the totals listed above (e.g., “acknowledge” for the search keyword “knowledge, or “constraining” for the search keyword “training”).



## Expansive or contracted aspirations? Changes in focus over time

The last column in Table 8 indicates the difference in the number of times each keyword appears in SOIs from 2010 compared to 2009/09 (whichever was the date of publication of the next most recent SOI). This is only a crude indicator, but shows how the policy focus on particular ideas and areas can expand and contract over time depending on national and international policy climates and how government priorities are configured and expressed. Tables 9, 10, and 11 repeat the same exercise for clusters of words linked to an international focus, talent/innovation focus and a sustainability/environment/culture focus. Two patterns can be seen in these tables. First, there has been a tendency in the past few years towards less mention of concepts related to “global/international”, New Zealanders’ talents, creativity and entrepreneurship, and environment and sustainability. Second, many of the keywords in these tables are consistently low across sectors and time (e.g., “talent”, “creative/creativity”, “entrepreneurship”).

Table 9 **Occurrences of the words “world”, “global” and “international” in selected SOIs**

Ministry	Keyword	Current SOI (2010)	Prior SOI (2008/09)	Difference in number of occurrences between 2008/09 and 2010
Economic Development	World <sup>6</sup>	25	53	-28
	Global*	6	29	-23
	International*	44	72	-28
Research, Science and Technology (MoRST)	World	1	0	+1
	Global*	9	6	+3
	International*	18	14	+4
Foreign Affairs and Trade	World	25	38	-13
	Global	32	89	-57
	International	100	149	-49
Culture and Heritage	World	1	1	0
	Global	0	0	0
	International	7	19	-12

Note: \* indicates a word with multiple stems (e.g., international/internationally/internationalised/internationalising etc.).

<sup>6</sup> This count excludes references to the “Rugby World Cup”.

Table 10 **Occurrences of the words “talent”, “innovative/ion” and “creative/creativity” in selected SOIs**

Ministry	Keyword	Current SOI (2010)	Prior SOI (2008/2009)	Difference in number of occurrences between 2008/09 and 2010
Economic Development	Talent	1	5	- 4
	Innovat*	33	99	- 66
	Creativ*	0	5	- 5
	Entrepreneur*	0	5	- 5
Research, Science and Technology (MoRST)	Talent	1	2	- 1
	Innovat*	14	6	+ 8
	Creativ*	0	1	- 1
	Entrepreneur*	0	2	- 2
Social Development	Talent	4	0	+4
	Innovat*	10	1	-9
	Creativ*	0	1	-1
	Entrepreneur*	0	0	0
Foreign Affairs and Trade	Talent	0	0	0
	Innovat*	2	3	-1
	Creativ*	1	0	+1
	Entrepreneur*	1	0	+1

Note: \* indicates a word with multiple stems (e.g., International/internationally/internationalised/internationalising etc.).

Table 11 **Occurrences of the words “sustainable/sustainability”, “environment” and “culture” in selected SOIs (Note: these terms tend to be used in a variety of ways, thus the contextual meaning of the words may vary widely)**

Ministry	Keyword	Current SOI (2010)	Prior SOI (2008/09)	Difference in number of occurrences between 2008/09 and 2010
Economic Development	Sustain*	5	60	-55
	Environ*	33	85	-50
	Cultur*	3	1	+2
Research, Science and Technology (MoRST)	Sustain*	1	2	-1
	Environ*	10	11	-1
	Cultur*	0	0	0
Social Development	Sustain*	6	2	+4
	Environ*	11	13	-2
	Cultur*	4	1	+3
Foreign Affairs and Trade	Sustain*	27	37	-10
	Environ*	34	51	-17
	Cultur*	9	11	-2
Culture and Heritage	Sustain*	13	14	-1
	Environ*	8	12	-4
	Cultur*	205	175	+30

Note: \* indicates a word with multiple stems (e.g., international/internationally/internationalised/internationalising etc.).

## Cross-sectoral initiatives to support shared goals through education

While the analysis above (particularly Table 8) suggests education is not always an explicit focus or priority for other sectors, some initiatives have involved the Ministry of Education collaborating with other ministries and agencies to achieve joint goals through educational initiatives. Three examples are briefly outlined in Table 12. Aside from these explicit cross-sectoral partnerships, there are other examples of educational projects and initiatives funded by various government sectors with the aim of supporting policy objectives relevant to those sectors. (For example, see Table 13.)

Table 12 **Cross-sectoral partnerships between the Ministry of Education and other sectors**

Example	Collaborating agencies
<p><b>The Education for Enterprise Regional Clusters Initiative (E4E)</b></p> <p>This initiative aimed to support schools in embedding “enterprising attributes” across the curriculum, and develop resources and provide professional development for teachers in E4E. An evaluation of the initiative (Bolstad, Roberts, &amp; McDowall, 2010) noted that E4E, like other cross-curricular and future-focused education approaches, presented an opportunity to change the status quo regarding relationships between schools, businesses and communities.</p>	<p>Ministry of Education New Zealand Trade and Enterprise (NZTE) The Tindall Foundation</p>
<p><b>Fruit in Schools and Mission-On</b></p> <p>Fruit in Schools (FIS) was a school-based initiative that was part of the Ministry of Health’s strategy to improve health outcomes, and the initiative was later complemented by the Mission-On campaign, a key initiative launched in 2006. Mission-On was developed in collaboration between the Ministries of Health, Education, Youth Development and SPARC, and comprised 10 initiatives designed to improve the health of young people.</p>	<p>Ministry of Education Ministry of Health Sport and Recreation New Zealand (SPARC)</p>
<p><b>Inter-Agency Plan for Conduct Disorder/Severe Antisocial Behaviour 2007–12</b></p> <p>A six-year approach to improve Government’s response to the management and treatment of children and young people with conduct disorder/severe antisocial behaviour. The Plan has been jointly developed by the agencies and includes a framework for expanding and redesigning some existing specialist behavioural services, as well as measures to support better co-ordinated services and evidence-based decision making in the longer term.</p>	<p>Ministry of Social Development Ministry of Health Ministry of Education Ministry of Justice</p>

Table 13 **Educational initiatives supported by noneducation sectors**

Example	Funding Ministry
<p><b>NZHistory Classroom</b></p> <p>The Classroom is a dedicated space for teachers and students within the Ministry for Culture and Heritage’s NZHistory website, providing resources, ideas, activities and discussion forums to support history teaching and learning.</p>	<p>Culture and Heritage</p>
<p><b>Science learning hub and Biotech learning hub</b></p> <p>These provide online resources for science and technology and biotechnology learning, developed by teachers and educators in collaboration with New Zealand scientists.</p>	<p>Research, Science, and Technology</p>
<p><b>Services for Young People Fund</b></p> <p>Funding for community-based services for young people aged 12–24 in New Zealand. These services provide young people with opportunities to connect with their community, gain confidence and learn new skills. This includes contributing funding to initiatives that commonly occur in (or are supported by) schools, such as Duke of Edinburgh’s Hillary Award, Stage Challenge, Young Enterprise Scheme and Outlook for Someday.</p>	<p>Youth Development</p>
<p><b>What’s the plan, Stan?</b></p> <p>This resource [promotes emergency preparedness in primary and intermediate schools by providing teachers and students with the knowledge and skills to act in a safe manner when a disaster occurs.]</p>	<p>Civil Defence and Emergency Management</p>

## Summary

*The New Zealand Curriculum's* vision provides an expansive view of the future of New Zealand/New Zealanders and connects both explicitly and implicitly with a wide range of explicit policy goals across many sectors. These goals encompass a wide range of desired outcomes, including people's individual health and wellbeing, the wellbeing of communities, the need to support innovation, enterprise, research and development for economic prosperity, strengthening peoples' identities as New Zealanders and as members of particular cultural and ethnic groups, citizens of the world, and the development of sustainable environmental practices. Educational policy clearly indicates that schooling ought to support *all* of these goals and more, and in some cases cross-sectoral initiatives have provided linked support for curriculum and pedagogical approaches to these ends. Even in the absence of explicit alignments, it is possible to identify how statements from *The New Zealand Curriculum* and other educational policy might connect with wider policy aspirations in various sectors. However, in reality, cross-sectoral alignments and clear articulations of the contributions of education are patchy.

This analysis has shown that education *in general* is rarely identified as an explicit tool for reaching policy goals in other sectors' SOIs. This is an interesting finding in itself. However, the focus of this synthesis is on how *learning in the arts* might contribute to the achievement of New Zealand's aspirational outcomes. This chapter has shown how excerpts from the description of the arts in *The New Zealand Curriculum* can be positioned in relation to six big-picture aspirations for New Zealand/New Zealanders. However, simply *saying* that the arts can contribute is not enough. The chapters that follow discuss research evidence and theoretical arguments from New Zealand and international literature about the contributions of learning in the arts across these and other important areas.

## 4. The potential contribution of learning in the arts to achieving New Zealand's aspirations

This chapter discusses arguments and evidence for the contributions of arts learning to achieving each of the six themes for New Zealand's national aspirations identified in Chapter 3. The first part of the chapter discusses the complexities for researching the outcomes of learning and engagement in the arts. The second part of the chapter outlines what the research *can* say about the contributions of arts learning and participation in relation to the six themes.

### **Recognising the complexity of research on arts learning and participation**

It is important to understand the extent to which various claims about the contribution of learning in the arts to achieving bigger-picture national aspirations can or cannot be conclusively demonstrated with existing research. Challenges for researching the outcomes of learning and participation in the arts include defining *which* outcomes are being studied, for *whom* and in which contexts. Table 14 illustrates some of the common variables in studies reviewed for this project. The breadth of these variables means that conclusions about the outcomes of learning and participation in the arts cannot be reduced to a simple set of causes and effects. Rather, a complex view is required.

Table 14 **Variables in research focuses regarding the outcomes of learning and participation in the arts**

Whose arts participation?	What kinds of arts participation?	What kinds of outcomes?
<p>School-aged students learning in the arts:</p> <ul style="list-style-type: none"> <li>• as part of their curriculum programmes</li> <li>• as extracurricular programmes in school</li> <li>• in nonschool settings (e.g., community programmes)</li> </ul> <p>Communities (e.g., cultural communities, neighbourhood groups)</p> <p>Elderly people</p> <p>People in prisons</p> <p>Youth “at risk”</p> <p>People with health or disability issues</p> <p>All the inhabitants of a city/region/country</p>	<p>Learning within a particular arts discipline as part of the curriculum (e.g., visual art, music, drama, dance)</p> <p>Participating in a multi-arts activity (e.g., staging a school musical)</p> <p>Learning in arts-infused curriculum contexts (e.g., where multiple disciplines including arts are combined, such as an arts-infused science project)</p> <p>Participating in a community arts project</p> <p>Being a patron/audience member for arts performances or exhibitions (e.g., choosing to spend discretionary income on arts activities)</p>	<p>Academic outcomes:</p> <ul style="list-style-type: none"> <li>• achievement in arts</li> <li>• achievement in other curriculum areas (e.g., reading, writing)</li> <li>• achievement of cognitive skills with multiple applications (e.g., spatial reasoning, ability to take multiple perspectives etc.)</li> </ul> <p>Social outcomes for individuals (e.g., reduced antisocial behaviour, strengthened sense of positive identity, better physical or mental health)</p> <p>Social outcomes for groups/communities (e.g., greater social cohesion, more proactive communities, reduced crime)</p> <p>Cultural outcomes (e.g., increased pride in cultural identity, greater public valuing of the arts)</p> <p>Economic outcomes (e.g., increased GDP, more jobs created)</p>

While initial review activities for this project (Bolstad, 2010) focused on school-aged students, studies of social, cultural and economic outcomes of arts learning and participation often involve other populations, including those indicated in column 1 in Table 14 above. Determining *which* arts learning is to be the focus also introduces further complexity. For example, even if the focus population is school students learning within a specific discipline such as music, what kind(s) of music learning might this be? Students learning to listen to and appreciate music? Or learning to play music? Or learning to compose music? If it is the latter, does it involve students composing a piece of music individually or collaboratively? It is important to be able to pool findings from across many studies of arts learning in many contexts, in order to draw general conclusions about what kinds of learning outcomes can typically be expected from engagement with “the arts”. However, it is also important to recognise the diversity of contexts for people’s involvement with the arts, and how these are likely to influence outcomes.

The final challenge is to define what kinds of outcomes are the research focus. The literature review suggests at least two common approaches to research on the benefits of arts learning and arts participation. The first approach seeks to identify the benefits of arts education *only* in terms of non-arts outcomes (the “instrumentalist” approach). The second approach focuses on learning

benefits “intrinsic” to the arts (though these benefits are generally also argued to have flow-on effects to other domains). Two examples of instrumentalist approaches are:

- a study of the impacts of music education on students’ reading scores in a standardised test of English
- a study of how much a new performing arts centre would add to a city’s wealth, compared with a new sports stadium.

These approaches are “instrumentalist” in the sense that the outcome of interest a) is not *inherently* connected with the arts or arts learning, and b) could potentially be achieved through some other, non-arts intervention. While the educational research literature includes many studies of this kind (e.g., looking at how arts learning affects students’ academic scores in a range of curriculum areas), many commentators critique this approach on the grounds that it treats arts learning/participation as a means to an end. This is a risk for the arts if it can be shown that those ends could be achieved as effectively or more effectively through other means.

By contrast, approaches that include a focus on outcomes that are “intrinsic” to the arts (or particular arts disciplines) begin from the premise that arts learning/participation can lead to outcomes that are inherently valuable within an arts paradigm. An example might be development of the ability to take ideas and reinterpret and express these in a creative way (through dance, music, drama or visual arts, for example). In this case, pertinent questions to ask are: To what extent are these “arts-valued” outcomes *also* valuable in other contexts? To what extent might learning in and through the arts enable these kinds of outcomes to be transferred into other domains, and what kinds of evidence might support such a claim? And, finally, what is the mechanism through which these transfer or cross-fertilising effects occur, and can this information help us to design arts learning experiences that are more likely to lead to these outcomes?

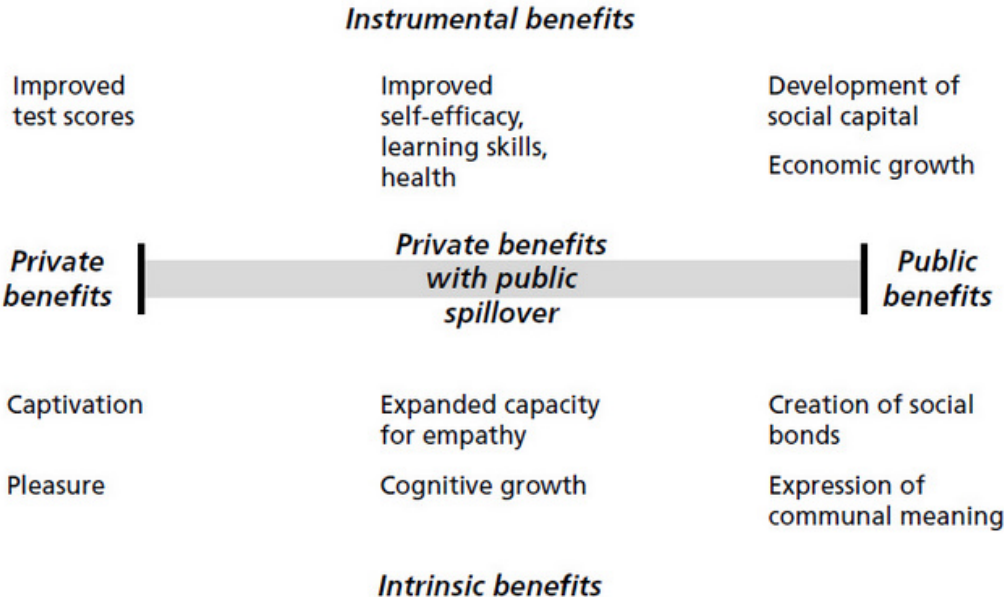
## Integrating “benefits of the arts” studies into models for policy and research

The authors of many large international reviews argue that policy and research approaches need models that integrate the “intrinsic” and “instrumental” benefits *and* provide a framework for understanding how personal benefits can accrue and spill over into public benefits in social, cultural and economic terms. These models suggest how arts learning experiences can contribute to long-term arts participation, and in turn, to the various personal and collective benefits that can accrue. Both McCarthy et al. (2004) and Guetzkow (2002) suggest models that link together the personal benefits and community-level benefits of engagement with the arts, integrating both “instrumentalist” and “intrinsic” perspectives on the value of the arts involvement/arts learning. McCarthy et al.’s and Guetzkow’s frameworks are discussed in further detail in Bolstad (2010), but to briefly summarise: McCarthy et al.’s (2004) diagram below shows instrumental benefits on top and intrinsic benefits on the bottom, both arranged along a continuum from private to public. On the private end of the scale are benefits primarily of value to individuals. On the public end are



benefits primarily of value to the public—that is, to communities of people or to society as a whole. In the middle are benefits that both enhance individuals’ personal lives and have a desirable spillover effect on the public sphere.

Figure 3 **Framework for understanding the benefits of the arts (reproduced from McCarthy et al., 2004, p. xiii)**



The literature review that preceded this report (Bolstad, 2010) mainly focused on research looking at school-aged students, and much of this research has investigated outcomes that would sit on the left (private benefits) and middle (private benefits with public spillover) of McCarthy et al.’s continuum above. However, a growing body of research is exploring the right side of the continuum, looking at public benefits that accrue from the arts. As identified in Bolstad (2010), this includes research on the social outcomes of arts learning and participation at the individual and community level, and studies of the economic contributions of the arts and creative sectors. As a number of reviewers have identified (Guetzkow, 2002; Jermyn, 2001; McCarthy et al., 2004) each of these areas is methodologically complex, and it is very uncommon to find longitudinal research into these effects and outcomes. However, some interesting studies are emerging, particularly in relation to ideas about how the arts can contribute to a population’s social cohesion, social capital and “creative capital”, the latter argued to be a useful predictor of growth, productivity and other desirable social (including noneconomic) outcomes (e.g., Florida, 2002; Florida & Mellander, 2008; Marlet & van Woerkens, 2004).

## Existing research in relation to the six themes for New Zealand's national aspirations

Keeping in mind the research complexities discussed above, this section synthesises existing research about the conditions and mechanisms by which arts learning and participation is likely to contribute to the six aspirational themes for New Zealand identified in Chapter 3.

### Theme 1: Creativity and innovation

#### *What does it mean?*

The terms “creativity” and “innovation” each have multiple meanings. Banaji, Burn, and Buckingham (2006, p. 10) identify at least nine “rhetorics of creativity”, emerging from “different theories of learning, different contexts, different artistic traditions, different academic or quasi-academic traditions, and different policy contexts”.<sup>7</sup> Some perspectives locate creativity strongly in an artistic tradition (for example, seeing creativity as the domain of individual artists’ “creative geniuses”). Others decouple notions of creativity from a particular link with arts and culture, describing it more broadly as “the ability to cope effectively with changing life in the 21st century” and using “possibility thinking” to find imaginative solutions for all kinds of life challenges (Craft, 2000, cited in Banaji et al., 2006). Some rhetorics position creativity as an individual good, while others consider it a social or economic good, emphasising the collective benefits to communities and nations resourced with creativity. These diverse perspectives raise many (not surprisingly, rhetorical) questions: “to what extent is creativity seen as arts-based and to what extent is it linked to all domains of human activity? Is creativity primarily individual or is it always a collective endeavour? How does creativity connect with social empowerment?” (Banaji et al., 2006, p. 35). The answers to these questions are debated, but the variety of standpoints on creativity is significant for the purposes of this review, because each leads to different perspectives about how (and why) education in general, and arts education in particular, might foster creativity. Similarly, innovation is valued for a range of reasons, perhaps most commonly due to its links to economic growth and increased standards of living (Knudsen, Florida, & Stolarick, 2005). Because the literature on innovation tends to be linked with economics rather than education, the section below focuses mainly on concepts of creativity.

#### *What does the research say?*

Reviewing literature about arts education and creativity from a UK perspective, Fleming (2010) notes a shift away from ideas about creativity as the exclusive province of the arts, towards more contemporary perspectives which highlight “the importance of creativity across all subjects but also signals that the arts are about more than just creativity” (p. 59). Within the arts curriculum, Fleming identifies a “broad movement from a focus primarily on creative self-expression and making to a more inclusive view of the arts which embodies making, responding, performing and

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<sup>7</sup> The term “innovation” could also be unpacked into a variety of discourses.

appraising, [and] this corresponds with a greater emphasis on cognition rather than just the development of feeling” (p. 56). This trend has led to a growing interest in research that unpacks the development of creative and critical thinking through the arts, and in some cases, research to identify whether creative thinking in the arts transfers to other learning and life contexts.<sup>8</sup> It is beyond the scope of this synthesis to identify all studies that have explored the intersections between “creativity” and “arts learning”; the studies discussed below are simply indicative of a much larger field. Notwithstanding the knotty question of how to define “creativity”, key research areas include:

- the extent to which arts learning can be shown to support the development of students’ creativity
- to extent to which students’ arts learning prioritises and foregrounds the development of creativity
- whether the development of learners’ creativity through arts learning has a flow-on effect to other contexts.

Different studies have explored these areas using different perspectives and measures. For example, studies such as Burton, Horowitz, and Abeles (1999) have found significant relationships between rich in-school art programmes and creative, cognitive and personal competencies. Students in “high-arts” groups performed better than those in “low-arts” groups on measures of creativity, fluency, originality, elaboration and resistance to closure, as measured in standardised tests of creative thinking. However, other studies have not been able to show measurable quantitative gains in student creativity as a result of arts learning experiences. These mixed findings could be attributed to different *kinds* of arts learning experiences being more or less conducive to supporting creative thinking, or to the difficulty of evaluating creativity as a generic competency using standardised measures. Some qualitative studies shed light on *why* particular kinds of arts learning might support creative thinking. For example, both Heath (1999) and Wolf (1999) found that youth in arts-based programmes had many opportunities to express their ideas and engage with others’ ideas, particularly when they were collaborating to devise an original piece or performance. As Heath described it, these students had more opportunity to ask (and to respond to) “what if?” questions, and she claims that “this abundance and intensity of practice for these types of language uses is rarely available to them in any other setting” (p. 25).

Overall, the literature suggests particular pedagogical intentions and conditions are needed to cultivate students’ creativity, whether in arts or other curriculum contexts. The extent to which arts teaching in New Zealand provides these conditions is an open question, but a few small New Zealand studies suggest that they are not always foregrounded. For example, Fraser et al.’s (2007) case studies of arts teaching in 10 primary school classrooms found there was an emphasis on teaching of practical knowledge, with minimal attention or time given to the teaching of artistic idea development and structuring. Another small study by Holland and O’Connor (2004) found

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<sup>8</sup> However, some of the problems associated with research on “transfer of learning” are discussed in Bolstad (2010).

that arts teaching in three classes they studied focused on the task-oriented aspects of learning such as generating and applying, and while there was a significant level of reflection and refinement, the researchers saw few examples of teaching that was successful in getting students to make connections beyond the technical or aesthetic. However, as identified in Bolstad (2010), there are many gaps in the New Zealand arts education literature, and students in New Zealand schools may well be experiencing conditions and contexts that produce creative and generative thinking in many arts-related school activities. Current gaps include a paucity of research into student learning in co-curricular programmes such as the Smokefree Stage Challenge, or Play It Strange, for example.

The question of the extent to which arts learning might imbue learners with capacities for creativity and innovation that “transfer” to other domains of learning and life is compelling, but problematic from a research point of view, as discussed in Bolstad (2010). Burton et al.’s (1999) study suggests what is critical is not that capacities and dispositions transfer *from* the arts *to* other subject areas, “but that they are exercised broadly across different knowledge domains ...” (p. 45). They suggest the arts are better thought of as “curriculum partners with other subject disciplines in ways that will allow them to contribute their own distinctive richness and complexity to the learning process as a whole” (p.45). Some studies actually focus on the learning outcome of “arts-integrated” approaches, where the arts approaches are embedded into learning experiences designed with both arts and non-arts curriculum learning intentions (Catterall & Waldorf, 1999; Coleman, 2010; Fogg & Smith, 2001; Heath & Wolf, 2005; Kempe, 2001).

To summarise:

- There are many different ways to define “creativity” and “innovation”.
- The literature suggests that arts learning *can* be linked with the development of creative capabilities, and that some approaches to arts teaching and learning are more likely than others to create conditions that enable students to engage in creatively producing, appraising and responding to art.
- These pedagogical approaches can also occur in other curriculum contexts, and it is fruitful to think about how the arts can be partnered with other curriculum areas in ways that allow each to contribute their own distinctive richness and complexity to the learning process.

## Theme 2: Strong identities and cultural values

### *What does it mean?*

Like “creativity”, the concepts of “culture” and “identity” can be interpreted in multiple ways. While the arts is strongly associated with culture, this can connote anything from arts-based expressions of any culture’s heritage, to the idea of “high arts” as a gateway to an elitist circle of “high culture”. The idea of “identity” is similarly multifaceted: it can be framed as something belonging to individuals, or something that indicates the individual’s relationship with (a) greater

collective(s), as in the Ministry for Culture and Heritage's statement that "New Zealanders value their culture as important to their identity ..." (Ministry for Culture and Heritage, 2010, p. 4).

Modernist perspectives tended to emphasise culture and identity as reasonably stable and unified. However, postmodern perspectives emphasise notions of pluralism, both in terms of social and cultural pluralism, and identities (rather than identity). From this perspective, people negotiate their way through a world of cultures, where "culture" is something that can also be fluid, and hold multiple—sometimes even conflicting—identities which integrate experiences and heritages from multiple sources. However culture and identity are defined, there is no doubt that the arts are consistently viewed as having an important role both as markers and expressions of identity and culture, and as touchstones for people to connect with their own and others' identities and cultures. As well as learning about their own and others' cultural heritage through the arts, students can experience, perform, explore and re-mix different identities, drawing from their own and others' cultural traditions and values. The research literature discussed below highlights some of the ways the links between the arts education, culture and identity have been explored.

### *What does the research say?*

A recurring theme in the New Zealand literature relates to the arts as a mechanism for engagement, empowerment and wellbeing for students from particular cultural backgrounds. Whitinui (2007), Goodhew (2004) and Paenga (2008) have looked at involvement and outcomes for Māori students participating in kapa haka, for example, while Coleman's (2010) study looked at the use of process drama as a pedagogy in social studies for engaging Pasifika boys. Each of these studies unpacks the historical, social, cultural and political barriers to those students' engagement and success in the current education system, and researchers commonly argue the need to recognise and challenge mismatches between mainstream (Eurocentric) school culture and the cultural identities of Māori and/or Pasifika (acknowledging of course the complex issues of identity for students in these groupings). These studies tend to conclude that significant changes are needed in the way educators think about addressing and supporting the educational needs and aspirations of these and other students from different cultural backgrounds.

A number of New Zealand researchers advocate the need for "multicultural pedagogies" in arts education. Grierson (2001, p. 45) argues that "it behoves educators in the arts to engage critically with 'the political' ... in order to enable a workability of difference for the multidimensional student populations with whom we work and to whom we are responsible". Many authors argue that visual arts education tends to focus on the work of artists from a Western modernist aesthetic, with little attention paid to the culture of "others". Critiques suggest that arts education ought to be reformed to include "critical (postmodern) pedagogies which specify inclusion and access and which affirm diversity and acknowledge difference as a dynamic conception of culture" (Smith, 2007b, p. 191). Smith (2007a, 2007b) researched these ideas in the context of visual arts education in five New Zealand secondary schools. Her study found that while art teachers had good interpersonal relationships with students, and there was a positive classroom climate in their classes, they were largely unaware of multicultural theory and critical pedagogy discourses, and

while teachers mostly showed an awareness of trying to design programmes relevant to their students' interests (including, in some cases, their cultural background), culture was not viewed as a political issue by the art teachers. Looking at visual arts teaching in primary schools, Fraser et al. (2007, p. 37) found teachers' practice was underpinned by "eclectic rationales for a primary art education" mixing together both modern and postmodern perspectives, and questions around whose culture(s) are to be explored, expressed and valued through the arts remain both a challenge and an opportunity (for further discussion see Grierson, 2001; Grushka, 2008; Smith, 2007a, 2007b).

Like cultural issues, identity issues are also widely discussed in the arts education literature. Some studies focus on the positive contributions that the arts can make to students' identities as learners. For example, it is commonly argued that students' engagement, enjoyment, absorption, and a sense of achievement with their accomplishments in artistic endeavours can support the development of positive self-concept. This argument is often supported by qualitative studies such as Bolton's (2008) case study of Josh, a Year 8 boy in an online music composition project. Previously considered to have behavioural issues and a low self-concept as a learner, Bolton's analysis suggests Josh developed skills and knowledge, gained a positive self-concept as a composer and demonstrated enthusiasm and pride in his work. It is worth noting that stories of this kind are often found in the nonresearch literature, including media (e.g., see "Little ratbag' is the top student at Garin College", 2009) as well as numerous fictional films and television stories about struggling students turning their lives around through participation in the arts.

Other studies focus on the opportunities the arts present for students to unpack and explore concepts of identity, including expressing their own experiences and identities and exploring the perspectives of others. Grushka's analysis of student visual art portfolios in New South Wales over a 15-year period found that the proportion of works classified as "abstract, analytical and objective" decreased and the proportion addressing issues of identity, social and cultural context has increased over time. Grushka's (2008) study highlights the case of one student's portraiture artwork, which illustrated how visual arts education taught her to use imagery to represent stories about heritage and family, to research and critique social and popular culture and to explore her own beliefs, values and identity. Grushka concludes that "the re-representational act of depicting others through portraits and social-cultural narratives is an expressive critical space within which self is embodied and can be explored. It is a place to interrogate culture, history, and society as this has shaped, is shaping, and will shape individuals" (p. 311).

Identity is also frequently explored in the drama education literature. Halverson (2010) relates drama education to theories of positive youth development which see young people forming "emergent identities". All forms of drama have the potential to enable students to step into other roles and experiment with taking on other identities. "Process" drama has the additional dimension of learners drawing on their own (and others') knowledge and experiences to devise dramatic pieces. A number of studies cited in Bolstad (2010) argue that drama offers students a "safe" environment, in which to step outside their own boundaries, and take risks, explore ideas and issues from both their own and other people's perspectives, and in doing so, to begin to

transform their own relationship to particular identities, issues, ideas and experiences. O'Connor (2009) speculates that drama could play a pivotal role if placed at the centre of a curriculum designed to support “education for now”—that is, “helping young people to sort through the conflicting, confusing ambiguities that threaten our present” (p. 13). He argues that drama can support learners to “explore with empathy not merely the values of others but also the world itself” (p. 15). Not surprisingly, social issues are a common context for process drama, particularly with older students, as in studies described by Sutherlin and Greenwood (2009), Battye (2002) and Halverson (2010). Halverson further argues that process drama offers adolescents the opportunity to have “detyfication” experiences—meaning experiences in which one can redefine a social category such that it is no longer based on stereotypical assumptions—deciding consciously which stereotypes they do/don't identify as part of their own self-categorisations or categorisations of others etc.

While some qualitative studies emphasise the potential transformative power of drama, Aitken and Cowley (2007) consider that certain aspects of drama pedagogy that can support transformative learning—for example, a commitment to giving students opportunities to grow, experiment, take risks and try new things, while conveying to students a belief that they are capable of taking on these challenges—can be generalised and applied in other learning contexts.

To summarise:

- The ideas of “identity” and “culture” are frequently linked with the arts, but can be defined in many different ways. Modern and postmodern viewpoints each present quite different conceptions of both identity and culture, and most people's engagement with art is underpinned by a *mélange* of ideas drawn from different traditions.
- The arts are generally thought of as a cultural experience. However, the literature highlights questions of whose culture(s) are or are not explored, or valued, through the arts. New Zealand research suggests that there is scope for arts education in this country to go further in adopting a multicultural approach, which may go some way in addressing concerns about education for Māori and Pasifika students.
- Research suggests that students' engagement, enjoyment and accomplishments in the arts can support the development of positive self-concept.
- The arts provide clear opportunities for exploration of identities, although research suggests this is more likely to occur in particular arts learning contexts where this is an explicit intention and pedagogical approach. This seems to demand teachers' awareness of the theories of multicultural pedagogy, as well as the different arguments about the purposes of arts education.

## Themes 3 and 4: Wellbeing of individuals and communities, and equity of positive outcomes for *all* New Zealanders

### *What does it mean?*

The term “wellbeing” can be used with respect to individuals as well as communities, in relation to physical, mental, emotional, cultural and spiritual aspects of life. Wellbeing is particularly prominent in the health and physical education learning area of *The New Zealand Curriculum* (Ministry of Education, 2007a), as shown in Table 15.

Table 15 **Excerpt from the health and physical education learning area of *The New Zealand Curriculum* (p. 22)**

... the focus is on the wellbeing of the students themselves, of other people, and of society through learning in health-related and movement contexts. Four underlying and interdependent concepts are at the heart of this learning area:
Hauora—a Māori philosophy of wellbeing that includes the dimensions taha wairua, taha hinengaro, taha tinana, and taha whānau, each one influencing and supporting the others.
Attitudes and values—a positive, responsible attitude on the part of students to their own wellbeing; respect, care, and concern for other people and the environment; and a sense of social justice.
The socio-ecological perspective—a way of viewing and understanding the interrelationships that exist between the individual, others, and society.
Health promotion—a process that helps to develop and maintain supportive physical and emotional environments and that involves students in personal and collective action.

There are clear expressions of the Government’s interest in New Zealanders’ wellbeing across sectors. For example, the Ministry of Social Development monitors changes in “social wellbeing” for New Zealanders over time (Ministry of Social Development, 2010a), including specifically for children and young people (Ministry of Social Development, 2008), using indicators such as health and safety, education, economic security, social connectedness, civil and political rights, culture and identity, and life satisfaction. Since the goal of New Zealanders’ individual and collective wellbeing is so encompassing, it is useful to couple it with the aspirations of theme 4: to have equity of positive outcomes for all New Zealanders.

The 2002 Local Government Act “provides for local authorities to play a broad role in promoting the social, economic, environmental, and cultural wellbeing of their communities, taking a sustainable development approach”, supported by advice and leadership from central government.<sup>9</sup> Of particular relevance to this synthesis is the work done by the Ministry for Culture and Heritage to support local governments to promote cultural wellbeing (Ministry for Culture and Heritage, no date). While councils need to work with communities to determine their

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<sup>9</sup> For example, the Ministry for the Environment provides advice for local government on promoting environmental wellbeing through local council planning (Ministry for the Environment, no date), while the Ministry of Economic Development provides similar advice for economic wellbeing (Ministry of Economic Development, no date).



own understandings of “cultural wellbeing”, the Ministry for Culture and Heritage defines cultural wellbeing as:

The vitality that communities and individuals enjoy through

- participation in recreation, creative and cultural activities
- the freedom to retain, interpret and express their arts, history, heritage and traditions.

(Ministry for Culture and Heritage, no date)

### ***What does the research say?***

A variety of studies provide insights into the contributions of arts learning to individuals’ wellbeing, as well as the wellbeing of groups and communities.

Many studies (often qualitative) provide evidence of positive social/emotional outcomes for learners and participants in arts activities. Some studies suggest that rich arts experiences can support students’ confidence and belief in their own talents and abilities (Bolton, 2008; Catterall, Chapleau, & Iwanaga, 1999; Scripp, 2002; Wolf, 1999). Some projects introduce arts programmes into prisons, or youth offender facilities, with a range of social and emotional development goals that are seen as a pathway towards such long-term outcomes as: reduction of reoffending, and supporting participants on positive pathways related to education, training and employment, family and prosocial behaviour. Small-scale UK evaluations of particular performing arts programmes for offenders indicate that these programmes did have a variety of positive impacts (Cox & Gelsthorpe, 2008; The Irene Taylor Trust, 2006), including building participants’ confidence, abilities to work collaboratively, feelings about themselves and others and sense of hopefulness about the future. Medium-term effects for some participants included reported reductions in self-harming behaviours, and incidences of prisoner misconduct during and for several months after the programmes. In New Zealand, Jim Moriarty’s “Theatre marae” or “Theatre of transition” process, described by Battye (2002), involved working with young people in Residential Youth Justice centres to help them to make sense of their own lives and the events and circumstances that had brought them to the place and space they were in. Using “a style of theatre which is uniquely Māori”, the process supported the young people to devise and perform dramatic pieces drawing from their own personal stories, situated within a cultural post-colonial framework that uses rituals, rules and protocols from Te Ao Māori with the goal of effecting “healing” and “therapeutic” change for the participants (p. 38). In addition to social and emotional wellbeing for individuals, some studies have looked at the effects of participation in dance on students’ physical health (Chorley, Connolly, Quin, & Redding, 2009; Molloy, 2009).

In terms of cultural wellbeing, a number of studies already discussed have looked at students’ arts participation in terms of cultural and identity (Battye, 2002; Coleman, 2010; Grushka, 2008; Halverson, 2010; Smith, 2007a, 2007b). An emerging area of research cited in Bolstad (2010) focuses on social benefits of the arts at the community/collective level. These studies focus on benefits in two general categories:

- promotion of social interaction among community members, creating a sense of community identity and helping to build social capital at the community level
- empowerment of communities to organise for collective action (McCarthy et al., 2004).

Studies in the first category focus on the way the arts can provide opportunities for people to connect, establish links and build social bonds. In cases where arts involvement fosters bridges between diverse social groups, some studies indicate that the arts can promote tolerance and an appreciation of other cultures. Other social outcomes studied in relation to arts involvement include development of community pride and prestige, and reinforcements of people's sense of connection to their community "by giving public expression to the values and traditions of that community and sustaining its cultural heritage" (McCarthy et al., 2004, p. 14).

Studies in the second category look at such questions as the ability of the arts to "enhance conditions conducive to building a community's organisational capacity" (McCarthy et al., 2004, p. 14). This could occur through the development of leaders, promotion of collaboration between arts and non-arts groups and through the general process of people organising and getting involved in civic and volunteer associations, thereby building social capital within their communities. McCarthy et al. note that such studies "span many disciplines, including economics, political science, anthropology, sociology, and psychology, and employ a wide variety of methodologies, such as case studies, theoretical works, and ethnographies, as well as more familiar empirical approaches" (p. 15). As summarised by Guetzkow (2002), various studies across disciplines indicate that the development of social capital through community arts programmes is accomplished by:

- creating a venue that draws people together who would otherwise not be engaged in constructive social activity
- fostering trust between participants and thereby increasing their generalised trust of others
- providing an experience of collective efficacy and civic engagement, which spurs participants to further collective action
- arts events may be a source of pride for residents (participants and nonparticipants alike) in their community, increasing their sense of connection to that community
- providing an experience for participants to learn technical and interpersonal skills important for collective organising
- increasing the scope of individuals' social networks
- providing an experience for the organisations involved to enhance their capacities. Much of this comes when organisations establish ties and learn how to work, consult and co-ordinate with other organisations and government bodies in order to accomplish their goals.

However, Jermyn (2001) and McCarthy et al. (2004) note that while the body of empirical research on the impacts of the arts for communities is growing in both quality and quantity, "given the long-term processes involved in building a sense of community or effecting community change", one clear limitation is the scarcity of longitudinal studies.

To summarise:

- New Zealanders' wellbeing is clearly signalled as a priority for central and local government, where “wellbeing” is defined in terms of the physical, social/emotional, cultural, economic and environmental at the individual, community and national collective level.
- Local governments in New Zealand are required to support wellbeing in their communities, including “cultural wellbeing”, which is often seen to include communities' access to and enjoyment of creative and cultural activities, and abilities to express and celebrate their cultural heritages.
- Research provides evidence for positive social, emotional, cultural and health outcomes for individuals in various arts programmes and contexts, and there is an emerging body of research that looks at the impacts of the arts at the community/collective level. The latter studies provide a framework for understanding how the arts (particularly community arts) can contribute to building and strengthening social bonds, building cultural and social capital, and various flow-on benefits to community members.

## Themes 5 and 6: A prosperous and sustainable knowledge-age economy, and (New Zealanders as) international citizens and contributors on a world stage

### *What does it mean?*

Economic prosperity is a goal for all nations. Indeed, it is often positioned as the paramount policy concern with the expectation that this will provide a flow-on effect to achieving other priority outcomes. However, this point of view is also heavily critiqued. For example, many argue that current thinking about the relationship between the economy, society and the environment is in need of major change, and that economic growth ought to be reframed as a subset—rather than a driver—of other forms of development/regeneration (e.g., social, cultural and environmental development) (e.g., Sterling, 2001), with a greater focus on outcomes such as wellbeing and happiness, which do not necessarily increase in a linear fashion with economic growth (Oswald, 1997).

These critiques have arguably had little impact on most governments' approaches to economic development, however the notions of sustainability and sustainable development have been widely adopted into policy rhetoric, as have the 20th/21st century concepts of knowledge as the most valuable form of capital in the 21st century world (see Chapter 2). Despite intense philosophical conflicts between different interpretations of the concepts of “prosperity” and “sustainability”, most nations identify both goals as significant and interrelated.

Some of the educational ideas that sit alongside 21st century ideas about economic development and sustainability in a “knowledge economy” were discussed in Chapter 2. At the very least, it seems that the 21st century needs people who are able to work with others to engage with complex challenges and recognise opportunities, evaluate new knowledge or evidence as it is generated, be prepared to revise and revisit decisions in fluid environments which demand

changes in thinking, make wise decisions about the use of resources, and operate effectively, ethically and harmoniously within a multicultural local and international community where perspectives, values and knowledges are diverse and sometimes conflicting. These are demanding challenges for education, as evidenced by extensive international attention to addressing educational needs for the 21st century (Delors, 1998; Delors et al., 1996; Gilbert, 2005; Rychen & Salganik, 2003).

New Zealand policy rhetoric acknowledges that this country's economic and environmental sustainability sits within a globalised context. Policy responses to this reality tend to emphasise the ways in which New Zealand/New Zealanders must position themselves in order to be responsive to world situations. There is also a less common, but widespread, policy rhetoric which emphasises New Zealanders' proactive role in influencing and shaping world matters, including on matters relating to the environment, peace and social justice.

### *What does the research say?*

Much of the research already discussed in relation to the previous themes is also relevant to the aspiration for a prosperous and sustainable knowledge-age economy for New Zealand. This includes research that looks at the development of students' "coherent collaboration" towards a quality product in an arts context, research on the arts as a context for complex explorations of identity, social and environmental issues and research on the development of physical, social and cultural wellbeing amongst individuals and communities through engagement with the arts (McCarthy et al., 2004; Paenga, 2008; Whitinui, 2007). Studies of this kind suggest ways that arts education *could*, over the long term, contribute to the development of ways of thinking, doing and knowing that will enable New Zealanders to shape society and the economy in ways espoused in our national policy documents. However, this potential is of course contingent on the ways arts education is practised in schools and experienced by learners/participants.

Some international studies have sought to identify more direct links between the arts and social and economic prosperity (e.g., Florida, 2002; Florida & Mellander, 2008; Knudsen et al., 2005; Marlet & van Woerkens, 2004; Mellander & Florida, 2006). These studies seek to provide empirical evidence to support the notion that a society's "creative capital"—that is, the creativity of its people—is correlated with positive social and economic outcomes. Small studies of regional development in Sweden (Mellander & Florida, 2006), the Netherlands (Marlet & van Woerkens, 2004) and the United States (Florida & Mellander, 2008; Knudsen et al., 2005) suggest that understanding the ways those in the "creative class" (Florida, 2002) interact inside and outside their work environments, and make choices about careers and places to live, can contribute to understanding how cities and regions can be socially and economically prosperous. Put together with other research, these studies suggest that in developing models to explain and predict economic and social patterns and plan regional development in ways that will retain and maximise "creative density", it is important to take a holistic and complex/multifaceted view of how a city, region or country's citizens live their lives and interact with each other, and ideas in both their work and leisure time (Knudsen et al., 2005).

To summarise:

- Economic, social (and cultural and environmental) prosperity is of paramount importance for governments all over the world.
- Contemporary thinking about life in the 21st century emphasises the need for citizens to engage collaboratively with complex challenges, make wise decisions and be both responsive to, and proactive in shaping, local, national and international situations.
- There is reason to believe that arts education can contribute, over the long term, to preparing young people for these ways of thinking, doing and knowing, particularly if this is an explicit intention which shapes the way arts education is practised and experienced.
- Research linking “creative capital” with social and economic outcomes provides interesting indications about how the choices people make about work, leisure and where to live may be linked with actual and perceived opportunities for them to engage creatively with the people and ideas around them.

## Summary

Taking a complex view means recognising the strengths and limitations of research on arts learning and participation, and what it can and cannot tell us about the potential contributions of the arts for achieving New Zealand’s national aspirations. While there are no straightforward answers, existing research does provide information about the kinds of outcomes that are typically associated with learning and participation in various forms of arts, in various contexts, for various kinds of learners/participants, and these findings can be synthesised with other research (such as studies of the role of the arts and creativity for producing collective benefits at the collective/community level).

Ongoing research which is framed by complexity/systems thinking is likely to be necessary to provide meaningful answers to the questions this project aims to address. However, studies of this kind are relatively rare at present. Studies which look at the long-term impacts and outcomes of engagements and participation in the arts are also uncommon.



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# Appendix A: The arts essence statement in *The New Zealand Curriculum* (Ministry of Education, 2007a)

## The arts

Te toi whakairo, ka ihiihi, ka wehiwehi,  
ka aweawe te ao katoa.

### What are the arts about?

The arts are powerful forms of expression that recognise, value, and contribute to the unique bicultural and multicultural character of Aotearoa New Zealand, enriching the lives of all New Zealanders. The arts have their own distinct languages that use both verbal and non-verbal conventions, mediated by selected processes and technologies. Through movement, sound, and image, the arts transform people's creative ideas into expressive works that communicate layered meanings.

### Why study the arts?

Arts education explores, challenges, affirms, and celebrates unique artistic expressions of self, community, and culture. It embraces toi Māori, valuing the forms and practices of customary and contemporary Māori performing, musical, and visual arts.

Learning in, through, and about the arts stimulates creative action and response by engaging and connecting thinking, imagination, senses, and feelings. By participating in the arts, students' personal wellbeing is enhanced. As students express and interpret ideas within creative, aesthetic, and technological frameworks, their confidence to take risks is increased. Specialist studies enable students to contribute their vision, abilities, and energies to arts initiatives and creative industries.

In the arts, students learn to work both independently and collaboratively to construct meanings, produce works, and respond to and value others' contributions. They learn to use imagination to engage with unexpected outcomes and to explore multiple solutions.

Arts education values young children's experiences and builds on these with increasing sophistication and complexity as their knowledge and skills develop. Through the use of creative and intuitive thought and action, learners in the arts are able to view their world from new perspectives. Through the development of arts literacies, students, as creators, presenters, viewers, and listeners, are able to participate in, interpret, value, and enjoy the arts throughout their lives.

### How is the learning area structured?

The arts learning area comprises four disciplines: dance, drama, music—sound arts, and visual arts. Within each, students develop literacies as they build on skills, knowledge, attitudes, and understandings at each of the eight levels of the curriculum. Through arts practices and the use of traditional and new technologies, students' artistic ideas are generated and refined through cycles of action and reflection.

Each discipline is structured around four interrelated strands: Understanding the Arts in Context, Developing Practical Knowledge in the arts, Developing Ideas in the arts, and Communicating and Interpreting in the arts. The achievement objectives for each discipline reflect its distinct body of knowledge and practices. By building on and revisiting learning from previous levels, arts programmes in each discipline provide progressions of

learning opportunities in all four strands. This spiral process ensures that students' learning is relevant, in-depth, and meaningful.

Over the course of years 1–8, students will learn in all four disciplines. Over the course of years 9–10, they will learn in at least two. Students in years 11–13 may specialise in one or more of the disciplines or undertake study in multimedia and other new technologies.

## Dance

Dance is expressive movement that has intent, purpose, and form. In dance education, students integrate thinking, moving, and feeling. They explore and use dance elements, vocabularies, processes, and technologies to express personal, group, and cultural identities, to convey and interpret artistic ideas, and to strengthen social interaction. Students develop literacy in dance as they learn about, and develop skills in, performing, choreographing, and responding to a variety of genres from a range of historical and contemporary contexts.

## Drama

Drama expresses human experience through a focus on role, action, and tension, played out in time and space. In drama education, students learn to structure these elements and to use dramatic conventions, techniques, and technologies to create imagined worlds. Through purposeful play, both individual and collaborative, they discover how to link imagination, thoughts, and feelings.

As students work with drama techniques, they learn to use spoken and written language with increasing control and confidence and to communicate effectively using body language, movement, and space. As they perform, analyse, and respond to different forms of drama and theatre, they gain a deeper appreciation of their rich cultural heritage and language and new power to examine attitudes, behaviours, and values.

By means of the drama that they create and perform, students reflect and enrich the cultural life of their schools, whānau, and communities.

## Music – Sound arts

Sound from natural, acoustic, and digital environments is the source material for expressive ideas in music. These ideas are manipulated and extended into forms, genres, and styles that are recognised as music. Music is a fundamental form of expression, both personal and cultural. Value is placed upon the musical heritages of New Zealand's diverse cultures, including traditional and contemporary Māori musical arts. By making, sharing, and responding to music, students contribute to the cultural life of their schools, whānau, peer groups, and communities. As they engage with and develop knowledge and deeper understandings of music, they draw on cultural practices and on histories, theories, structures, technologies, and personal experiences.

In music education, students work individually and collaboratively to explore the potential of sounds and technologies for creating, interpreting, and representing music ideas. As they think about and explore innovative sound and media, students have rich opportunities to further their own creative potential.

Students develop literacies in music as they listen and respond, sing, play instruments, create and improvise, read symbols and notations, record sound and music works, and analyse and appreciate music. This enables them to develop aural and theoretical skills and to value and understand the expressive qualities of music.

As students learn to communicate musically with increasing sophistication, they lay a foundation for lifelong enjoyment of and participation in music. Some will go on to take courses in musicology, performance, or composition. These may be steps on the way to music-related employment.

## Visual arts

Through engaging in the visual arts, students learn how to discern, participate in, and celebrate their own and others' visual worlds. Visual arts learning begins with children's curiosity and delight in their senses and stories and extends to communication of complex ideas and concepts. An understanding of Māori visual culture is achieved through exploration of Māori contexts. The arts of European, Pasifika, Asian, and other cultures add significant dimensions to New Zealand visual culture.

In visual arts education, students develop visual literacy and aesthetic awareness as they manipulate and transform visual, tactile, and spatial ideas to solve problems. They explore experiences, stories, abstract concepts, social issues, and needs, both individually and collaboratively. They experiment with materials, using processes and conventions to develop their visual enquiries and create both static and time-based art works. They view art works, bringing their own experiences, sharing their responses, and generating multiple interpretations. Their meaning making is further informed by investigation of the contexts in which art works are created, used, and valued. As they develop their visual literacy, students are able to engage with a wider range of art experiences in increasingly complex and conscious ways.

The visual arts develop students' conceptual thinking within a range of practices across drawing, sculpture, design, painting, printmaking, photography, and moving image. Art history may include a study of theories of the arts, architecture, and design. Theoretical investigations also inform practical enquiry. Opportunities to explore and communicate in the visual arts continue to expand as technologies and multi-disciplinary practices evolve.