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

Part 1: A review of the literature

Report prepared for the Ministry for Culture and Heritage

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Table of Contents

Figures

Appendices

Executive summary

This review of international and New Zealand literature explores the arguments made, and evidence for, the contribution of participation and/or formal learning in arts disciplines to educational, social/cultural and economic outcomes, with a key focus on school-aged learners. It is the first stage of a two-stage project for the Ministry for Culture and Heritage.

A number of international reviews and meta-analyses have sought to provide a rigorous research base for understanding the contributions of learning in the arts. This review focuses on all the arts disciplines included in the Arts learning areas of *The New Zealand Curriculum* (Ministry of Education, 2007) and *Te Marautanga o Aotearoa* (Ministry of Education, 2008), with a particular focus on music education as requested by the Ministry for Culture and Heritage. It draws on widely-cited international examples such as the *Champions of Change* (Fiske, 1999) and *Critical Links* (Deasy, 2002), and a range of other literature. Search criteria focused mainly on locating research with substantive findings about students' learning and other outcomes in relation to arts education, but a variety of other literature was also reviewed to provide a contextual picture of the state of arts education research, particularly in New Zealand.

Challenges for researching the contribution of arts learning

The literature identifies a range of challenges for researching the contributions of arts learning. For example, "the arts" is an umbrella category, within which lie a number of different disciplines with their own histories, cultures and practices. Attempts to study the impacts and benefits of arts learning in general can be confounded by the broad variety of different learning experiences that could fall within this category. Arts learning experiences can be curricular or co-curricular, and within each discipline there can be great variations in the kinds of learning experiences available to students. Students' arts learning experiences sometimes occur in the context of programmes and initiatives supported by external organisations, both in-school and outside school.

Research into the benefits and outcomes of arts learning include quantitative studies with comparison/control groups, and qualitative studies that focus in depth on the impacts for students of learning and involvement in the arts. The literature reveals two main paradigms for research on the benefits of arts learning and arts participation: approaches that seek to identify the benefits of arts education in terms of non-arts outcomes (the "instrumentalist" approach); and approaches that explore in detail the practices and outcomes of arts learning in relation to the educational goals and values intrinsic to the particular arts discipline(s). Several large studies that foreground "instrumental" benefits provide evidence that students with higher levels of arts participation have greater educational achievement across a range of measures (e.g., Catterall, Chapleau, & Iwanaga,

1999). However, most authors comment on the theoretical and practical limitations of instrumentalist approaches. For example, these approaches often fail to sufficiently explain *why* an effect may be occurring, or how the learning benefits could be extended for more students or in new contexts. Most authors argue that research in arts education requires an integration of approaches that consider both the "instrumental" and "intrinsic" learning benefits of the arts.

There are criticisms of approaches that aim to identify one-way "transfer" of arts-related learning to learning success in other domains. Many authors argue that it is more important to research the interaction(s) between arts learning and other kinds of learning; for example, to understand how teaching and curriculum might be developed to support the integrated development of key ideas/principles/habits of mind that are valued both in arts disciplines and in other domains. Some studies look at student learning in the context of "arts infused" curriculum approaches, where there is an intentional integration of arts-based ideas and practices with teaching and learning in other disciplinary domains.

Some studies suggest that the degree of arts education within a school may be correlated with differences in school culture, including factors such as the way students and teachers interact, the learning culture within the school, etc. These studies suggest that the nature and degree of arts education within a school may support student learning and other outcomes in a variety of indirect ways, beyond simply the transfer of students' learning in arts domains to other learning domains. Some authors argue that more research should focus on the school-level effects of arts provision, that is, "what happens in schools when the arts are given a prominent role?" (Winner & Hetland, 2000), including the ways in which arts learning interacts with the school learning climate, school approaches to curriculum design and decision making and other variables such as families, communities and culture (Horowitz & Webb-Dempsey, 2002).

The above caveats aside, the literature indicates a variety of outcomes can be associated with different kinds of learning in the arts. These are outlined below, structured by the following arts disciplines: general and multi-arts, music, drama, dance, visual arts and ngā toi.

The arts in general/multi-arts learning

Overall, studies that focus on learning in "the arts" in general, or arts learning in the context of mixed and multiple arts disciplines, indicate a variety of positive effects for students measured in terms of both arts and non-arts outcomes. At least one large-scale United States study identified "arts-rich" students as doing better than "arts-poor" students (Catterall et al., 1999). This effect was visible even when controlled for socioeconomic differences, and in fact high arts participation was found to make a more significant difference for students from low-income than high-income backgrounds. The New Zealand Competent Children/Competent Learners longitudinal study suggests moderate to strong associations between students' involvement in out-of-school arts activities, and their proficiency in mathematics, reading and attributes such as perseverance and communication abilities; although it is not possible to establish a causal link between these variables.

Because of the great variety of different arts learning experiences that could be grouped together within the umbrella category of "arts learning", mixed method and qualitative studies contextualised within particular examples of arts teaching and learning tend to provide greater insight as to the reasons why certain kinds of arts learning experience may lead to particular kinds of outcomes.

Music

Many authors consider that the value of music in education has already been established through thousands of years of human history, as well as more recent academic discourses. Various opinion surveys cited in the international literature suggest that school leaders and the public tend to believe that music learning is beneficial to students' education. Media coverage also suggests public interest in celebrating students' musical accomplishments in New Zealand.

Multiple studies indicate a relationship between music learning (particularly music reading and composition) and the development of spatio-temporal reasoning. However, many other studies of music learning focus on a much broader range of cognitive, affective and social outcomes for students as a result of learning music, and also explore the teaching and learning practices and approaches that support quality music learning experiences. A number of studies suggest collaborative composition of music can provide particularly rich and motivating learning contexts for students, and further research could deepen our understanding of the learning benefits and outcomes of student involvement across a range of music composition and performance contexts.

Music learning opportunities for school-aged children are often supported by external arts organisations, and some students experience music learning as an out-of-school activity. A number of international evaluations have investigated the nature of students' opportunities to participate in and enjoy music learning, particularly in contexts supported by dedicated music and arts organisations. While these evaluations provide some evidence of student outcomes, the primary focus on enabling student access and involvement further suggests learning music is widely viewed as a good in itself.

Drama

New Zealand and international research provides arguments and evidence for the role of drama in supporting a range of learning outcomes for students, particularly those linked with personal and social development. As with other arts disciplines, drama education encompasses a wide variation of different teaching and learning activities, and each of these can support different kinds of learning outcomes, to differing degrees. School-based drama education can occur with classroom teachers, but sometimes involves the support of various arts organisations specialising in particular aspects of drama and theatre. There is evidence to suggest that dramatic enactments of text support literacy and language development for both younger and older students, including development of narrative understanding, ability to engage with the sensate power of words and to

extract meaning(s) and explore multiple readings and interpretations within complex texts. Dramaturgical processes in which students devise and/or perform dramatic pieces present opportunities for learners to engage with and explore ideas and issues from multiple perspectives, and even to explore and experiment with different "emergent identities". Most research into these aspects of drama education involves qualitative studies, often with rich narrative contexts to illustrate how students' (and in some cases, teachers') learning and development was interwoven with the drama development process in complex ways, often with key turning points or learning moments that neither students nor teachers could have necessarily predicted at the outset. Most studies located in this review, both in New Zealand and overseas, tend to provide evidence gathered during and sometimes a short time after the drama-based learning activities. Studies investigating the impacts and outcomes of students' drama learning over a more extended period, while not located in this review, might enrich the conclusions summarised in this review (and the same could be said for the other arts disciplines).

Dance

The international and New Zealand research reviewed indicates arguments for the benefits of dance education including cognitive outcomes such as creative and critical thinking, and "embodied" outcomes including greater spatial awareness, ability to understand and communicate ideas nonverbally and a personal vocabulary of movement that can support awareness of safe posture and as a result, possibly impact long-term health and wellbeing. Many dance education theorists have adopted the notion of "dance literacy" as a way of thinking about why and how learning dance matters. This positions dance as a "way of knowing", and suggests dance learning both as a way to help students to engage with and explore ideas (and their own bodies and experiences), and to develop their understandings of the social and cultural practices of dance, and the ways dance can intersect with other bodies of knowledge and ways of knowing. As with drama education, most dance education research in New Zealand involves qualitative studies layered with rich narratives of dance teaching and learning practices, with data about student outcomes gathered during or immediately after the dance learning episodes. These small studies, as well as providing some evidence of dance education practices and outcomes in New Zealand, also enrich the theoretical base and raise new questions for exploration in future dance education research.

Visual arts

International and New Zealand research tends not to focus on "instrumental" student learning outcomes in visual arts, and this may be because visual arts (like music) have a longer history in school curriculum than some other arts disciplines. Perhaps because of this long history, the visual arts education literature (and arts education literature in general) indicates that there is a range of contested viewpoints as to the purpose of, and appropriate pedagogies for, teaching and learning in the visual arts. Some studies indicate the importance of visual arts in supporting students to

develop visual perception (which could have an impact on literacy), although there are few studies that can yet demonstrate this. Proponents of the study of visual art as a tool for the study of visual culture suggest that this can support students to engage with, explore and critique their ideas, beliefs, values and identities, as well as the values of popular culture, society and so on. Of all the arts disciplines discussed in this review, visual arts may provide the least in terms of "conclusive" findings about the outcomes of arts learning, although qualitative and mixed-method studies provide insights into particular kinds of learning outcomes from particular kinds of visual arts learning experiences. This may be because, as outlined above, "the phrase 'visual arts' can mean any number of practices, objects, or processes" (Baker, 2002, p. 146). It may also be that visual arts, like music, tend to be valued in school curriculum for their intrinsic benefits, and therefore there has been less pressure for research on transfer effects to other domains.

Ngä Toi[1]

Although it was not possible to search extensively for literature in relation to Ngā Toi, several studies were located which explored the learning environment and various outcomes of involvement in kapa haka. These studies indicate that participation in kapa haka can support a range of positive effects for students, including (for Māori students) opportunities to connect with their language and culture, experiencing health promotion messages, as well as learning specific skills and ways of being that learners perceived as transferable to other aspects of their lives. However, at least one study suggests that teachers in non-Māori-medium schools may not view kapa haka as an environment where students' learning is relevant and transferable into other learning domains. Two of these studies also highlight the importance of undertaking research into kapa haka within Māori research frameworks, which validate Māori knowledge-building frameworks and align with other literature and theories about Māori education and health promotion. Although this review did not look extensively into the international literature on arts education in relation to indigenous groups, literature from Australia and Canada underscores the importance to these communities of indigenous arts being a central component of their children's education, and some evaluations suggest indigenous arts programmes can have a significant impact on students' learning (Bryce, Mendelovits, Beavis, McQueen, & Adams, 2007; Government of Alberta, 2009; Tait, n.d.).

Social and economic benefits of arts learning and participation

Research on the educational benefits of arts learning (as summarised above) typically focuses on populations who can be clearly identified as "learners" or "students" in educational settings (whether school- or community-based). However, research on social and economic outcomes

[1] Ngā Toi, the arts within *Te Marautanga o Aotearoa* (the Māori-medium school curriculum) include sound arts, performing arts and visual arts.

includes a focus on a broader range of people and communities (including the elderly, people in the justice system, those with health issues, youth "at risk", people in particular cultural communities as well as the undifferentiated "general public"). These studies also focus on a broader range of kinds of participation/involvement in the arts, ranging from being a participant in a community arts project, to being a patron or consumer of arts-based activities (the latter being particularly the case in studies of the economic impacts of the arts). Findings from school-based arts education research are often pooled with findings from studies of other arts-involved populations in order to draw general conclusions about the "impacts of the arts" on cognitive, affective, social or health outcomes.

Social benefits/outcomes

Like studies of educational impacts, many studies of the social (or health) impacts of arts participation focus on individual-level outcomes (although these may be studied for many individuals simultaneously). However, there is an emergent literature on social benefits of the arts in which the unit of study is the community/collective level. Such 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); and empowerment of communities to organise for collective action. A variety of studies provide evidence that community arts can provide a context for the development of "social capital", although the methodological approaches in this area are still developing. However, while the body of empirical research on the impacts of the arts for communities is growing in quality and quantity, one clear limitation is a scarcity of longitudinal studies, and investment in such research is rare.

Economic benefits/outcomes

Research on the economic benefits of the arts is both more numerous and more methodologically consistent than studies of social outcomes. Such studies do not evaluate the economic benefits of *learning* in the arts per se; rather, they focus on the ways in which the arts sector can contribute to local, regional or national economic wealth. This can be through direct economic benefits (including those that result from the arts as an economic activity and thus as a source of employment, tax revenues and spending for local communities), indirect economic benefits (such as those that result when the arts attract individuals and firms to locations where the arts are available) and "public-good" benefits (such as the satisfaction individuals derive from knowing the arts exist and are being preserved or are available for the future enjoyment of their children and grandchildren, etc.). Despite its reliance on an empirical approach and the existence of well-specified theories to explain effects, the economic literature has been subject to much criticism. For example, while the benefits can be defined conceptually, many are still inherently difficult to measure, which means that the estimates reported in the literature may be considerably overstated.

Integrating "benefits of the arts" studies into models for policy and research

Evaluating the educational, social and economic impacts of learning and participation in the arts appears to be methodologically complex. Nevertheless, accumulated findings across many studies indicate a variety of benefits can be credibly linked to various kinds of arts engagement. The authors of most large reviews retrieved for this report argue that policy and research approaches need to move beyond an exclusive focus on the "instrumental" benefits of arts learning and participation, and instead focus on 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.

Research gaps in New Zealand

This literature review highlights several gaps that could be addressed in New Zealand arts education research. A first step could be to develop a coherent strategy within the arts education community to guide research and theory development, so that individual studies do not stand alone, but contribute to a wider platform of understanding in key areas (e.g., short- and long-term outcomes for student learning in the arts, development of multiliteracies in and through the arts, development of key competencies in/through the arts, relationship of arts teaching and learning to the principles of *The New Zealand Curriculum*, etc.).

Research could explore which kinds of arts learning experiences lead to positive outcomes (including cognitive, social, emotional and health) for a wide range of New Zealand learners. Such studies could look at the impacts of arts learning on a wider scale than most existing studies, which tend to be limited to a small number of students/classes/schools. There also seems to be little research on student learning and impacts/outcomes in the context of the many arts-related initiatives supported by outside agencies, which have a wide uptake across schools (e.g., Stage Challenge, Play It Strange, etc.).

Finally, New Zealand research could investigate the school-level impacts of the arts—including the ways in which arts learning interacts with the school learning climate, school approaches to curriculum design and decision making and other variables such as families, communities and culture.

1. Introduction

The purpose of this project is to undertake a review and synthesis of international and New Zealand literature in the area of arts education for the Ministry for Culture and Heritage. The review focuses on the arguments made, and evidence for, the contribution of participation and/or formal learning in arts disciplines, to educational, social/cultural and economic outcomes, with a key focus on school-aged learners. The project comprises two parts:

- Part 1: Literature review (reported in this document)
- Part 2: Literature synthesis (to be reported in the next document).

The review focuses on all the arts disciplines included in the Arts learning areas of *The New Zealand Curriculum* (Ministry of Education, 2007) and *Te Marautanga o Aotearoa* (Ministry of Education, 2008), with a particular focus on music education as requested by the Ministry for Culture and Heritage. The two parts are described below.

Part 1: Literature review

This literature review explores the international evidence and arguments made for the contribution of participation and/or formal learning in arts disciplines to educational, social/cultural and economic outcomes. It provides an overview of the nature of research undertaken in this area in the past 10 years, and the kinds of evidence available, with a focus on the following questions:

- What skills, knowledge, values and modes of thinking are foregrounded in arts education, in comparison/contrast to other curriculum areas?
- What evidence links the knowledge, skills, values and modes of thinking fostered in arts education to specific educational, social and economics outcomes?
- What are the strengths, weaknesses and gaps in the research literature?

The scope for the literature review is outlined in the methodology subsection below.

Part 2: Literature synthesis

Part 2 will include a review and synthesis of the information gathered in Part 1, along with a review of a range of relevant New Zealand and international literature (including a review of relevant high-level New Zealand policy documents), to address 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?

The scope for the second-stage literature synthesis will be outlined in the subsequent document.

Methodology

Scope for the literature review

The following parameters guided the literature search:

- International and New Zealand literature published since 2000 (with reference to earlier landmark research where relevant).
- A focus on studies most relevant to the New Zealand context.
- Arts disciplines include those named in *The New Zealand Curriculum* (visual art; dance; drama; and music/sound arts) and *Te Marautanga o Aotearoa* (Ngā Toi, which includes sound arts, performing arts and visual arts).
- A main focus on programmes involving primary and secondary students, including curricular, co-curricular and possibly community-based programmes targeted at children and young people up to 18 years old.
- Where relevant, literature about early childhood and post-school (tertiary) learning in the arts will be noted; however, this is not the main focus of the review.

Search strategies

Electronic searches of New Zealand, Australasian and other international library databases were undertaken by NZCER's Library and Information Services using keywords derived from the proposed scope of the review. Abstracts from these search results were checked by the lead researcher and relevant articles, theses, reports and books were retrieved for the review. Additional search strategies included Internet keyword searches and snowball searching from reference lists of documents already retrieved. The Ministry for Culture and Heritage also provided some references.

The New Zealand Curriculum context for arts education

The Arts is one of eight learning areas in *The New Zealand Curriculum* (Ministry of Education, 2007). The Arts learning area comprises four disciplines: dance; drama; music–sound arts; and visual arts. 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 *Curriculum* specifies that "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", and "students in years 11–13 may specialise in one or more of the disciplines or undertake study in multimedia and other new technologies" (Ministry of Education, 2007, p. 20). *Te Marautanga o Aotearoa,* the partner document of *The New Zealand Curriculum*, includes the learning area *Ngā Toi* which encompasses sound arts, visual arts and performance arts. The four strands that lie across arts learning in *Te Marautanga* translate as: exploration; creating; knowing; and appreciation. In addition to curriculum-linked arts learning opportunities, New Zealand schools students have opportunities to participate in a variety of co-curricular arts learning experiences, and the boundaries between curricular and co-curricular activities in the arts can be fluid. Students may have opportunities to be soloists or part of ensembles in various school music and performance groups. A variety of national-level programmes and initiatives also support school-based arts experiences for students, including Stage Challenge, Smokefree RockQuest and Pacific Beats, the Sheilah Winn Shakespeare Festival, Te Matatini (supporting Māori performing arts) and many others. This literature review aims to identify research about arts learning which is relevant to this context for student arts learning in Aotearoa New Zealand.

Structure of this literature review

This document reports findings from the Part 1 literature review. Chapter 2 provides an overview of the nature of the literature explored for this review, and discusses some key issues, tensions and challenges that emerge across this literature. This provides a context for a critical reading of the findings discussed in Chapter 3. Chapter 4 addresses the three research questions for this literature review.

2. The nature of literature on arts education, impacts and outcomes

This chapter provides an overview of the nature of the literature explored for this review. This literature can be broadly classified into three categories: (1) International reviews and meta-analyses of research evidence for the effects, impacts, and outcomes of arts learning and/or involvement in the arts; (2) other relevant international arts education literature; and (3) New Zealand arts education literature. Due to the nature of the search strategies, and the limiting of literature to publications in English, most of the international literature is from North America, the United Kingdom and Australia, although some large reviews synthesise findings from studies from many other countries (e.g., Deasy, 2002). Below, I describe characteristics of each of these groupings of literature, including how decisions were made about what was relevant to the scope of the review. The second half of this chapter discusses key themes and trends within the literature with respect to the challenges and opportunities associated with researching the benefits of arts learning.

Limitations of the review

It should be noted here that while this review seeks to provide reasonable coverage across the field of arts education in relation to both the arguments and evidence for their impacts for student learning, it is not exhaustive. The time frame for the review, and other limitations on the availability of material, mean that there are undoubtedly gaps and oversights in the analysis presented. Many areas of the arts education literature, while significant, lie beyond the scope of this review. These include studies of teacher knowledge, confidence and pedagogical approaches in teaching the arts, and analyses or critiques of arts curriculum developments in New Zealand or internationally. Some specific areas of theoretical development, such as multicultural education in the arts, or the arts and multiliteracies, are touched on but not unpacked to a great depth.

International reviews and meta-analyses of the impacts/outcomes of arts learning and participation

A number of international reviews and meta-analyses, often from the United States, have specifically sought to evaluate evidence for the impacts and outcomes of arts learning for school-aged learners (e.g., Bryce et al., 2007; Deasy, 2002; Fiske, 1999; Winner & Hetland, 2000, 2002). These studies include a major focus on defining and quantifying the effects of learning in the arts in terms of their benefits and impacts for student learning, development and achievement in *other* domains (for example, as measured by student scores on standardised tests, or other

nonstandardised measures designed specifically to investigate the kinds of learning outcomes that are of interest). Common outcomes examined in relation to arts learning include: students' reading, writing and other forms of literacy development; development of mathematical thinking (e.g., spatial thinking); creative and critical thinking; attitudinal and motivational measures such as students' self-concept and self-esteem as learners; and other measures such as students' attitudes towards diversity, tolerance, empathy, etc. North American reviews tend to value quantitative studies, preferably with control/comparison groups, and standardised quantitative measures, as necessary for conclusively demonstrating various claims of the transferable impacts of arts learning. However, they also argue for the importance of strong qualitative studies which can support or enrich the findings and claims derived from quantitative studies. For example, while quantitative studies may show that involvement in arts learning correlates with some measurable effect for student learning (e.g., Burton, Horowitz, & Abeles, 1999; Catterall et al., 1999; Deasy, 2002), qualitative studies provide evidence for the mechanism(s) by which those effects might be occurring (i.e., what is it about the particular arts learning experience(s) that could support the development of other particular kinds of student learning?) (e.g., Heath, 1999; Heath & Wolf, 2005; Seidel, 1999; Wolf, 1999).

In addition to reviews that focus specifically on the impacts and outcomes of arts *education,* many reviews and meta-analyses focus more generally on evaluating evidence for the impacts and outcomes of people's involvement in the arts—e.g., What are the impacts of arts [involvement] on communities? (Guetzkow, 2002). What are the social, educational and economic impacts of the arts? (McCarthy, Ondaatje, Zakaras, & Brooks, 2004; Reeves, 2002). What impacts might arts have for social inclusion? (Jermyn, 2001; Kinder & Harland, 2004). These reviews and meta-analyses evaluate evidence about the extent to which either (a) people's involvement in arts activities, or (b) the presence of arts organisations and activities in the communities, support positive social, economic, cultural, health or other outcomes at either (or both) the individual level and/or the group/community/society level. Although they are not necessarily focusing on the impacts or outcomes of arts *learning* per se, these reviews and meta-analyses sometimes include evidence from research in school settings or involving school-aged students. Other populations often studied include people with physical or mental/emotional health issues, community groups and groups who are described as being "at risk of social exclusion", including particular cultural and socioeconomic groupings, and people serving time in prison (Cox & Gelsthorpe, 2008). It is common for claims about the impacts and benefits of the arts to draw from studies across these different kinds of contexts and populations.

This literature review draws on all of the international reviews and meta-analyses described above. The two US-based compendiums, *Champions of Change* (Fiske, 1999) and *Critical Links* (Deasy, 2002) are particularly useful for their focus on learning outcomes for school-aged students, but many common themes emerge from the reviews with a wider scope, as discussed in

the second half of this chapter. A variety of literature from the UK Creative Partnerships[2] initiative was also retrieved and reviewed (Eames, Benton, Sharp, & Kendall, 2006; Arts Council England, 2007; Sharp et al., 2006).

Other international literature

The review's focus questions provided a framework for determining which other international literature was relevant for inclusion. Unlike the international reviews and meta-analyses described above, most of the other international literature reviewed tended to be situated within particular arts disciplines (e.g., visual arts, music, dance or drama) rather than agglomerating into one category called "the arts". Literature selected for inclusion in the review included pieces providing critical theoretical perspectives about the educational role and potential of particular art disciplines (e.g., Dils, 2007; Hobson, 2009), comprehensive overviews of the history and context for arts education within particular disciplines (e.g., Pascoe et al., 2005) and research about the impacts/outcomes of student learning in various arts disciplines (e.g., Grushka, 2008; Halverson, 2010; Heath & Wolf, 2005; Kempe, 2001). Some of this literature is associated with specific arts education initiatives; for example, studies that evaluate the impact of the Musical Futures programme in the UK[3] (Hallam, Creech, Sandford, Rinta, & Shave, 2008; Musical Futures, 2010) or Musica Viva[4] in Australia (Hobson, 2009). Both programmes operate in schools (and in the case of Musica Viva, outside schools as well) and are designed to engage young people in high-quality and engaging music learning activities.

Other kinds of literature were reviewed to provide greater contextual understanding of issues related to arts learning/arts education, although as outlined at the beginning of the chapter, these were not the main focus of the review. This included research about school leaders' views about the value of music education (Harris Interactive Inc., 2006), and studies relating to issues of teacher education and teaching practices in the arts, and literature that examines wider social and political contexts for arguments and research about arts education (Banaji, Burn, & Buckingham, 2006; Fleming, 2010).

New Zealand literature

In order to pick up as much contextually relevant material as possible, a wide variety of New Zealand literature was retrieved and reviewed. The initial searches looked for studies with an explicit focus on student learning, achievement and other outcomes for students. However,

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[2] Creative Partnerships is the UK government's flagship creativity programme for schools and young people, managed by Arts Council England and funded by the Department for Culture, Media, and Sport (DCMS) (rts Council England, 2007). This initiative aims to develop: young people's creativity; teachers' skills and abilities to work with creative practitioners; schools' approaches to culture, creativity and working in partnerships; and the skills, capacity and sustainability of the creative industries.

[3] See http://www.musicalfutures.org.uk/

[4] See http://www.musicaviva.com.au/

additional studies that explore different aspects of arts education practice (teaching and learning) in New Zealand schools were also reviewed, even if data on student outcomes were not a main focus. In terms of empirical research, relevant New Zealand literature includes many small studies (mostly qualitative), often undertaken as masters' and doctoral theses, including:

- a project exploring arts teaching and learning in each of the four arts disciplines in 10 primary school classrooms (Fraser et al., 2007; Henderson, Fraser, Cheesman, & Tyson, 2007)
- a study of 10 secondary teachers' teaching practice and views/beliefs/understandings in visual arts education, in relation to theories of multiculturalism, diversity and difference (Smith, 2007a; 2007b)
- a qualitative study of student learning in the arts in four schools (primary, intermediate and secondary) (Holland & O'Connor, 2004)
- a qualitative study of collaborative music composition within three teenage rock bands (Thorpe, 2007)
- a theoretical paper (Whitinui, 2004) and two studies (Goodhew, 2004; Whitinui, 2007) looking at the impacts/effects of students' participation in kapa haka.

Other relevant literature included theoretical pieces commenting on the representation of arts in *Arts in The New Zealand Curriculum (2000)* or *The New Zealand Curriculum (2007)*, presenting arguments for particular theoretical perspectives to underpin arts education in New Zealand schools (Cheesman, 2009; Grierson, 2001; Hong, 2000; O'Connor, 2009; Sansom, 2009; Thwaites, 2003, 2009). Also reviewed were commentaries or small studies about teacher education in arts disciplines (McDonald & Melchior, 2007), a study of kapa haka as a vehicle for health promotion in Māori communities (Henwood, 2007; Paenga, 2008), a literature review on the role of ICT in arts education (Dunmill & Arslanagic, 2006) and commentaries about arts in early childhood education (Richards, 2003). Data from the longitudinal Competent Children/Competent Learners study were also examined. This longitudinal NZCER project, funded by the Ministry of Education, tracks the development of a group of children from near five through and beyond their schooling years and into early adulthood, analysing the impact of different experiences and resources on a range of competencies.

General trends and themes across the literature

The next chapter will discuss arguments and evidence from the literature on impacts and outcomes of arts learning for school-aged students. The remainder of this chapter discusses key themes and trends within the literature which provide a context for a critical reading of these findings. This includes some of the practical and theoretical difficulties researchers have noted in seeking to evaluate the benefits of arts learning, arguments for and against different research approaches and paradigms and various authors' suggestions for future research agendas that could further enhance understanding about the contributions of arts learning.

Which arts learning experiences are studied?

"The arts" is, of course, an umbrella category, within which lie a number of different disciplines with their own histories, cultures and practices. Attempts to study the impacts and benefits of arts learning *in general* can be confounded by the broad variety of different learning experiences that could fall within this category, even when the focus population is school-aged students. Arts learning experiences can be curricular or co-curricular, and within each discipline there can be great variations in the kinds of learning experiences available to students (Burton et al., 1999). For example, learning to appreciate music may be a very different experience from learning to compose music; and learning to individually compose music in formal classroom teaching may be a very different experience from learning to compose music collaboratively in a student rock band. Across the literature reviewed for this project, most studies focus on specific, contextualised examples of arts learning, however a few consider arts learning as a whole as the focus for investigation (Burton et al., 1999; Catterall et al., 1999), and several large reviews have meta-analysed findings across many different context-specific studies in order to make general claims about the benefits of learning in the arts, or within particular branches of the arts (e.g., Deasy, 2002; Fiske, 1999).

Valuing arts learning: Instrumentalist or intrinsic benefits?

One interesting point to note is simply the fact that there are many reviews and studies that seek to gather and evaluate evidence to demonstrate the learning benefits of arts education. Many authors comment on the historical and political imperatives that lead to the demand for "strong arts education research that would make a contribution to the national debate over such issues as how to enable all students to reach high levels of academic achievement, how to improve overall school performance, and how to create the contexts and climates in schools that are most conducive to learning" (Deasy, 2002, p. ii). A key debate in the literature stems from the persistent tendency, particularly in the North American literature, to focus on identifying the effects of arts learning on non-arts outcomes. Catterall (2002b) suggests a significant instigation for this occurred in the mid-1990s when research from the University of California hit the headlines as the claim that "Mozart makes you smarter", leading some researchers to seek to replicate and extend the music studies, while others took up studies of a myriad of possible effects of learning in and through various art forms. Many authors describe this attention to the non-arts outcomes of arts learning as an "instrumentalist" approach, and caution that it is a "double-edged sword" (Winner & Hetland, 2000). While it may promote serious and useful research into arts learning experiences, two specific criticisms of the instrumentalist approach are, first, that it treats arts learning as a means to an end, thus opening the possibility that arts learning could be dismissed if it could be shown that the same ends can be achieved as effectively through other means. A second and related criticism is that the instrumentalist approach downplays the "intrinsic" benefits of arts learning—that is, the development of cognitive and affective learning outcomes that are inherently connected with those particular art forms. McCarthy et al. (2004) suggest that much of the arts-impact literature implicitly assumes that while the instrumentalist benefits of arts learning can serve broad educational, social and economic goals (e.g., improved

academic achievement, development of cultural capital and economic growth etc.), "intrinsic" benefits only benefit the individuals engaged in the arts experiences. They argue against this assumption, and advocate a broader view for understanding and researching the benefits of the arts which incorporates both intrinsic and instrumental benefits. Their framework "acknowledges that the arts can have both private and public value" (p. xi). In particular, they argue that many of the "intrinsic" benefits of learning in the arts (such as expanded capacity for empathy, cognitive growth, creation of social bonds and expression of communal meaning) have spillover effects, such that the development of these individual capacities also benefits the public sphere.

Instrumentalist approaches to the benefits of arts learning in schooling often focus on impacts and outcomes for students' language/literacy and mathematical learning. Catterall (2002a) describes these as "the coin of the realm" in the educational research community, since they are highly valued within the educational sphere both by educators and the public. He suggests it is also likely that many researchers gravitate towards measurement of students' development in these areas simply because of the established instrumentation available for measuring them. By contrast, research on social developments such as empathy and tolerance or self-conception generally require the invention of custom measures, self-reports and observations requiring researchers' judgements and inferences. Such measures may be perceived as "softer" than test scores, particularly when there is a political demand for strongly quantitative, quasi-scientific research. However, Gadsen (2008) argues that policies that are single-minded or one-dimensional in determining measurable change, accountability and standards are likely to disadvantage the arts: although the arts and art forms adhere to a kind of precision and require systematicity, they do not readily submit to the accepted scientific order expected in many other fields. A number of authors also question why the arts seem to be required to justify their value in terms of *other* kinds of outcomes, when the same demands are not necessarily made of other pursuits valued in education and society, such as sports (Winner & Hetland, 2000). Furthermore, while some researchers call for more studies to use control/comparison groups to show the effects of arts learning for students who have been exposed to particular arts learning experiences, others consider that *not* offering students certain arts learning opportunities in order to maintain a control group "is to deny them the full experience and deny teachers the full opportunity to understand the breadth of possible knowledge" (Gadsen, 2008, p. 33). Many authors point towards a long human tradition of intrinsically valuing the arts and their place in society, evident in the literature of history, philosophy, ethics, art criticism, etc. (McCarthy et al., 2004), as providing sufficient evidence that the arts have something valuable to contribute to education beyond simply instrumental benefits.

Perhaps the most significant challenge against the instrumentalist approach is the extent to which it has yet established a useful evidence base for making decisions about what kinds of arts learning experiences students ought to be involved in. While some reviews conclude that there are at least some areas in which arts learning can be credibly linked with other kinds of learning outcomes (Deasy, 2002; Fiske, 1999), it is common for both the authors and the critics of these compendiums (Winner & Hetland, 2000, 2002) to underscore the limitations of these studies. First, it is difficult to claim causation rather than just correlation; other factor(s) could be

contributing to students' success both in the arts and in the other areas. Second, instrumentalist approaches often fail to provide sufficient information or theories that could explain the mechanisms by which any measured effects might be produced; nor do they usually provide a basis for determining precisely what kinds of arts learning experiences, for which students, in which circumstances, have the greatest positive effect. Winner and Hetland (2000) claim that the mixed findings of instrumentalist approaches "should make it clear that, even in cases where arts programs add value to non-arts education outcomes, it is dangerous to justify arts education by secondary, non-arts effects".

Bryce et al. (2007, p. ii) address both sides of this debate, reasoning that "the unique contribution of the arts per se is not in question. However, the possible transfer effects of arts education are of importance to educators searching for a solution to the problems of underachievement and poor motivation in learning more generally."

Transfer of learning

A related issue frequently discussed in the literature is whether it is useful to think of arts-learning benefits in terms of a transfer of learning "from" arts learning experiences "to" other contexts and learning domains. Catterall (2002b, p. 151) states that "the idea that learning in one setting has positive effects beyond the conditions of initial learning has engaged cognitive psychologists for at least a century", yet "learning research over the years has failed to corroborate transfer far more often than it has managed to support its existence". One of the reasons that transfer research has acquired a "tarnished reputation" (*ibid.*) is that even when an effect is detected, the mechanisms for those effects are often underexplained. Some explanations point to a neurological/cognitive basis for transfer, particularly when there is a high degree of similarity between the context in which learning in the arts occurs, and the context in which transferred developments are seen and measured (for example, the demonstrated relationship between music learning and spatial reasoning). Nevertheless, as previously discussed, while studies may show correlation, causation is much more difficult to convincingly demonstrate. Transfer effects may also be related to changes in affective aspects of learning. For example, it is often argued that the arts provide opportunities for some students to experience success, cultivate a talent or express their ideas in ways that are motivating and increase their self-efficacy as learners, which in turn may transfer to increased motivation or success in other parts of their learning.

Burton et al.'s (1999) study suggests what is critical is not that capacities and dispositions transfer *from* the arts *to* other subject areas, as has often been argued, "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". (*ibid.*). 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; Fogg & Smith, 2001; Heath & Wolf, 2005; Kempe, 2001).

One major critique of much "transfer" research is the question of what kinds of learning transfer, and over what duration, is actually meaningful in terms of the wider goals of education. While proximate measures such as development in students' reading, writing and mathematical abilities may be relatively easy to study through existing measures, many authors cite a paper by Bransford and Schwartz (2001) which argues that learning transfer research would be more relevant if it was viewed as "preparation for future learning". Rather than (or in addition to) looking for evidence of the direct transfer of knowledge and skills from one learning situation to another, research ought to identify how (and why) current learning experiences in the arts can prepare students to deal with new, complex, real-world situations they will encounter at different times throughout their lives. Few studies have been designed to track these more complex-to-measure, long-term outcomes of participation in arts learning. However, many studies provide evidence for developments in particular aspects of student learning (e.g., dispositions and habits of mind) that are both "intrinsic" to particular art forms, and deemed relevant in a variety of real-world problem-solving situations throughout life. One particularly relevant area for this kind of research in New Zealand, for example, would be to examine the role of arts learning in the development of the key competencies.[5]

School-level effects

While many studies focus on the direct learning outcomes and benefits for individual students as a result of arts learning, some also consider the impacts of arts education at the whole-school level, and the direct and indirect ways in which this may benefit all aspects of student learning. For example, Burton et al. (1999) collected data from schools with "high" levels of arts provision and those with "low" arts provision. High-arts provision was linked with good school climate measures, including teachers' relationships with other teachers, and students in high-arts schools were more likely to have a good rapport with teachers than students in low-arts schools. Even when examined for differences across socioeconomic status (SES), they found "the results of our study were more firmly tied to rich arts provision than to high economic status" (p. 41). Evaluations of the UK Musical Futures initiative similarly focus on school-level effects (including effects for teachers, and on the school learning climate). Many authors argue that more research should focus on the school-level effects of arts provision; that is, "what happens in schools when the arts are given a prominent role?" (Winner & Hetland, 2000), including the ways in which arts learning interacts with the school learning climate, school approaches to curriculum design and decision making and other variables such as families, communities and culture (Horowitz & Webb-Dempsey, 2002).

[5] This will be discussed further in the Stage 2 literature synthesis.

Summary

- This review retrieved a range of international and New Zealand literature. International literature searches focused mainly on research that provides substantive findings about students' learning and other outcomes in relation to arts education.
- New Zealand literature searches also focused on identifying research on student learning and other outcomes in relation to arts education, but a variety of other literature was also reviewed to provide a richer contextual picture of arts education research at present in New Zealand.
- "The arts" is an umbrella category, within which lie a number of different disciplines with their own histories, cultures and practices. Attempts to study the impacts and benefits of arts learning in general can be confounded by the broad variety of different learning experiences that could fall within this category, even when the focus population is school-aged students. Arts learning experiences can be curricular or co-curricular, and within each discipline there can be great variations in the kinds of learning experiences available to students.
- The literature reveals two main paradigms for research on the benefits of arts learning and arts participation; approaches that seek to identify the benefits of arts education in terms of non-arts outcomes (the "instrumentalist" approach), and approaches that explore in detail the practices and outcomes of arts learning in relation to the educational goals and values inherent in the particular arts discipline(s). Although the instrumentalist approach is often employed, and several large studies provide evidence that students with higher levels of arts participation have greater educational achievement across a range of measures, most authors comment on the theoretical and practical limitations of the instrumentalist approach.
- Research into the benefits and outcomes of arts learning include some quantitative studies with comparison/control groups, and some qualitative studies that focus in depth on the impacts for students of learning and involvement in the arts. Most authors argue that research in arts education requires an integration of approaches, both those that consider the "instrumental" and "intrinsic" learning benefits of the arts.
- There are criticisms of approaches that aim to identify one-way "transfer" of arts-related learning to learning success in other domains. Many authors argue that it is more important to research the interaction(s) between arts learning and other kinds of learning; for example, to understand how teaching and curriculum might be developed to support the integrated development of key ideas/principles/habits of mind that are valued both in arts disciplines and in other domains.
- Some studies suggest that the degree of arts education within a school may be correlated with differences in school culture, including factors such as the way students and teachers interact, the learning culture within the school, etc. These studies suggest that the nature and degree of arts education within a school may support student learning and other outcomes in a variety of indirect ways, beyond simply the transfer of students' learning in arts domains to other learning domains.

3. Educational benefits of learning in the arts: The arguments and the evidence

This chapter discusses the arguments and the evidence for the educational benefits and impacts of involvement in arts learning evident in the literature, focusing on school-aged students in both school- and community-based arts learning contexts. The first section presents findings related to arts learning in general and multi-arts. This is followed by sections on each of the four arts disciplines in *The New Zealand Curriculum*—music, drama, dance and visual arts—and, finally, a section on Ngā Toi.

Arts learning (general and multi-arts)

International research in arts learning (general and multi-arts)

As the previous chapter identified, some large reviews and meta-analyses have looked at the benefits of arts learning aggregated across different arts disciplines and kinds of arts learning experiences (e.g., curricular, co-curricular and community-based). The US-based *Champions of Change* (Fiske, 1999) compendium includes individual studies from seven teams of researchers investigating the impacts/outcomes of young people's involvement in arts education across a range of contexts. One study, by Catterall et al. (1999) analysed a large dataset of 25,000 students from the late 1980s to early 1990s.[6] The analysis of student data from 8th to 10th grade and from 10th to 12th grade showed that students with high levels of "arts participation" outperformed "arts-poor" students in a variety of academic learning measures.[7] This effect was visible even when controlled for socioeconomic differences, and in fact high-arts participation was found to make a more significant difference for students from low-income than high-income backgrounds. Academic performance and behaviour measures studied included: grades in English, standardised test scores, dropping out and boredom rates, attitudes to public service, amount of television watching, etc. As well as the broad examination of the impacts of arts learning in general, the study also extended to looking at "in-depth" involvement in arts disciplines of instrumental music and the impacts of this on cognitive development in mathematics, and the relationship between in-depth involvement in drama/theatre, students' reading proficiency scores, self-concept and empathy/tolerance. Their work suggests that involvement in arts has a relationship with better

[6] The National Educational Longitudinal Survey (NELS); see http://nces.ed.gov/surveys/nels88/

[7] In this study "involvement in the arts" meant taking arts-related classes in or out of school as well as involvement and leadership in school activities such as theatre, band, orchestra, chorus, dance and the visual arts.

(non-arts) learning outcomes in general, as well as some specific outcomes related to in-depth involvement in some particular art forms.

Another study in *Champions of Change* by Burton et al. (1999) of over 2,000 pupils attending public schools in grades 4–8 over a two-year span, in four American states, found significant relationships between rich in-school arts programmes and creative, cognitive and personal competencies needed for academic success. Data collection included several standardised measures including the Torrance Test of Creative Thinking, a Self-Description Questionnaire and a School-Level Environment Questionnaire. Where standardised measures did not exist or were inadequate the researchers designed their own measures (e.g., a teacher perception scale to measure teacher judgements about children's qualities such as risk taking and creativity). They also interviewed school administrators and teachers, and observed classrooms, rehearsals and performances. Students in "high-arts" groups performed better than those in "low-arts" groups on measures of creativity, fluency, originality, elaboration and resistance to closure—capacities central to arts learning. They also scored higher in terms of non-arts subject teachers' perceptions of those children's academic competencies (e.g., expression, risk taking, imagination). High-arts students were also more likely to think of themselves as competent academics, and believe they did well in school in general, particularly in language and mathematics. The authors of this study cite many of the methodological challenges of undertaking research designed to assess the impacts and benefits of "arts learning" as a whole (see previous chapter), and acknowledge that many studies are criticised for not demonstrating that arts learning causes, rather than is simply correlated with, other observed learning effects. They propose stepping away from this "causal" line of reasoning, to instead view learning in the arts as complex and multidimensional, saying "we found a set of cognitive competencies—including elaborative and creative thinking, fluency, originality, focused perception, and imagination—which grouped to form constellations in particular instructional contexts. These contexts elicit the ability to take multiple perspectives, to layer relationships, and to construct and express meaning in unified forms of representation." (p. 43). They argue that these same competencies are called for in other disciplines, for example "in subjects such as science, mathematics, and language, invitations to accommodate conflicting ideas, to formulate new and better ways of representing thoughts, and to take risks and leaps call forth a complex of cognitive and creative capacities … typical of arts learning" (Burton et al., 1999, p. 42).

In the UK, an initiative called Creative Partnerships was established in 2002 to enable schools to work with creative practitioners in sustained relationships "to develop a broad, balanced and relevant curriculum" (Arts Council England, 2007, p. 1). The initiative can be seen as akin to an arts-integrated curriculum approach, although the focus on the concept of "creativity" frames the initiative within a particular discourse that could be said to exceed that of a traditional "arts education" or even "arts integration" focus. The Creative Partnerships concept is complex and ambitious, focusing on localised, tailor-made solutions to creatively engage students and support learning across curriculum contexts, with a particular focus on schools in "deprived" areas, at least in its first few years. An extensive evaluation of the first two years' initiative was published

in 2006, and this included some data on impacts for pupils, in terms of both attitudinal and attainment outcomes (Eames et al., 2006; Sharp et al., 2006). Given the relative newness of Creative Partnerships at the time of the evaluation, and the diversity of creative engagements that it could support for students in different schools, it is perhaps not surprising that it was difficult to identify clear and consistent evidence for the contribution of Creative Partnerships to students' achievement and attitudes. A quantitative analysis of students' achievement in standardised national measures[8] prior to, and after involvement in, Creative Partnerships shows that students who participated in Creative Partnerships activities outperformed their peers in those same schools to a statistically significant extent, thought this effect was not visible when compared to a national student sample. Where differences were identified, the study's authors note that the effect sizes are small, and it is possible that other factors that were not included in the analysis could have influenced performance (Eames et al., 2006). It may also be that these evaluations were simply not measuring the kinds of learning that Creative Partnerships was specifically designed to support, "such as young people's ability to make connections, transfer learning, generate new ideas, identify problems and reflect critically" (Sharp et al., 2006, p. 47).

Some researchers have studied the effects of arts learning in nonschool contexts. For example, Heath (1999) undertook a decade-long study (from the late 1980s to the late 1990s) of youth involvement in American arts-based community youth organisations, and compared and contrasted these with other kinds of youth community organisations, such as those with a community service, academic or sporting focus, etc. Researchers took an anthropological approach, spending time immersed in 124 different youth-based organisations in order to understand the patterns of interactions and talk of youth members and to look at their nature as learning environments. Data collection included longitudinal observations and audiorecordings of adults and young members as they went about practice, critique sessions and celebrations. In 1994 a sample of youth members responded to the NELS survey (see footnote 6), enabling their responses to be compared to a national sample of high school students. Researchers noted that youth programmes of all kinds generally tended to put young people in responsible roles making "rich environments of challenge, practice, trial and error, extraordinary expectations, and achievements" (Heath, 1999, p. 22). However, the research team was "surprised" when doing more fine-grained analysis that the arts-based organisations turned out to be "somewhat different from those of groups engaged primarily in community service or sports" (p. 24). Through planning and preparing group projects, youth in the arts-based programmes had many opportunities to express their ideas and engage with others' ideas. In these learning environments, when adult leaders question the young people, "these are not questions to which the adult already knows the answer, but queries that prompt ideas, plans, and reactions" (p.28). As Heath described it, these students had more opportunity to ask (and to respond to) "what if?" questions. "Young members talk and talk in their planning, during practice, around critique. This abundance and intensity of practice for these types of language uses is rarely available to them in any other

[8] The study used student attainment data from the national key stages assessments used in the UK.

setting" (p. 25). Heath also highlights the significance of the youth anticipating a critical audience, having to be prepared for things to go wrong or for their performances not to be liked, etc. Transcripts from arts groups showed the following quantitative changes in the young people's language patterns over the time of their involvement in the programmes: A five-fold increase in the use of "if … then" statements, scenario-building, followed by "what if?" questions, and "how about …" prompts; more than a two-fold increase in use of mental state verbs (consider, understand); and a doubling in the number of modal verbs (could, might, etc.). Heath concludes that these language markers can be summarised as representing the development of "strategy building" capabilities, and qualitative data suggested that these capabilities became internalised for young people, who "reported hearing a melody on the radio, seeing a billboard design, or witnessing a fight on the subway; all the while, they report that they can be thinking about transforming these moments into their own art" (p. 27). Comparison with the NELS national survey sample indicated further aspects of the youth-arts programmes as learning environments. For example, students in the youth arts programmes had nine times as many opportunities to write original text materials as their classroom counterparts (and, unlike the classroom, were frequently writing as collaborative groups). The youth arts participants were also more likely to read for pleasure, participate in youth groups, take music, drama and dance classes, perform community service amongst their "leisure time activities" and have higher levels of self-esteem than the national NELS sample.

Another *Champions of Change* study by Oreck, Baum, and McCartney (1999) focused on a much smaller number of children and young adults aged 10–26 in an urban talent development programme in music and dance. Some of the young people were economically disadvantaged and over half had been at one time labelled as "at risk for school failure". The research methodology included extensive interviews with students, teachers, arts instructors and parents, observations and collection of academic data over two years. The researchers report that a large majority of the study students achieved a high level of success in the arts. The students became committed to their art because they loved it and experienced "flow". Students were aware of the self-regulatory behaviours they used to be successful in the arts, formed identities as artists and developed resilience.

The US-based *Critical Links* compendium (Deasy, 2002) includes a meta-analysis of 17 studies of young people's involvement in "multi-arts" learning across a variety of contexts (at least six of these studies are also reported in the *Champions of Change* compendium (Fiske, 1999), and all but one appear to be based on data gathered in the United States. An essay that comments on these 17 studies (Horowitz & Webb-Dempsey, 2002) suggests that collectively they show evidence of the outcomes of arts learning framed in at least two ways: first, in terms of specific measurable academic skills, and second, in terms of more general capacities of the mind, self-perception and social relationships. With respect to the latter, Horowitz and Webb-Dempsey note the similarities that emerge across different studies linking arts learning with the development of empathy, creativity, expressive skills, self-confidence, perseverance and so on. "The positive cognitive, personal, and social outcomes emerging from this collected research represent capacities central

to the goals society typically articulates for public education—productive social membership, critical and higher-order thinking, and commitment to the skills for lifelong learning" (p. 99). They suggest that further, more sophisticated and creative research methodologies should be employed in order to further understand the contribution of arts learning, including arguing for more well-designed qualitative studies that explore how learning within the artistic domains interacts with learning in other disciplines; and studies that investigate issues of equity and access to the arts for different groups of students.

New Zealand research in arts learning (general and multi-arts)

Large reviews and meta-analyses designed specifically to evaluate evidence for learning outcomes of the arts (particularly in instrumentalist terms) are uncommon in the Australian and New Zealand literature, although an Australian report by Bryce et al. (2007) did evaluate four school-based arts programmes with the goal of identifying their effects on students' academic progress, engagement with learning and school attendance, and includes a literature review that covers much of the same ground as the present review.

One New Zealand longitudinal study, Competent Children/Competent Learners, tracked the development of a group of children from near five through schooling and into early adulthood, analysing the impact of different experiences and resources on a range of competencies. Data on children's participation in out-of-school activities such as art classes or music lessons were among the many background factors and variables investigated. Analysis of data collected at ages eight, 10 and 12 suggest moderate to strong associations between students' involvement in out-of-school arts activities, and their proficiency in mathematics, reading and attributes such as perseverance and communication abilities; although it is not possible to establish a causal link between these variables.

The research traditions in Australia and New Zealand tend to focus on a broad range of contextual issues in arts education, including understanding teachers' pedagogical beliefs and practices with respect to the arts, detailed studies of arts teaching and learning practice and examinations of how these practices align with arts curriculum documents and teacher professional development approaches in the arts in their respective country or state. Small New Zealand qualitative studies by Fraser et al. (2007) and Holland and O'Connor (2004) both focused on understanding the practices of arts teaching and learning and, to a degree, documenting processes of student learning in the context of each of the four arts disciplines (dance, music, drama and visual arts) in *The New Zealand Curriculum* (Ministry of Education, 2007). Findings specific to each discipline are reported in the relevant subsections below. Synthesising across findings from the 10 primary classrooms they studied, Fraser et al. (2007) noted with respect to *teaching* in "the arts" in general that there was an emphasis on the teaching of practical knowledge, with minimal attention or time given to the teaching of artistic idea development and structuring. They also noted that:

- Teachers chose the topic or theme to be explored and this was usually framed by narrative. While these were open-ended enough to allow children to locate their experiences, deviation from the set brief was rare.

- Resource choice was usually made by the teacher; children chose from a preselected range of resource material.
- There was an emphasis on brainstorming ideas, explaining, sharing and interpreting art skills and processes in words, mostly spoken and sometimes written.
- While the value of process was recognised, explicit valuing of subtask completions, presentations and finished work was often foregrounded.
- In the performing arts, feedback on work was given mostly at the end of a session and if time limitations prevailed, was vulnerable to being foreshortened or eliminated.

Based on what was observed in the 10 initial case studies, the teachers and their research partners developed action research approaches designed to extend ways in which teachers could deepen children's learning in the arts. The outcomes of these approaches are discussed in the relevant subsections for each disciplinary area below.

Holland and O'Connor (2004) similarly undertook research into classroom arts teaching and learning practice in collaborative partnership with teachers and arts professional development facilitators. Data collection was multimethod, primarily qualitative and included observations, teacher and student interviews and analysis of student learning journals. The researchers drew the following conclusions about student learning in "the arts" in general:

- As noted by Fraser et al. (2007), most teaching 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.
- Student arts learning occurs in a "chaotic" (as opposed to linear) order (i.e., not proceeding sequentially through the "stages" of the learning dimension framework constructed by the researchers).[9]
- Peer reflection and co-construction was a significant aspect of learning in all arts.
- Arts classrooms "are full of purposeful and social talk", and "in the interviews, students at all age levels commented on how much of the school day was usually spent in silence and how much pleasure they derived from taking art subjects where they were positively encouraged to talk" (Holland & O'Connor, 2004, p. 35).

Music

International research on music learning

The *Critical Links* (Deasy, 2002) compendium includes a meta-analysis of 15 studies of the relationship between music learning and other learning outcomes. A commentary across all these studies (Scripp, 2002) draws out four major themes:

[9] The learning dimension framework developed by Holland and O'Connor was based on a range of learning models in the literature, and includes six dimensions of learning: generating, applying, reflecting, refining, connecting and transforming (see Holland & O'Connor, 2004, p. 15).

- Meta-analysis of large bodies of research reveals consistently strong, positive relationships between music and learning in other subject areas. Particular areas showing associations in various studies include: spatial-temporal reasoning, achievement in mathematics and reading and the reinforcement of social-emotional or behavioural objectives. However, most studies caution against claims of a *causal* relationship.
- There is an underlying tension between the "one-way cause and effect" and "two-way interaction" models of research on music and learning. This theme occurs not just in music, but also throughout the arts education literature. Essentially, it represents the two main research directions taken: studies either seek to demonstrate that involvement in music education *leads to* certain positive outcomes in other learning domains, or focus on the ways that music learning—and teaching—can (or could) *interact* with learning and teaching in other domains.
- The use of music can be a tool for social-emotional development and behaviour modification in schools. Some research indicates positive impacts on classroom behaviour through the introduction of music listening and music-making opportunities, while other studies suggest music programmes can be beneficial for developing self-efficacy in "at-risk" youth.[10]

General neurological and cognitive frameworks for learning transfer have emerged from research on music and learning. For example, the findings that link music listening with spatio-temporal reasoning (the "Mozart effect") suggest that the cognitive processes normally associated with music share neural networks with other kinds of mental activity. Studies of comprehensive musical training (including learning to make and read music) appear to further increase the association between music and various aspects of mathematical thinking.

However, some critical commentaries point out the shortcomings and weaknesses in various claims about "instrumentalist" outcomes of music and music education. For example, Winner and Hetland's (2000) meta-analysis of 188 studies does claim to identify three areas where there is a "clear causal link" between education in an art form and achievement in a non-arts academic area,[11] two of which pertain to music. The first is listening to music and spatio-temporal reasoning (a medium effect size). However, Winner and Hetland argue that most of these studies do not conclusively account for why this effect is found, and also question the importance of this finding as it is "temporary and not consistently found" (2000, p. 3). The second is learning to play music and spatial reasoning (a large effect size). Winner and Hetland suggest the educational value of this finding is more significant, particularly as the effect "works equally for both general and at risk populations". However, they also argue that improved spatial reasoning may or may not translate into greater academic success for students, as this may depend on whether teaching and assessment practices actually provide opportunities for students to cultivate and use spatial

[10] Music has also been used as a tool for social-emotional development and behaviour modification in settings other than schools; for example, in prisons and with youth offenders (Cox & Gelsthorpe, 2008; The Irene Taylor Trust, 2006). These and other examples of the social effects of the arts are discussed in Chapter 4.

[11] Their meta-analysis process involved calculating effect sizes across groups of studies that address similar research questions.

reasoning (or integrate the spatial reasoning principles that can be learnt through music) in the context of various disciplinary learning. In conclusion, Winner and Hetland argue both in their 2000 study and their subsequent critique of the *Critical Links* compendium (Winner & Hetland, 2002) that the findings of instrumentalist approaches to evaluating the learning impacts of music (or any arts) are somewhat trivial without more detailed research into the kinds of cognitive, affective and social skills that are taught and learnt in the arts. In short, they advocate focusing on the intrinsic benefits of the arts, and in particular, those cognitive, affective and social skills that are taught uniquely or especially well through the arts. For example, one study in *Champions of Change* (Wolf, 1999) collected detailed qualitative data in four American classrooms in a "creating original opera" programme. Data were collected during opera-writing episodes as well as episodes in non-opera contexts (for example, when students were working in small groups to answer an open-ended maths problem). Wolf's study suggested that during opera-writing sessions, students became increasingly expert at "coherent collaboration" towards a quality end product. Qualitative data demonstrated students taking turns, asking questions, building off each other's ideas and becoming good editors, of their own and others' contributions. Quantitative comparisons indicated that students participated in more substantive ways in group interactions in the opera-writing context than in other group learning situations. However, Wolf concludes that it is not enough simply to say that "Opera work improves performance". Instead:

> We need to ask '*What exactly* is being learned? Similarly we need to ask *why* such effects occur. What is it about sustained and coherent collaboration that supports the development of a taste for more than convenient solutions or a capacity for understanding complex meanings? Such questions are significant, for their precision carries us from knowing that the arts matter in education to understanding why and how they matter' (Wolf, 1999, p. 98).

Public perceptions about the value of music in education

Other international and New Zealand literature tends to focus less on providing evidence for instrumental learning benefits of music, and more on addressing a broad range of research related both to student learning and other aspects of music education. Many studies take for granted the idea that music education *is* inherently beneficial, and thus focus on identifying which kinds of music education approaches yield particularly powerful learning outcomes for students, and the contextual factors (such as curriculum, teacher professional development and other pedagogical supports) that enable the provision of these kinds of music learning experiences. A comprehensive Australian report by Pascoe et al. (2005) cites a range of literature to support the claim that "music education uniquely contributes to the emotional, physical, social and cognitive growth of all students. Music in schools contributes to both instrumental and aesthetic learning outcomes; transmission of cultural heritage and values; and students' creativity, identity and capacity for self expression and satisfaction" (p. v). They cite Australian research showing that the public tends to believe that the arts "should be an important part of the education of every Australian kid" (p. 7)

and that music education should be part of a well-rounded education;[12] and while there has been a recent trend towards evaluating music's relevance "to serve the educational and human priorities of the moment" (p. 8), music and music education have long been valued both in society and in education from both aesthetic and utilitarian perspectives. A particularly interesting argument for the value of music education discussed in their review is the notion that education is about "preparing students for a life of work and leisure" (p. 8, emphasis added). In the 21st century, this means taking an expanded view of the needs of education, "as people demand meaningful activities, the issue of leisure should be dealt with effectively, otherwise life can be perceived by many to be depressing, boring, unproductive, frustrating and burdensome" (p. 10). The implication here is that such disaffection could have wider ramifications both for individuals and for communities, societies and nations. Pascoe et al. cite literature discussing the many ways that music is integrated into everyday life and leisure activities, including research evidence that music has positive effects for mental, emotional and physical wellbeing when integrated into these activities. Finally, they cite claims from a variety of other authors that "music education has the potential to produce 'better' human beings in the sense of encouraging creativity, mutual understanding, flexibility, and the ability to communicate and cooperate as well as to develop people who appreciate the tradition of community values, possessing the skills that promote harmonious living" (p. 10).

Music learning supported by external organisations

School students often experience music both in the curriculum and as co-curricular learning activities (such as choirs, orchestras and other performance groups). In New Zealand and other countries it is also common to find externally-funded programmes designed to promote music education in schools. Examples in the UK include the Musical Futures initiative and a variety of programmes supported by Arts Council England (BOP Consulting, 2010), the Australian Musica Viva In Schools programme and, in New Zealand, initiatives such as Play It Strange[13], Ukueles in NZ schools,[14] Smokefree Rockquest[15] and Smokefree Pacifica Beats.[16] These co-curricular initiatives are founded on various ideas about the inherent educational, personal and social value of music learning and music performance (similar to those discussed by Pascoe et al. above). Some evaluative research has been undertaken in relation to Musical Futures (Hallam et al., 2008; Musical Futures, 2010) and Musica Viva in the UK and Australia respectively, and to a certain extent these have looked at student learning outcomes (often measured in terms of both teacher and student perceptions of how students have benefited, learnt or developed in various ways as a result of their involvement). However, they have also tended to look at a broad variety of other questions, such as the nature and extent to which the ideas and principles of these particular music

[12] Similarly, a US study found that 70 percent of school principals and vice principals thought music education is important or extremely important to a student's educational success (Harris Interactive Inc., 2006).

[13] See http://www.playitstrange.co.nz/

[14] See https://www.bnz.co.nz/binaries/0910-BNZUkeFest-Ukuleles-in-Schools.pdf

[15] See http://www.smokefreerockquest.co.nz/

[16] See http://www.smokefreepacificabeats.co.nz/

initiatives are being implemented in different schools; how teachers' perceptions about music teaching and learning have changed as a result; and any impacts on whole-school climate and approaches to curriculum design and integration. A recent review of the contribution of organisations funded by Arts Council England to music opportunities for children and young people (BOP Consulting, 2010) looked at the role Arts Council-supported organisations play in the wider music education landscape, measured in terms of access, opportunities and proportion of funding dedicated to education, with a minor focus on investigating the impacts of outcomes of this provision through 14 case studies.

A variety of evaluations of externally-supported music initiatives overseas have looked at impacts/outcomes for participants in nonschool settings, including in prisons and with youth offenders (Cox & Gelsthorpe, 2008; The Irene Taylor Trust, 2006). These and other examples of arts initiatives designed to have a positive social and emotional impact for participants other than school-aged learners are discussed in Chapter 4.

New Zealand research on music learning

We were unable to locate significant published research or evaluations of the student learning outcomes of the various New Zealand externally-developed music programmes (Play It Strange, Rockquest etc.), although two small qualitative studies (discussed in further detail below) focus on student music composition either in co-curricular contexts and/or working with music mentors outside their schools (Bolton, 2007a, 2007b, 2008; Thorpe, 2007). However, searches of New Zealand library databases yielded dozens of articles linked with these and other performing arts initiatives (e.g., Stage Challenge), often in local and regional newspapers. These typically take the form of "good news" stories, focusing on teachers' and students' positive experiences with these programmes, and/or profiling individual students or student groups who have excelled by winning regional or national awards for performance or composition, or having their work recognised in the public sphere.[17] While this media coverage cannot be considered research, the volume of articles suggests public interest in such programmes, and quotes from teachers, students and performance musicians provide at least anecdotal evidence that they contribute to educational success for some students.

Four small New Zealand studies provide qualitative evidence about music teaching and learning. Fraser et al. (2007) report on an action research classroom case study in which a primary teacher tried new approaches to music teaching after reviewing an initial case study of her previous approaches which largely comprised whole-class and large-group teaching. The new approach involved setting up a music table at which five-year-old children could pick various instruments to play with outside structured class time. Video footage of the children's use of the table

[17] An article in the *Nelson Mail* ("'Little ratbag' is the top student at Garin College," 11 December, 2009), for example, discusses the transformation of a student who was once labelled a troublemaker but went on to become highly successful in many aspects of student achievement, amongst which was beating 400 entrants nationwide to win a lyric award trophy in the Play It Strange songwriting competition.

suggested the children brought more prior musical knowledge, absorption and gusto to their musical play than was first assumed. In the next action research cycle, children worked individually or in pairs, exploring the properties and sounds of their chosen instruments. The researchers noted that when they worked in pairs the children persisted for longer, imitated each other's musical ideas, showed some ensemble awareness and: "Significantly, pairs and individuals recalled rhythmic patterns and repeated these unprompted. These sound motifs appeared to be part of their sonic repertoire; their personal vernacular" (p. 26). The action research cycle suggested to the teacher and her research partners "what individual children could do musically which can get obscured in whole class and large group teaching" (p. 27).

Studies by Thorpe (2007) and Bolton (2007a, 2007b, 2008) explore students' experiences of music composition in greater depth. Thorpe's (2007) study explored the group writing processes of three adolescent rock bands, developing and applying a theoretical model for analysing how collaborative composition occurs. Her analysis showed that two of the bands were highly collaborative whilst the third was not—songs were the work of one student and most interactions were one-way and instructional. Thorpe discusses the nature of verbal and nonverbal communications (including gestural and musical) between band members during the compositional process, and clear evidence that members of bands both taught and learnt from each other. Two bands met Thorpe's definition of "communities of practice", with high degrees of mutuality and positive interdependence, creating an environment that was supportive, highly focused and respectful, "enabling [band] members to acquire the skills and knowledge they needed to achieve their goals and realise their collective passion for playing and song writing together". She concludes that "… members of [the three bands] were highly engaged in self-directed music learning, finding meaning and identity in the process … the young people who participated in it were powerfully motivated to learn and to achieve their goals, with minimal input from others. How and why this occurs is worthy of further investigation" (p. 145). Students had different views as to whether school teaching had contributed to their abilities to compose.

Bolton reports on different aspects of her small qualitative study in three articles (Bolton, 2007a, 2007b, 2008). The context for the study was a music composition initiative called *Compose* in which Year 8 students collaboratively composed music electronically for an audiobook, mentored by online composers/teachers who provided comments and feedback on the students' emerging compositions. One article (Bolton, 2007a), focuses on the learning of three online mentors (student teachers in music) and their growth as music composition mentors. Bolton concludes that the three student teachers developed pedagogical skills, knowledge and interest in teaching music composition, despite some having limited prior experience as composers themselves. A second article (Bolton, 2007b) focuses on the learning and outcomes for the Year 8 students—reported qualitatively through student interview quotations. The qualitative data suggest that students experienced success composing collaboratively and learnt from the feedback they received from their online mentors. A key factor for the students was that the composition process had an authentic outcome—the students' compositions were integrated into an audio version of a children's book. The integral role of ICT in this music learning experience is also interesting. A

third article (Bolton, 2008) discusses the story of Josh, a Year 8 boy in the programme, who was previously described as having behavioural issues, and a low self-concept of himself as a learner. Data in the form of interviews, emails exchanged between Josh and Bolton over the course of the project and Josh's composition itself, signal that he significantly developed his compositional skills and knowledge, gained a positive self-concept of himself as a composer and demonstrated enthusiasm and pride in his work.

Drama

International research in drama education

In the literature there is often considerable overlap between music and drama, particularly as both disciplines can be combined in performance arts such as opera or musical theatre A review of 19 studies of drama in the *Critical Links* compendium (Catterall, 2002c) concludes that there are many forms of drama and theatre in education, and most studies reviewed in the compendium don't tend to use a standardised vocabulary to describe dramatic activities. Because only those studies meeting the *Critical Links*' criteria of focusing on academic and social effects of arts learning (rather than focusing on the arts learning experiences themselves) were included, the studies primarily involved primary and kindergarten students, with a focus on outcomes in reading and language development. Collectively, these studies suggest positive associations between dramatic enactment and reading comprehension, children's ability to retell and understand a narrative and so on. However, Catterall notes that relatively few of the studies in the compendium look at social developments that occur through drama learning. Four of the studies suggested "transfer" of learning in the drama domain to other domains (e.g., to text comprehension, imaginative play and other "general" habits of mind valuable to learning in other contexts). However, much territory is overlooked in the compendium's studies, including a focus on older students, and substantive attention to outcomes beyond reading and language development, including development of tolerance, empathy, the ability to understand others' views and so on. Catterall concludes by citing Dorothy Heathcote's list of 14 "guarantees" for what drama can/could achieve in classrooms, as tantalising areas for future research. These include: making abstract ideas concrete, giving students freedom coupled with responsibility, developing tolerance for a variety of personalities and ideas and increasing students' vocabularies and helping them develop a finer control of rhetoric through interaction with others (see the full list in Appendix A).

A study from the *Champions of Change* compendium (Seidel, 1999) focuses on drama education involving older students learning with Shakespeare & Company, a Massachusetts-based professional theatre company that teaches Shakespeare in schools. As part of Harvard

University's Project Zero,[18] a team researched the company's education programmes from 1995–97, using a mixed methodology to gather data through observations, interviews with teachers and students, reviewing written materials and talking with programme faculty and administrators. The goals for the research were to investigate exactly what student participants were learning, and the nature of the learning environments created in the company's programmes. The researchers concluded that the learning environment fostered by the company brought students to the highest levels of literacy, using dramatic techniques to unpack meaning from the complex and sometimes cryptic Shakespearian language. "Many participants also noted that their experience as active readers of complex texts in these programmes was relevant well beyond the specific work they did with Shakespeare's plays" (Seidel, 1999, p. 82), for example, when encountering complex texts or problems to be solved in other subject areas. The company did not simplify the texts but, rather, moved students towards an understanding that there is no one "right" interpretation of Shakespeare's meaning or one "right" way to play a scene, allowing the complexity of the text to enable multiple readings/meanings/playings. Teaching and learning focused on the goal of supporting students' deep understanding (which is tested in the context of an authentic performance of Shakespeare in front of a real audience). In terms of what students learnt through the process, the researchers point to evidence of learning in four realms: learning about Shakespeare and his language; learning about acting; learning about working in creative communities; learning about oneself as a learner.

Similarly to Seidel's study, Kempe's (2001) investigation of the links between drama and literacy promotes the view that "literacy involves more than simply translating the marks on the page into sounds. To be literate involves considering the context in which words exist and interpreting them into coherent meanings, that is, meanings that make sense in the situation" (p. 14). His research looked at classes of Year 6 children from several schools in the UK participating in a two-hour workshop (designed and run by Kempe himself) planned with reference to the National Literacy Strategy, focusing either on *Hamlet* or *The Tempest*. Two other groups participated in a structured exploration of the story of *Theseus and the Minotaur*. Kempe describes using various techniques to engage the students with the feelings conveyed in these dramatic texts as springboards to encourage the students' own (collaborative) creative/expressive text production, and provides excerpted examples of student work to illustrate the writing that resulted. He concludes that drama can make a major contribution to the development of literacy by "providing a collaboration in which experiences and ideas are shared and different interpretations of the sensate power of words are celebrated" (p. 19).

Halverson (2010) reviews literature to support the proposition that dramaturgical processes can be a powerful learning environment for positive youth development—a proposition also supported in New Zealand literature discussed further below (e.g., O'Connor, 2009). Positive youth

[18] Project Zero is an educational research group at the Graduate School of Education at Harvard University. Project Zero's mission is to understand and enhance learning, thinking and creativity in the arts, as well as humanistic and scientific disciplines, at the individual and institutional levels. See http://www.pz.harvard.edu/

development strategies support youth to have experiences for identity development and exploration. Such strategies see adolescents as a resource to be harnessed rather than an obstacle to be overcome. Various positive youth development theories centre around the idea of young people forming "emergent identities", described as "ways of being that function as responses to stressors placed upon individuals as they learn to function in the world" (Halverson, 2010, p. 5). A positive youth development model for working with adolescents aims to provide opportunities for fostering these emergent identities, and Halverson cites research, including her own work, which provides evidence that arts-based youth organisations are particularly useful for this sort of supported "emergent identity" development. One area where drama education may offer particular value is for youth from "marginalised" communities and those who have typically not experienced educational success. She discusses qualitative examples that illustrate how a dramaturgical process enabled such a student to develop a positive construction of self not through an external, academic intervention, but through an artistic process of creating a representation of her own experiences. Halverson further argues that dramaturgical processes offer adolescents the opportunity to have "detypification" 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. Halverson concludes that:

> The dramaturgical process is not a naturally occurring phenomenon; it is a set of activities structured by artists to engage youth in telling, adapting, and performing their stories. Adult facilitators create a learning environment for adolescents to participate in all parts of the dramaturgical process, from story gathering to adaptation to rehearsal and performance. The process—telling, adapting, and performing stories—captures the features of a set of learning environments designed for youth to produce autobiographical art. It is more specific than the work of all arts organisations but general enough to stretch across artistic media, to see what is common across production-based media that are typically treated as independent art forms. Not only, then, does the dramaturgical process reveal the way positive identity development is structured for youth, but it also suggests what positive developmental experiences can be designed for. We can actively construct learning spaces where youth learn to construct positive identity through the art that they make. (2010, p. 13)

New Zealand literature in drama education

As with the international literature, New Zealand drama education literature is situated both in regular classroom contexts (e.g., Aitken & Cowley, 2007; Fraser et al., 2007), and in the context of specialist "theatre/drama in schools" programmes and initiatives (e.g., Battye, 2002; O'Connor, 2009). As with other New Zealand research in the arts, most research takes the form of small qualitative case studies, often involving action research by teachers or researcher/teacher partnerships.

Arguments for the kinds of learning outcomes that drama education can support in New Zealand mirror those in the international literature, including enhancement of language and literacy development, where literacy is viewed in broad terms (e.g., see Kempe, 2001; Seidel, 1999,

discussed above), as well as a range of personal and social development outcomes for students. The notion of drama as a vehicle for "transformative" experiences recurs in both international and New Zealand literature. Many studies and commentaries include theoretical arguments for why and how drama can support transformative learning, while also providing critical commentaries on the dangers of overstating transformative claims (Aitken & Cowley, 2007). These arguments include that drama offers students a "safe" environment, in which to step outside their own boundaries, and take risks, through the adoption of another identity "in role". Furthermore, drama is argued to provide a context for students to 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 issues, ideas and experiences. O'Connor 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" (2009, p. 13). He argues that drama can support learners to "explor[e] with empathy not merely the values of others but also the world itself" (p. 15). Social issues are a common context, particularly with older students. For example, both O'Connor (2009) and Sutherlin and Greenwood (2009) describe examples of drama development/theatre-devising experiences with adolescents looking at issues of family violence. 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).

Aitken and Cowley (2007) caution against overstating or oversimplifying the case for the power of drama to "transform" students, noting that perhaps "what really feeds transformations in learners is not a particular strategy, in this case drama, in isolation, but how this strategy is used in conjunction with a broader classroom–community–home context that embraces and expects change" (p. 216). In other words, they 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.

New Zealand researchers have also written about the pedagogical opportunities and challenges of "teacher-in-role" as an aspect of drama education practice. Fraser et al.'s (2007) case study of drama improvisations in a primary classroom illustrates how teacher-in-role was used to maintain control over the theme while structuring opportunities for children to make decisions and co-determine the direction of the drama by their own responses. The researchers suggest that teacher-in-role can deepen children's commitment to the drama experience, and deepen their idea development through this process. This process demands intuitive management by teachers, including managing the transitions and signals between in-role and out-of-role, and knowing

when each was most suited for deepening children's thinking in a particular moment. Similarly, Aitken (2007, p. 87) argues that "by going into role, the teacher can generate experiential learning environments, share in the children's learning from within, shift normal status and knowledge patterns within the classroom and allow new assessment and management possibilities to emerge". Fraser et al. (2007) suggest:

> There are implications of teacher-in-role for the other art forms of dance, music, and visual art. When the teacher is in role, she becomes part of the community of inquiry with her students … there is further potential in exploring the implications of joint inquiry through the Arts, where the teacher and children collaborate, or where children see their teacher engaged in Arts thinking and activity alongside them. (p. 48)

Aitken (2007) further speculates on ways in which teaching-in-role could be used as a pedagogical approach across the curriculum.

The New Zealand studies cited in this subsection tend to provide evidence gathered during and sometimes a short time after the drama-based learning activities, and it may be worth future New Zealand-based research investigating the impacts and outcomes of students' drama learning over a more extended period.[19] As Sutherlin and Greenwood (2009) ask in the context of their work devising a drama about domestic violence with young people: "Did the students understand the fullness of what they were doing? It probably can not be easily answered. Perhaps they did: because this is an issue that concerns them greatly and they worked for some time at exploring it. Perhaps they only caught the shadow of their future understandings."

Dance

International research on dance learning

The *Critical Links* compendium (Deasy, 2002) reviews seven studies that variously focus on the impacts of dance on: cognitive skills; creative and critical thinking; reading; attitudinal and behavioural measures; and kinaesthetic and spatial intelligence. An essay commenting on these studies (Bradley, 2002) suggests that the most consistent finding across them is that dance is effective as a means of developing three aspects of creative thinking: fluency, originality and abstractness. As with all the *Critical Links* studies, the compendium's reviewers tend to favour "rigorous" quantitative studies with quasi-experimental designs as providing the most convincing evidence of a link between dance learning and other kinds of outcomes. However, Bradley also commends well-constructed qualitative studies, and three particular studies in the compendium all "view dance experiences as more than simply learning to dance. Dance is defined as a full and powerful modality for interacting with the world of ideas" (Bradley, 2002, p. 17). Bradley suggests that dance education research lacks a common language and vocabulary for describing

[19] Battye (2002) states that the Department of Youth and Family Services undertook a formal evaluation of Moriarty's theatre programme; however, this evaluation could not be obtained within the time frame for this review, and it is unknown whether the evaluation included long-term follow up of participants.

dance and movement,[20] and suggests studies need to articulate clearly which aspects of dance are the "variables" under study (e.g., technique, improvisation, performance or choreography), and how those aspects of dance are related to the particular intended learning outcome for that learning experience (e.g., improved critical thinking, increased fluidness or abstractness of thinking, better technique, more originality in choreography, etc.). She concludes that teachers can support transfer and application of cognitive development from dance to other areas of learning by incorporating metacognitive activities as productive reinforcements—i.e., "rich and reflective activities—writing, drawing, discussion, applied projects … dance-making, performance-building … and thoughtful, not rote, practice" (p. 18).

There is a growing body of theory around concepts of "dance literacy", both in New Zealand and internationally (Dils, 2007; Hong, 2000). Dance educators argue that schooling has conventionally undervalued bodily/embodied ways of knowing, which are an essential dimension of dance as an art form. For example, "one well established critical discussion in dance studies is dance as a way of thinking about social and cultural expectations of the body" (Dils, 2007, p. 102). Dils comments that "… dance is often taught as professional practice, which both honours the value of dance as an art form and leaves dance and dancers with few opportunities for conversations with other subject areas" (p. 103). She speculates that if movement was considered a literacy, dance could support thinking across disciplinary lines—not just using dance as a means to teach other things, but integrating dance *into* teaching other things, to explore what other/deeper/new thinking can emerge at the intersections:

> At its boldest, then, dance literacy reconfigures the dance curriculum as a set of interconnected knowledges through which we understand the body and movement, how these operate in various dance traditions, and what meanings they might hold for us as individuals and societies … dance conceived as literacy might spill over into many areas with any number of outcomes: individual physical, creative, and intellectual accomplishment; improved problem solving skills in individual and group settings; improved observation and writing skills; critical understanding of the body and dance as social constructs; social integration; historical and cultural understanding; and sensual, critical, intellectual, and imaginative engagement. Dance underscores the importance of bodily experience as an integrative agent in all learning. (Dils, 2007, p. 107)

Dance also has the potential to support positive fitness, health and wellbeing outcomes. One quantitative evaluation from the UK explored the impacts of a contemporary dance programme for young adolescents in nine schools (Chorley, Connolly, Quin, & Redding, 2009). The researchers found the dance programme led to statistically significant increases in students' upper body strength and aerobic capacity, as well as self-esteem, and most participants expressed a preference for dance as an activity they would choose to maintain their health and fitness. The researchers conclude that their study provides "sound scientific evidence in terms of the health benefits of dance", and is particularly relevant given "the vital need to encourage young people to participate in physical activity as a tool for greater health and well being" (p. 5).

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[20] Catterall (2002c) drew a similar conclusion about a lack of common vocabulary in research on drama education.

New Zealand research on dance learning

Research and theory development in dance education appears to be growing in New Zealand. Christina Hong-Joe (Hong, 2000, Hong-Joe, 2002) presents theoretical arguments for dance literacy in the curriculum grounded in postmodern theory, and some authors look back to Sylvia Ashton-Warner's pedagogical writings to find support for dance education in New Zealand (Sansom, 2009). Various studies have explored dance education practices in classrooms and other contexts with young learners (Ashley, 2003; Henderson et al., 2007; Molloy, 2009) and issues related to teachers' knowledge and confidence teaching dance (Buck, 2003; Cheesman, 2009).

Hong's 2000 conference paper, cited by Dils (2007) above, positions dance literacy within a postmodern framework that views literacy as something "beyond the traditional narrow set of skills and practices pertaining to reading and writing the printed word, but more as a social practice that takes many forms, each with its specific purposes and contexts" (Hong, 2000, p. 1). In this view, the world can be viewed as text, and "being literate … requires therefore that we engage with the full range of readings made possible through the different forms of representation which pervade life and living. Literacy involves the progressive development of our abilities to both interpret and convey meaning through multiple sign and symbol systems, which includes therefore kinesthetic, visual and aural modes of communication" (p. 1). Dance is a form of representation, and:

> The development of dance literacy promotes students as participants in learning experiences that focus on the development of the skills, knowledge and understandings of dance as a way of knowing and as an evolving body of knowledge. Students learn to share and perform dance, create dance works and perceive, interpret and derive meaning from dance works and understand the contexts in which dance, dancers, and dance works have emerged. The study of dance cultivates kinaesthetic sensibility and elicits a range of cognitive, artistic, aesthetic and emotional understandings in ways that are very different to other scientific or theoretical constructs. (Hong, 2000, p. 2)

As with the other arts education disciplines, New Zealand classroom studies tend to include a focus on exploring, unpacking and theorising various aspects of the teaching and learning processes occurring in the classrooms under study, as well as gathering some qualitative evidence for the learning outcomes for students. A classroom case study by Fraser et al. (2007) explores the development of nonverbal communication, ways of knowing, feedback and feedforward in the context of dance learning in a primary classroom. As other theorists have argued (e.g., Dils, 2007), schooling has conventionally valued verbal and written knowledge and communication over the bodily/embodied. However, developing an appreciation for the nuance and subtlety in dance "involves the subjective (emotions, sensations, feelings, memories) and the objective (concepts, language, form, structure) and a synthesis of both can help to find meanings" (Fraser et al., 2007, p. 80), and learning to edit in dance choreography also "requires acute critical thinking". In Fraser et al.'s case study, a teacher used an action research process to explore ways of giving students nonverbal feedback about their dances. "This did not mean she did not speak at all, but, rather, that she consciously built in specific dance ways of communicating (gestures and

movements) within feedback stages of the lessons" (p. 245). After doing this, children were invited to give their peers nonverbal feedback as well. Once the students became confident giving and receiving nonverbal feedback, the process was extended to giving suggestions for improvement or feedforward. As a result of these explorations, nonverbal peer feedback and feedforward "became a regular part of the dance lessons, with the class buying into the culture of nonverbal communication" (p. 246). Researcher/observers noticed a change in students' idea development, openness to new ideas and ability to sustain memory of their dance sequences from one lesson to the next.

Ashley (2003) describes a very small study in which she ran a contemporary creative dance workshop for a group of teenage girls, structured around a choreographic process. Data were gathered qualitatively, and included student comments before and after the workshops, as well as Ashley's observations. The dancers' prior experiences had led them to think of teachers as the creators/choreographers, with their role being the passive recipients of dance steps. Through the choreographic process, Ashley reports that the dancers "were able to participate as active learners, as well as understand, if not totally identify with, the artistic and intellectual responsibilities and challenges of the choreographic process" (p. 75). Ashley concludes that classroom dance teaching should seek to move away from "teacher as model–student as imitator", towards a more collaborative co-constructed dance development process.

Dance offers opportunities for positive learning outcomes for both minds and bodies. For example, Molloy's study (2009) explored the extent to which "somatic practices" were used in a dance education context in a New Zealand intermediate school. Somatic practices can be briefly described as tools such as "integrated awareness of self and the environment" used in tertiary education for dance students "to learn about the creative processes of choreography and performance and for injury prevention and management" (p. ii). Somatic practices can support an integrated postural awareness and the dancer's ability to understand their bodies both internally and in relation to the external environment, and to develop personal vocabularies of movement that can draw on the mind and body's experiences, memories and spatial awareness. Molloy noted that students often experience somatic practices in schools as tools used to mediate behaviours, focus their attention span and negotiate their body's movement in the school environment (e.g., sit up straight, sustain a focus on your work, take care when moving around others, etc.). Molloy argues that dance education often has a predominant focus on performance, and is seen as a vehicle for creativity, expression and so forth; but, she argues, the potential of dance as a tool "to increase student wellbeing or learning capabilities has not been fully explored, implemented, or realised" (p. 3). Learning somatics, she argues, can counteract poor habitual postural tendencies that lead to chronic pain, and can also support students to learn skills of self-awareness in both mind and body. She suggests that "by initially releasing dance at school from familiar emphases of fun, creativity and performance and re-negotiating dance learning in ways that access more personal, postural and movement vocabularies, a notion is advanced about a more meaningful link with individual wellbeing" (p. 133). Her small but in-depth case study of one intermediate class

documents a range of positive learning outcomes for individual and groups of students when somatics was integrated into their dance learning.

Visual arts

International research on learning in visual arts

The *Critical Links* compendium (Deasy, 2002) reviews just four studies that connect visual arts learning to other kinds of academic and social outcomes. Commenting on this, Baker (2002) suggests while dramatic and performance arts are "more frequently represented in school arts programmes that are aimed at enhancing learning in other core curriculum areas", both visual arts (and music) are frequently found in the "standard school curriculum" (p. 145). In other words, Baker implies that music and visual arts are less likely to be expected to demonstrate their learning value in terms of their instrumental or "transfer" benefits for learning in other curriculum areas. Baker further questions whether the four studies included in the compendium do in fact look at the learning outcomes of *visual arts learning*, since "the phrase 'visual arts' can mean any number of practices, objects, or processes, but it is used in three of the four selected studies as a simple descriptive statement or as a label for the practices of drawing or graphic illustration, without further definition" (p. 146). Each of the four studies in the compendium focuses on student use of some element or elements (e.g., drawing), and these elements may not rise to the level of "art" (which, as Baker points out, raises the question as to how to define what is, or is not "art"). Baker concludes that "for educators who intend to inform others of the contributions of arts elements to learning in other domains, clear definitions are crucial" (p. 145), but that researchers also "need to find ways of counting as appropriate evidence more of the qualitative experience of the arts" (p. 149).

As with all the arts learning areas discussed in this review, the most informative studies of visual arts are those that provide evidence about students' learning outcomes *and* sufficient contextual information and theoretical linkages to explain why and how the arts learning experiences can support particular learning outcomes. For example, research reported by Heath and Wolf (2005) in the context of a UK programme called Creative Partnerships involved children aged four to seven working for one day a week for a year with a resident artist. Data collection included linguistic anthropology methods, with a focus on analysing how the learning environment in the Creative Partnership supported the children's use and development of language (particularly hypothetical language) and problem solving, as well as developments in their artwork. Based on the study, Heath and Wolf propose:

> … four core clusters of variables that come together in any sustained artwork with a professional. [These are] 1) extensive practice with technical tools under the direct guidance of a professional; 2) activation and deepened comprehension of technical terms integral to the arts as well as sciences and mathematics; 3) development of cognitive strategies essential to internalising the process of working from initial idea through planning to project

> execution; and 4) emotional maturation that comes from carrying a project from beginning to completion with ongoing critique. (Heath & Wolf, 2005, p. 39)

The researchers suggest that "… learning environments that embed *real roles through sustained arts projects with professionals* demonstrate in practice many theories of learning, especially those related to cognitive development" (p. 39, emphasis in original). Citing other research that indicates linkages between students' lexical awareness and their visual attentiveness,[21] Heath and Wolf conclude that there is a "need for us to attend carefully to the visual-verbal-attentional focus connections in the work of children across media" (p. 40). For example, in their study, Heath & Wolf found that as the students practised visual perception for their drawings, and as their drawing became more precise, they began to express their ideas using metaphorical language, reasoned out analogies they sensed in their own artwork:

> Particularly striking in the children's descriptions and explanations of their work were their uses of 'grown-up' vocabulary for comparative analysis; buildings were described as 'normal' in contrast to having special designations, such as 'mansion' … 'Actually' became one of their favourite adverbs, for they grew to be quite careful about distinguishing between what they 'actually' did and what effects they were striving for in their art work. (p. 40)

Within the international and New Zealand literature there are many who advocate for visual arts as a mechanism for learners to engage with, explore, participate in and critique visual culture—developing what some term "visual literacy". As Grushka (2008) suggests, images are today "increasingly central to the cognitive experience and communication skills of all citizens", and:

> As images extend their influence over how we experience the world, the skill of visual communicative proficiency will be an essential aspect of education as it informs our ocular-centric twenty-first century. (p. 297)

Grushka's (2008) research focuses on Australian secondary visual arts students in the context of a newly redeveloped New South Wales Years 11–12 arts curriculum that aimed "to embrace the kinds of critical, interdisciplinary discourse that informs contemporary arts practice" and "offered a conceptual model for image creation that acknowledges the intersections between world, artist and audiences, and encourages learning from multiple frames of inquiry and material expressions" (p. 299). Part of the study involved reviewing examples of student art chosen for exhibition over a 15-year period before and after the new curriculum was introduced. In looking at student art over the 15 years, the research suggests that as the new curriculum became solidly embedded, the proportion of works classified as "abstract, analytical and objective" decreased and the proportion addressing issues of identity, social and cultural context increased. Grushka's study also examined

[21] Heath and Wolf reference a study by Merriman and Marazita (2004) which suggests that preschool-aged children who are *aware* that they do not know the meaning of a word are those who are most likely to be those who visually attend more carefully. "Similarly, children aware of their lexical ignorance tend to pick up stimulus change (such as minor shifts in the position of an object or differences in textures) more readily than children who show in experimental conditions that they are unaware of their own lexical ignorance" (Heath & Wolf, 2005, p. 40).

seven students' image-based and narrative understandings of self in-depth, and the 2008 article highlights the case of one student (Ceara) interviewed four years after she finished school and was studying for a degree in Visual Communication. The article includes examples of Ceara's portraiture artwork, which illustrate how her visual arts education taught her to use imagery to represent stories about heritage and family, research and critique social and popular culture and explore her own beliefs, values and identity. Grushka concludes that "the re-representational act of depicting other 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).

New Zealand research on learning in visual arts

One interesting area of research in New Zealand pertains to issues of culture diversity and difference in arts education. Grierson (2001, p. 45) argues that a (postmodern) critical stance is needed, and 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". Smith (2007a, 2007b) researched these ideas in the context of visual arts education in five New Zealand secondary schools. Focusing on practice in Years 9 and 10, she looked at 10 teachers (two from each school), with a particular focus on whether and how teaching practice in their classes did or did not reflect theories of multicultural pedagogy. Smith's study references a significant body of literature that argues 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). While Smith's study focused on teaching practice, rather than student learning outcomes, it does highlight an area of interest within the New Zealand art education community. Her study found that while art teachers had good interpersonal relationships with students, and there was a positive classroom climate in their classes, nine of the 10 had no knowledge of multicultural theory and all were unaware of critical pedagogy discourses, and "planning and teaching were based largely on the teachers' beliefs about what constituted appropriate art education and on the broader social conditions and experiences which had shaped their practice" (2007b, p. 188). 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 art practice in primary classrooms, Fraser et al. (2007) also used their case studies to explore the extent to which art teachers' beliefs and practices mirrored theoretical views from the literature as to the purposes and practices of learning in the visual arts. Citing Efland (2004), they discuss four dominant visions of 20th century art education:

> *Academic Art*, which favoured mimetic aesthetics; *Elements of Design*, which favoured formalist aesthetics, *Creative Self Expression*, which favoured expressivist aesthetics and

> subjective experience; and *Discipline Based Art Education* (DBAE), which based activities upon the modes of enquiry used by artists, art critics, and art. (Fraser et al., 2007, p. 32)

However, postmodern critiques challenge all these art education practices, and "the shifts in art theory and practice from modernism to postmodernism signalled creative and critical reflection of a broader range of visual culture beyond the modernist canon" (Fraser et al., 2007, p. 33). Fraser et al. report that among their sample of ten generalist primary teachers, all of the major views above—both modernist and postmodern—could be aligned with the teachers' "eclectic rationales for a primary art education" (p. 33), and could be seen in various approaches to visual arts teaching and learning in their classes, described in detail in Fraser et al.'s report.

Ngā Toi

Although this review did not look extensively into the international literature on arts education in relation to indigenous groups, literature from Australia and Canada underscores the importance to these communities of indigenous arts as a central component of their children's education, and some evaluations suggest indigenous arts programmes can have a significant impact on students' learning (Bryce et al., 2007; Government of Alberta, 2009; Tait, n.d.).

Ngā Toi, the arts learning area within *Te Marautanga o Aotearoa* (Ministry of Education, 2008), includes sound arts, performing arts and visual arts. The time frame for this review meant that it was not possible to search extensively for literature in relation to Ngā Toi. However, a few studies were located which focused on learning and health outcomes in relation to one of the Māori performing arts, kapa haka.

A thinkpiece by Whitinui (2004) argued for kapa haka and other forms of Māori visual and performing arts as a means through which to support Māori students' engagement and achievement, and suggested "the challenge for many schools and teachers perhaps lies in appreciating the energy, time, and effort Māori students give to Kapa Haka, and to seek ways of transferring the same energy back into the way they teach Māori students" (Whitinui, 2004, p. 94). Whitinui expanded on the ideas in this thinkpiece in research for his doctoral thesis (Whitinui, 2007), which investigated Māori students' experiences of participation in kapa haka that might be considered educationally beneficial. He also explored what teachers in "mainstream"[22] secondary schools perceive to be the educational benefits associated with Māori students participating in kapa haka in these contexts, and in what "culturally responsive" ways teachers and schools can draw on (apply or transfer) these benefits to improve educational outcomes for Māori students. Whitinui adopted a kaupapa Māori framework[23] for the study. Data sources were qualitative, and included semistructured interviews with 27 teachers (holding a range of roles in the school and teaching in different curriculum areas, including seven Māori

[22] Schools other than Māori-medium schools such as kura kaupapa Māori.

[23] As Whitinui describes it, kaupapa Māori research "seeks to ensure Māori communities are able to self-determine their own educational frameworks, interventions, strategies and aspirations in all areas of society" (2007, p. 62).

teachers, four of whom taught te reo and kapa haka). He also interviewed 20 kapa haka students (all Māori, all involved in kapa haka) from across four central North Island secondary schools, and conducted a small number of informal observations of kapa haka practices.

The data indicated that Māori students saw kapa haka as one of the few activities where they had access to their language and culture in a school day. They thought their schools tended to undervalue kapa haka and its importance to Māori students, and believed that having kapa haka as an academic subject would ultimately improve the status (and perceptions) of kapa haka within their schools. They felt their other teachers didn't see kapa haka as a learning environment, but rather, as a place for Māori students to go to experience their culture and language. However, students suggested that "being able to control one's emotions and bodily movements during the [kapa haka] performance helped them to develop rhythm, discipline, awareness and timing—and it seems the students seek the "inner" ability to maintain, preserve, nurture and enrich their wellbeing as Māori" (Whitinui, 2007, p. 130).

Data from teacher interviews suggested that the majority did indeed believe kapa haka provided educational benefits for Māori students (through enhancement of emotional, cultural, spiritual wellbeing, confidence and self-esteem), but kapa haka was still "seen more on the periphery of what mainstream secondary schools offer as valid curriculum" (p. 148). Teachers seem interested in knowing more about kapa haka and how it can benefit Māori students, but it does not appear that efforts are made to integrate learning in kapa haka with learning in other subject areas. Subject teachers were preoccupied with what skills/knowledge students needed to develop to succeed within their subject (while also acknowledging alternative approaches to learning, that are "culturally responsive" supported by kapa haka). Non-Māori teachers tended to wish to treat Māori students equally to other students, thinking that if they were treated differently it might disadvantage "other" students. Whitinui derives a number of implications from his study, including some recommendations for supporting "culturally responsive" approaches in secondary schools (for example, involving Māori communities in discussing their children's educational futures) and notes that "many teachers found it very challenging and even difficult to consider culture as an effective teaching strategy working with Māori students" (p. 203).

A study by Goodhew (2004)[24] explored the possible effects of being involved in a kapa haka group on students' "locus of control", self-esteem, cultural knowledge and academic performance. The study involved 86 participants aged between 11 and 18 from a local secondary school, 43 whom were in the kapa haka group and 43 in the control group. The group met twice a week and participated in many festivals, hui, live-ins and other cultural events in their own and school time. The study was conducted over six months with pre- and post-test measures in each of the areas assessed. Results showed a significant effect on locus of control with increases in self-efficacy and self-concept for the kapa haka group over the control group. A gender difference was also evident on these scales with significantly larger gains being made for males. Māori students had

[24] This summary is based on Goodhew's abstract, as Goodhew's full study could not be retrieved in time for this review.

significant decreases in the external locus of control subscale of influence of a powerful other. There was also a significant increase in the cultural knowledge of the kapa haka group with a gender difference indicating significant increase for males. However, no difference was noted in the self-esteem and academic measures.

Finally, Paenga (2008) explored kapa haka as a vehicle for Māori health promotion. Her research integrated two methodologies: a kaupapa Māori research approach (within a paradigm of Te Ao Māori), and whakapapa/whakaheke[25] (within a paradigm of Te Ao Mārama[26]). Using the kaupapa Māori research approach, Paenga interviewed nine people (all adults) who had each:

> had a number of years of experience in kapa haka at more than one level (i.e. tutoring and performing, judging and composing, supporting), … openly acknowledge that kapa haka has had some impact on their life, and … have had directly or indirectly observed other effects that kapa haka has had (on themselves or others), either in health, education, or justice, outside the normal scope of competitive kapa haka. (p. 59)

Under a Te Ao Mārama paradigm, Paenga analysed whakapapa/whakaheke for kapa haka using wānanga[27] as an analytical process. Her research draws on other research and theory which argues that a secure Māori identity is a prerequisite for Māori health and wellbeing. Both strands of her research provide evidence that kapa haka is important for transfer of traditional knowledge; provides a vehicle for reacculturation or construction of a secure Māori identity; provides a vehicle for health promotion messages (for example, through "conscious effort[s] by tutors to initiate a change of culture from one that emphasised negative connotations about kapa haka and Māori, to a culture that enhanced members' positive personal skill development and lifestyle behavioural change", p. 89); and supports participants' development of personal skills in line with health promotion messages, and were able to be transferred to other areas of life. Further:

> the traditional philosophies and practices that kapa haka contribute towards wellbeing and identity are essential in a number of ways. Namely, that kapa haka as a unique Māori practice is an essential link for Māori to be able to embody traditional techniques and philosophies into tangible representations of hauora. Kapa haka is an important medium for education in Māori tikanga and traditional knowledge as well as being important in the shaping of a secure identity for Māori. (p. 114)

However, the delivery of kapa haka content and the culture in which it is applied was deemed by participants to be a "delicate process", requiring adequate knowledge, resources and strong relationships in order to be effective.

This chapter has outlined arguments and evidence for the educational value of school-aged students learning in the arts, both generally, and within particular arts disciplines and learning

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[25] Paenga defines this as "Genealogy of humans, and genealogy of Atua Māori" (Paenga, 2008, p. vii).

[26] Paenga describes the Te Ao Māori paradigm as "removed from contemporary influences in order to research the attributes, gifts and acts of Atua Māori (Gods that Māori people are descended from) in the contexts of humanity (the human body) and the natural physical environment" (Paenga, 2008, p. vii).

[27] Paenga describes this as "time and space intended to dissect, resect, and repiece Māori knowledge of specificity and relevance to the subject under focus. Can occur in a group or in an individual" (Paenga, 2008, p. vii).

contexts. The next chapter looks at research and arguments that encompass broad social and economic outcomes of the arts.

4. Social and economic benefits of arts and arts learning

This chapter discusses claims made, and evidence for, the contributions of the arts and arts learning to social and economic outcomes. There are a number of differences in the research approaches that address these outcomes, compared with those that investigate the educational/learning outcomes discussed in the previous chapter. For example:

- Research on the educational benefits of arts learning typically focuses on populations who can be clearly identified as "learners" or "students" in arts contexts with an overtly educational intention. However, research on social and economic outcomes includes a focus on a broader range of people and communities, with a broader range of kinds of participation/involvement in the arts, ranging from being an active participant in community-level arts activities, to being a patron of arts-related events or institutions.
- While educational research typically looks at the benefits in terms of impacts/outcomes/changes for individual learners, social and economic outcomes are often evaluated in terms of collective (community-, regional- or national-level) impacts/outcomes/changes. One key challenge for research is to develop models that explain how "individual" benefits (whether educational, social or otherwise) might accrue to produce effects at the group/community/society level.

For the reasons above, the methodologies and measures used to evaluate social and economic benefits/outcomes of the arts (and other outcomes—e.g., cultural benefits) are typically more diverse than those used to evaluate learning/educational outcomes. Although social and economic benefits research looks beyond the domain of arts learning/arts education (at least in formal education settings), there are clear points of interaction with educationally-focused research on arts learning. Several authors propose models that position arts education as one of many interacting factors that contribute to and underpin the eventual social and economic benefits of the arts.

Social impacts of participation in the arts

A number of international reviews evaluate and comment on evidence for the social impacts of the arts (Guetzkow, 2002; Jermyn, 2001; Kinder & Harland, 2004; McCarthy et al., 2004; Reeves, 2002). These studies sometimes draw from evidence from school settings, or involving school-aged students, but other populations often studied in relation to social benefits of the arts include people with physical or mental/emotional health issues, community groups, groups who are described as being "at risk of social exclusion", and prisoners and youth offenders. As outlined

next, social impacts research can focus on impacts for individuals, and also on impacts at the community/collective level.

Impacts for individuals

There are many areas where social outcomes studies overlap with those reported in the previous chapter. Findings from school-based arts education research are often pooled together with findings from studies of other arts-involved populations in order to draw general conclusions about the "impacts of the arts" on cognitive, affective or health outcomes for individuals. Although groups may be studied, within these groups the unit for measurement is still the individual, and there is a focus on identifying growth/change/impacts/outcomes at the level of individuals' life trajectories.

One "social outcome" often studied in relation both to students and other populations is the extent to which involvement or learning in the arts can support "social inclusion" (Kinder & Harland, 2004) or, conversely, address "social exclusion" (Jermyn, 2001). Much of this literature comes from the UK.

Jermyn's (2001) literature review on the arts and social exclusion provides a comprehensive overview of the key issues for undertaking evaluations in this area. First, there are difficulties related both to defining and measuring/evaluating social exclusion.[28] However, Jermyn cites Glass (2000) who suggests that the elusive or slippery concept "has nevertheless been helpful in enriching social policy discourse and … a way forward may be to focus on explanation and prevention of social exclusion, rather than measurement and definition" (Jermyn, 2001, p. 4). As Jermyn notes, there is a significant amount of literature which advocates for the role of the arts in addressing social exclusion, and many arts groups and agencies have their own systems for evaluating and monitoring the impacts of their work. It is often suggested, however, that there is a "relative absence of systematic evaluations of impacts" (Jermyn, 2001, p. 9). Yet various challenges hinder the notion that a straightforward "measurement" of the impact of the arts can be achieved. For example, not all outcomes are immediate and hence they will not register in evaluations that focus on the short term. Determining specific, clear and measureable outcomes may not reflect the complexity of social impact of individuals' engagement with the arts. A subsequent report by Jermyn (2006) evaluates the outcomes of six dance projects that aimed to tackle problems associated with social exclusion. This evaluation provides quantifiable outcomes related to the range and reach of the programmes in terms of number of participants, duration of engagement and number of participant performances and audiences performed to. Qualitative outcomes for participants across projects included development of dance skills and knowledge, improved self-esteem, perceived benefits for health and wellbeing and development of trust and teamwork. Jermyn concludes that "while the case studies show that there is no single list of

[28] "Social exclusion" is a term that is often difficult to define with precision, but tends to encompass a combination of linked problems such as low incomes or lack of work, lack of opportunities to acquire education and skills, poor health, poor housing, high crime environments and family instabilities.

principles that we can apply to all social exclusion contexts to guarantee a successful outcome" (2006, p. 6), practitioners and stakeholders working in this area can benefit from the "good practice principles" identified across the programmes. Once again, Jermyn notes a shortcoming of the research in that participant outcomes were not tracked beyond the life of the project.

Looking at "social inclusion" in a more educational setting, Kinder and Harland's (2004) review focuses on a UK study of arts education as a strategy to address student disaffection and disengagement from learning and educational opportunity. The study's findings indicated that arts education classrooms promoted a "culture of praise" and an environment that fostered inclusion, and that the arts educators "appear[ed] to offer a pedagogical style that mirrors the kinds of interpersonal behaviour, techniques and values evident in those professionals who work effectively with disengaged and excluded young people" (p. 54).

Some projects introduce arts programmes into prisons, or youth offender facilities, with a range of goals for social and emotional developments for participants 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 (music and musical theatre) 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.

Collective/community impacts

Guetzkow suggests that:

> One of the more vexing issues confronting anyone wishing to understand the impact of the arts on communities is the question of how to link micro-level effects on individuals to the more macro level of the community. (2002, p. 15)

McCarthy et al. (2004) identify an emergent literature on the social benefits of the arts in which the unit of study is 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.

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 generalized 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.

Like Jermyn (2001), 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. These, however, "require substantial investments with little immediate return" (p. 16):

> Moreover, the task of isolating the impact of the arts from that of all the other factors that can generate social benefits is especially difficult. The time that elapses between the initial arts activity (e.g., attendance) and the desired social outcome of social capital is often so great, and the number of other factors so large, that researchers can at best measure intermediate outputs from the activity (e.g., interactions among strangers or becoming a subscriber) that might eventually produce social capital. (McCarthy et al., 2004, p. 16)

Essentially, these reviews suggest that the challenge for researching community impacts of the arts is not that these impacts are not present, rather that demonstrating these effects is methodologically complex, and there is infrequent investment in the kinds of long-term research that many authors suggest is lacking.

Economic benefits of the arts

Interestingly, several authors conclude that studies of economic benefits are the most numerous and methodologically developed of all the areas where impacts/outcomes of the arts have been researched (Guetzkow, 2002; McCarthy et al., 2004). Such studies do not evaluate the economic benefits of *learning* in the arts per se; rather, they focus on the ways in which the arts sector can contribute to local, regional or national economic wealth. McCarthy et al. (2004) identify three principal categories of economic benefits studied:

1. direct economic benefits, including those that result from the arts as an economic activity and thus as a source of employment, tax revenues and spending for local communities

2. indirect economic benefits, such as those that result when the arts attract individuals and firms to locations where the arts are available

3. "public-good" benefits, which benefit both those who are involved in the arts and those who are not, include a wide range of primarily nonfinancial benefits (such as the satisfaction individuals derive from knowing the arts exist and are being preserved or are available for the future enjoyment of their children and grandchildren, etc.).

Analyses of the arts' economic benefits routinely employ empirical data to measure the size of the effects. Studies of direct economic benefits typically begin by measuring direct employment in and spending for the arts and then use some form of input-output analysis (which measures the connections among industries) to generate estimates of multiplier effects. Studies of indirect benefits include surveys to determine the preferences of different population groups for the arts, the reported preferences of firms for particular classes of workers and estimates of the travel costs different groups pay to attend the arts. Public-good benefits, which are inherently difficult to measure since they are non-financial, "are often given a dollar value via a technique called contingent valuation, which asks individuals how much they would be willing to pay in taxes to enjoy these benefits, or via hedonic approaches that estimate how proximity to the arts affects housing values (an indicator of the desirability of the arts to the population)" (McCarthy et al., 2004, p. 18). However McCarthy et al. (2004) suggest that despite this reliance on the empirical approach and the existence of well-specified theories to explain effects, the economic literature has been subject to much criticism. For example:

> … although the benefits can be defined conceptually, some of them, such as public-good and indirect benefits, are inherently difficult to measure, which means that the estimates reported in the literature may be considerably overstated. Second, most of these studies have been conducted in major urban areas and thus have excluded both smaller cities and

> nonmetropolitan areas … the concentration on large cities and exclusion of the other two areas may mean that the experiences of tourists—who constitute a larger fraction of arts consumers in large cities, and who must pay for food, lodging, and other services while visiting—may be heavily influencing those estimates. And, finally, these studies receive criticism because most of them do not consider the relative effects of spending on the arts versus other forms of consumption—that is, they fail to consider the opportunity costs of arts spending. Some economists dispute the validity of the multipliers used in economic studies because they assume that spending on the arts represents a net addition to a local economy rather than simply a substitute for other types of spending. At issue is whether investments in the arts sector, such as a new performing arts center, should be deducted from the additional spending that such an investment generates or whether the gross addition to total arts spending is the appropriate measure of the economic benefit. (McCarthy et al., 2004, p. 18)

Integrating private and public benefits

As this and other reviews have discussed, evaluating the educational, social and economic impacts of learning and participation in the arts is methodologically complex. Nevertheless, accumulated findings across many studies indicate a variety of benefits can be credibly linked to various kinds of engagements with the arts. However, in terms of both *individual learning benefits* and *community/collective benefits*, McCarthy et al. (2004) argue that neither is likely to be triggered by a single arts experience. In the case of individual learning:

> Whether we are talking about learning how to learn or developing the personal skills instrumental in promoting behavioral change and educational success, sustained involvement in the arts education process is necessary. (McCarthy et al., 2004, p. 27)

And in terms of social benefits such as building sense of community and capacity for collective action:

> [these] typically require what might be called same group participation—that is, the same group of individuals (e.g., the same ten or fifty people, or subsets thereof) need to participate over time. Not all social benefits require same-group participation, but the more complex community benefits require that personal ties be created through ongoing collaboration. (McCarthy et al., 2004, p. 28)

However, this pattern is not the case for economic benefits, because:

> Rather than focusing on individual patterns of involvement with the arts over time, the economics literature emphasizes how individual participation in activities, when aggregated across individuals, can trigger a variety of economic benefits. (McCarthy et al., 2004, p. 31)

In other words, from an economic point of view, the benefits of the arts are independent of the level of individual involvement.

How can all these findings be knitted together to provide a comprehensive picture of the benefits of the arts (including learning in the arts) at both the individual and public level? 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. For example, 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 1 **Framework for understanding the benefits of the arts (reproduced from McCarthy et al., 2004, p. xiii)**

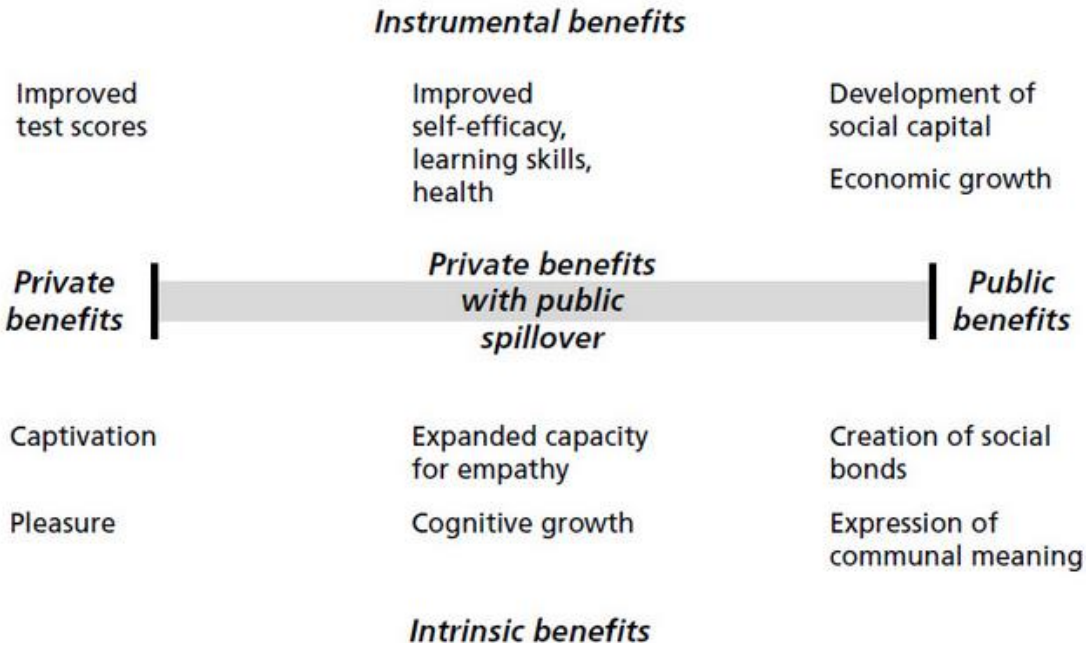


Figure 2 **Mechanisms through which the arts have an impact (reproduced from Guetzkow, 2002, p. 3)**

	Individual			Community		
	Material/ Health	Cognitive / Psych.	Interpersonal	Economic	Cultural	Social
Direct Involvement	Builds inter-personal ties and promotes volunteering, which improves health Increases opportunities for self-expression and enjoyment Reduces delinquency in high-risk youth	Increases sense of individual efficacy and self-esteem Improves individuals' sense of belonging or attachment to a community Improves human capital: skills and creative abilities	Builds individual social networks Enhances ability to work with others and communicate ideas	Wages to paid employees	Increases sense of collective identity and efficacy	Builds social capital by getting people involved, by connecting organizations to each other and by giving participants experience in organizing and working with local government and nonprofits.
Audience Participation	Increases opportunities for enjoyment Relieves Stress	Increases cultural capital Enhances visuo-spatial reasoning (Mozart effect) Improves school performance	Increases tolerance of others	People (esp. tourists/visitors) spend money on attending the arts and on local businesses. Further, local spending by these arts venues and patronized businesses has indirect multiplier effects	Builds community identity and pride Leads to positive commuunity norms, such as diversity, tolerance and free expression.	People come together who might not otherwise come into contact with each other
Presence of Artists and Arts Organization & Institutions	Increases individual opportunity and propensity to be involved in the arts			Increases prop-ensity of comm.-unity members to participate in the arts Increases attract-tiveness of area to tourists, businesses, people (esp. high-skill workers) and investments Fosters a "creative milieu" that spurs economic growth in creative industries. Greater likelihood of revitalization	Improves community image and status	Promotes neighborhood cultural diversity Reduces neighborhood crime and delinquency

In terms of how these various benefits can be accessed, McCarthy et al. (2004) contend it is through a process of sustained involvement with the arts, across different life contexts. They identify three factors that seem to explain how individuals come to have this sustained involvement:

1. initial/gateway experiences, "Although these initial experiences can occur at any age, they appear to be the most conducive to future arts involvement if they happen when people are young (that is, of school age, particularly pre-teen)" (p. xvii)
2. quality of the arts experience
3. the intrinsic worth of the arts experience to the individual.

They suggest that these factors can be used to develop policy approaches that build involvement in, and therefore demand for, the arts. Such policy approaches would include:

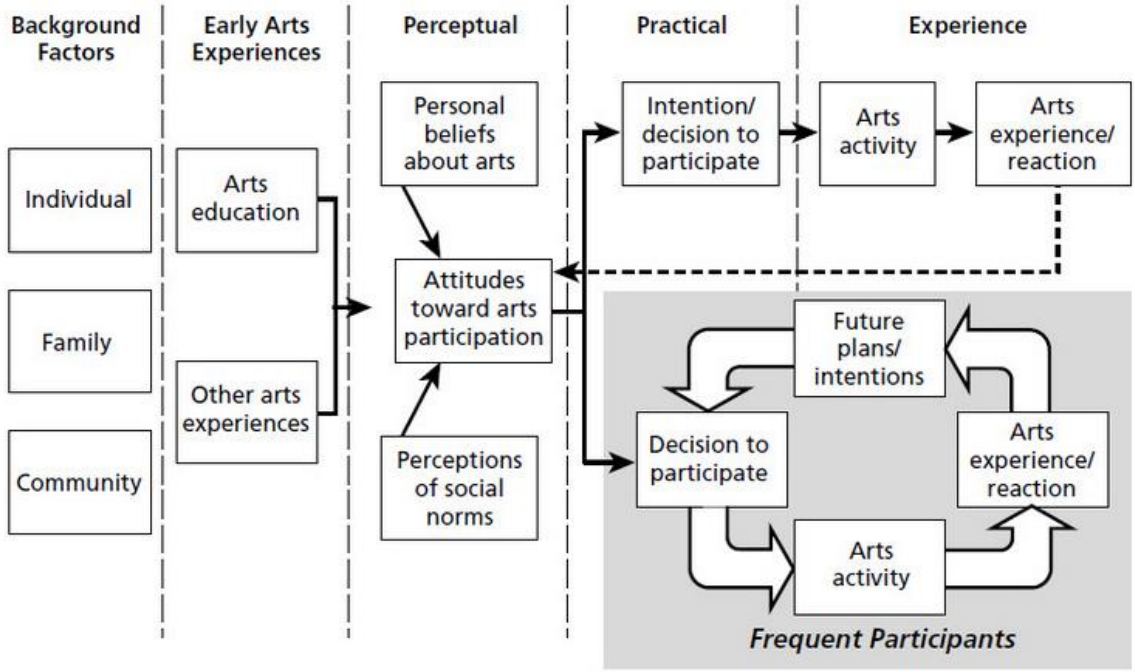
- developing language for discussing intrinsic benefits of the arts
- addressing the limitations of the research on instrumental benefits
- promoting early exposure to the arts
- creating circumstances for rewarding arts experiences.

McCarthy et al. (2004) and Guetzkow (2002) both highlight the importance of research *and* policy maintaining a focus on the "intrinsic" benefits of the arts "both as the central reason why individuals become involved and as a source of personal and public benefits" (McCarthy et al., 2004, p. 70). Intrinsic benefits draw people into arts experiences, and only then can instrumental benefits be gained. McCarthy et al. conclude that from a policy perspective, the focus should thus be on introducing more people to engaging arts experiences:

> Such an approach would require that attention and resources be shifted away from maintaining the supply of the arts and toward cultivating demand. A demand-side approach would aim to build a market for the arts by cultivating the capacity of individuals to gain benefits from arts experiences. (McCarthy et al., 2004, p. 71)

The diagram below outlines their model for arts participation which includes an indication of how arts education experiences contribute to individual decision making about involvement and engagement in the arts.

Figure 3 **RAND participation model (reproduced from McCarthy et al., 2004, p. 59)**



This chapter has outlined some of the research approaches and findings related to social and economic impacts of arts learning and participation, both for individuals and communities. The final chapter addresses the research questions for this review.

5. Conclusion

This chapter draws on the contents of the previous chapters to address the research questions.

What skills, knowledge, values and modes of thinking are foregrounded in arts education, in comparison/contrast to other curriculum areas?

As this review has shown, it is difficult to make generalisations about "arts education" because a diversity of learning experiences could be included under this umbrella category. In general, the arts are argued to provide a variety of "intrinsic" benefits. For example, individuals can experience captivation, pleasure and imaginative thinking through arts engagement (McCarthy et al., 2004) and "the 'distinctive fruits' of interactions with [the] art[s] are the development of the individual's capacity to perceive, feel, and interpret the world of everyday experience" (p. 47). Recurrent experiences with the arts are argued to lead to the expansion of a range of individual capacities, including "growth in one's capacity to feel, perceive, and judge for oneself and growth in one's capacity to participate imaginatively in the lives of others and to empathize with others" (p. 37). Benefits at the collective level can include development of social bonds and the expression of communal meanings. Most authors argue that empirical studies need to be specific about the type of arts activities in which students are engaging. The performing arts, in particular, are one area "in which empirical studies have successfully demonstrated benefits from specified arts involvement" (McCarthy et al., 2004, p. 33).

The arts are also demonstrated to support a range of "instrumental" benefits—that is, benefits measured in terms of non-arts outcomes. Although at least one large study suggests the general finding that "arts-rich" students outperform "arts-poor" students across a range of measures (even when controlled for socioeconomic status) (Catterall et al., 1999), the nature of the instrumental benefits achieved through the arts varies depending on the nature of the arts learning experiences (see Chapter 3).

In addition to focusing on how arts education is *different or distinctive* in relation to other curriculum areas, many authors argue that it is productive to consider how arts ways of thinking can enrich, deepen or provide an alternative way of exploring ideas and ways of thinking that are *also* valuable in other curriculum areas. While many studies have focused on researching the transfer of learning *from* arts *to* other learning outcomes, critics suggest what is more important is understanding how these kinds of learning are exercised broadly across different knowledge domains. 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" (Burton et al., 1999, p. 45).

One theme that recurs across arts disciplines is the concept of multiliteracies, both as a way of thinking about the nature of the arts, and about what kinds of learning matter in the arts. The idea of multiliteracies draws from a postmodern theoretical framework that views literacy as something "beyond the traditional narrow set of skills and practices pertaining to reading and writing the printed word, but more as a social practice that takes many forms, each with its specific purposes and contexts" (Hong, 2000, p. 1). Viewing the arts as systems of meaning, it is argued that "literacies in the arts are developed as students learn in, through, and about different arts forms within the arts disciplines and use its languages to communicate, develop, and interpret meaning" (Thwaites, 2003, p. 16). The concept of multiliteracies in arts education will be explored further in Part 2 of this project (forthcoming).

What evidence links the knowledge, skills, values and modes of thinking fostered in arts education to specific educational, social and economics outcomes?

Educational research in arts learning focuses on the impacts and outcomes for learners across a range of measures, including cognitive, social, attitudinal and health benefits. Methodologically, educational research approaches range from quasi-experimental quantitative studies that aim to link arts participation with various instrumental learning outcomes to in-depth qualitative studies which detail what feature(s) of particular instances of arts learning experiences and environments lead to particular kinds of learning outcomes. The literature indicates a variety of outcomes can be associated with different kinds of learning in the arts. However, short-term studies are far more common than longitudinal studies.

In terms of social and economic outcomes, the research and theory base extends beyond simply looking at the outcomes of arts *learning*, and includes a focus on a broader range of people and communities, with a variety of forms of participation/involvement in the arts. The methodologies and measures used to evaluate social and economic benefits/outcomes of the arts are typically more diverse than those used to evaluate learning/educational outcomes. Social outcomes research includes some studies that focus on the benefits to individuals (similarly to research on the educational outcomes of arts learning) and some that aim to look at the collective impacts of the arts for communities (Guetzkow, 2002; McCarthy et al., 2004). As with educational impacts research, social outcomes research tends to be short term, and there is little investment in evaluating long-term impacts. However, whether short or long term, most researchers acknowledge the complexity of the context being studied, and the difficulty of identifying clear, easy to measure indicators that could give a valid indication of the real impacts of arts involvement. Economic impacts of the arts have been studied extensively (Guetzkow, 2002; McCarthy et al., 2004). However, these studies do not measure the economic value of *arts learning* per se; rather, they focus on the direct and indirect economic benefits of the arts sector, and of people's engagement with the arts (whether as participants or patrons).

Several models have attempted to 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, and these models suggest how arts learning in formal educational settings could contribute to long-term arts participation, and the associated social and economic benefits that could accrue (see Chapter 4).

What are the strengths, weaknesses and gaps in the research literature?

Strengths include:

- Many large reviews and meta-analyses have already been undertaken (internationally) to rigorously explore the evidence base for the benefits and outcomes of learning in the arts. These reviews tend to reach similar conclusions.
- There are some large quantitative, and many smaller qualitative studies that provide convincing evidence for both "instrumental" and "intrinsic" learning benefits associated with arts participation in general, and specific kinds of arts learning experiences.
- Arts education literature in New Zealand indicates well-developed theoretical perspectives regarding the nature of the arts disciplines within *The New Zealand Curriculum* (Ministry of Education, 2007).
- Although most New Zealand studies are small-scale, they are helping to advance ideas and understandings about teaching and learning in the arts, highlighting important emerging areas of thinking and setting the direction for further research (e.g., arts education for a multicultural society, developing nonverbal ways of communication and knowing, learning through collaborative music composition, multiliteracies as a paradigm for thinking about arts learning, etc.).
- Research about teaching and learning in Ngā Toi is advancing new research methodologies unique to New Zealand. These methodologies validate Māori knowledge-building frameworks and align with other literature about Māori education and health promotion, and may be significant for researching arts education in indigenous communities in other parts of the world.

Weaknesses include:

- Internationally, there has been criticism of the disproportionate focus on quantifying "instrumental" benefits of arts learning, and the shortcomings of these approaches have been discussed (see Chapter 2).
- In New Zealand, most studies are small, qualitative and short term.
- Here and internationally, long-term studies are rare, and even when these can be undertaken, it is important to recognise the inherent complexity of trying to identify the long-term impacts of any particular learning experiences on both individuals and groups/communities.
- It is extremely difficult (if not impossible) to develop research methodologies and models that can directly link school-based arts learning to long-term social and economic outcomes at the

community and national level. However, several authors (Guetzkow, 2002; McCarthy et al., 2004) have proposed workable models that provide a useful starting point for policy and research. These models suggest creating a long-term social and economic demand for the arts by focusing on the provision of engaging early arts learning experiences.

Research gaps

This literature review highlights several gaps that could be addressed in New Zealand arts education research. A first step could be to develop a coherent strategy within the arts education community to guide research and theory development, so that individual studies do not stand alone, but contribute to a wider platform of understanding in key areas (e.g., short- and long-term outcomes for student learning in the arts, development of multiliteracies in and through the arts, development of key competencies in/through the arts, relationship of arts teaching and learning to the principles of *The New Zealand Curriculum*, etc.).

Research could explore which kinds of arts learning experiences lead to positive outcomes (including cognitive, social, emotional and health) for a wide range of New Zealand learners. Such studies could look at the impacts of arts learning on a wider scale than most existing studies, which tend to be limited to a small number of students/classes/schools. There also seems to be little research on student learning and impacts/outcomes in the context of the many arts-related initiatives supported by outside agencies, which have a wide uptake across schools (e.g., Stage Challenge, Play It Strange, etc.).

Finally, New Zealand research could investigate the school-level impacts of the arts—including the ways in which arts learning interacts with the school learning climate, school approaches to curriculum design and decision making and other variables such as families, communities and culture.

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Appendix A: Heathcote's claims for drama education

Table 1 **Heathcote's claims for drama, cited in Catterall (2002c, p. 62)**

1.	Making abstract concepts concrete.
2.	Teaching a narrow fact so that it is fully learned—placed in a context for added meaning.
3.	Introducing artefacts so that children are curious about them and experience them at a significant level—an important quality of any learning.
4.	Inducing students to reflect on experience and see what they have in common with other people.
5.	Opening doors to curriculum areas students might fear to venture into, including science, mathematics, and literature.
6.	Giving students freedom coupled with responsibility.
7.	Clarifying values.
8.	Developing tolerance for a variety of personalities and ideas.
9.	Showing students how they can stay with something they don't like, perhaps geometry or Tennyson's poetry, to a point of accomplishment.
10.	Increasing students' vocabularies and helping students develop a finer control of rhetoric through interactions with others.
11.	Bringing classes into situations that will increase their social health.
12.	Helping students discover that they know more than they thought they knew.
13.	Leading students to the real world more clearly in light of what they have learned in an imagined one.
14.	Helping students capture more of what is implicit in any experience. That is, dramatization encourages probing into the meanings of terms, the use of words in the context of action, the nature of human relationships and individual motivations—and more generally encourages reflection on experiences and what one is learning from them.