

Schools Collaborating with Experts in the Community

All the school's a stage

PAKURANGA INTERMEDIATE SCHOOL



 **NZCER**
Rangahau Mātauranga o Aotearoa

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1. Background to the research

Introduction

This report presents findings from a case study carried out by NZCER at Pakuranga Intermediate School and their collaboration with a group of performing and visual artists from 2012–14. The collaboration was supported by Project Light Bulb, an arts residency programme.¹

The report is part of a wider investigation into successful and sustained collaborations between New Zealand schools and community and professional experts² that support relevant, connected, future-oriented learning³ for students. The research project is informed by six principles of future-oriented learning (Bolstad & Gilbert with McDowall, Bull, Boyd, & Hipkins, 2012)⁴ but is especially pertinent to principle 6 which calls for new kinds of partnerships and relationships between schools and the wider community. This principle asserts that schools on their own can no longer be expected to provide all of the knowledge and expertise that students need for future-oriented learning, and that learners need opportunities to better access knowledge and expertise within the community. They also need opportunities to develop their capabilities in authentic contexts (for example, using knowledge in ways that contribute to others', as well as to their own, learning and development). School staff can and should play a key role in orchestrating these kinds of learning opportunities. It is therefore important to understand what enhances or diminishes the capabilities of school staff to collaborate with external expertise. It is also important to consider how these learning opportunities can be achieved in equitable ways across different schools and communities.

The core argument for these kinds of school–community relationships is their benefit for *students'* learning. However, the primary focus for this research is to understand the impacts and experiences of *adults* who work together in these collaborations; that is, the teaching professionals and the community/professional experts. The reason for this focus is that adults (as teachers, school leaders, policy decision makers, parents or voters) shape the educational system. For system-wide shifts to occur, it is important to know how and why adults think it is beneficial for

¹ Project Light Bulb is no longer operating as funders have different priorities.

² By 'community and professional experts' we mean people who are not necessarily educators or teachers, but who have knowledge and expertise in their own professional areas (or because of their role in the community) and are working with schools in ways that support learners to connect with that knowledge and expertise.

³ By 'future-oriented learning' we mean approaches and practices that align with contemporary perspectives about the kinds of learning and learning opportunities young people need in order to have a good life in a well-functioning society for the 21st century. (This kind of learning overlaps with, but also goes beyond, current frames of learning success such as achievement and progression into tertiary education and employment.)

⁴ A brief description of these principles can be found in Appendix 2.

school learners to have access to community and professional expertise as part of their school learning, and how they think this can happen effectively. This case study seeks to help understand how the principle of integrating teachers' and community/professionals' expertise can be enacted to support learning for diverse students, schools and communities.

Our interest was in the extent to which the new kinds of partnerships and relationships at Pakuranga Intermediate School embodied future-oriented teaching and learning approaches. We wanted to know if there was transformational (as opposed to just informational) learning for participants and if, in those instances where the experiences did transform learning, what specifically enabled this. We were interested in finding out how these collaborations or partnerships arose and how they worked, how they transformed 'business as usual' curriculum, teaching and learning, and how they have been integrated as a normalised feature of school learning and teaching practice.

Research questions

Four questions framed our research:

- How do teachers and community/professional experts build and sustain reciprocal knowledge-building relationships that transform learning and teaching from 'business as usual' schooling approaches to future-oriented approaches?
- What are the enabling conditions (and barriers) for teachers and community/professional experts to work together to support future-oriented learning?
- How do adults' views about learning, teaching, curriculum, schooling and their own professional practice change as a result of these collaborations?
- What are the impacts for learners, educators (teachers and school leaders), the community/professional experts (and possibly others, such as whānau/family/wider community)?

Data collection and analysis

We chose a case study approach as being most appropriate to address the 'what', 'how' and 'why' of a situation (Yin, 2003). The advantage of the case study approach is that it can provide the "force of example" (Flyvbjerg, 2006, p. 228) as a source of understandings. Flyvbjerg also notes that a case study "can 'close in' on real-life situations and test views directly in relation to phenomena as they unfold in practice" (Flyvbjerg, 2006, p. 235).

We selected Pakuranga Intermediate School as a case study because it had:

- sustained relationships between teachers and artists rather than one-off collaborations
- evidence of shifts in 'business as usual' teaching and learning practices
- evidence of benefits for learners, teachers and community/professional experts.

We first contacted the school and engaged in discussions with the principal (Stuart Myers) in 2012. During 2013 and 2014 we observed sessions at the school when artists, teachers and students were working together, ‘sharing’ days (where students showed aspects of their work to students from other schools) and the final school productions. During these visits we talked with the principal, teachers and artists. Then in September 2014 we interviewed five pairs of teachers, four focus groups of students, the principal and the artist who had overall responsibility for the project. The interview questions can be found Appendix 3.

We independently identified key themes from the observation and interview notes and used these to structure the findings presented in this report. This report relates mainly to the 2014 interview data.

Pakuranga Intermediate School

Pakuranga Intermediate School is decile 4 and has a roll of about 350 students. Māori students are about 25 percent of the school population, New Zealand European/Pākehā, 17 percent and Samoan, 10 percent. There are also a number of Tongan, Indian, Chinese, Fijian, South East Asian, Cook Island Māori and Niuean students.

The school website describes Pakuranga Intermediate as “a smaller family oriented school where the students are immersed in a friendly yet challenging environment”. The school is a Base School for 18 RTLBs (Resource Teachers: Learning and Behaviour) and two Community Liaison (Truancy) Officers. There is a strong ethos of inclusivity and a number of students have high special needs. One of the initiatives the school has recently embraced is PB4L (Positive Behaviour for Learning). The school’s website asserts that the school’s expectations are “pride in ourselves, respect for others and care for the environment”.

Pakuranga Intermediate School recognises the importance of involving students in all curriculum areas and in preparing students for the future. The school takes part in international exchange schemes—in 2014, a group of students and staff visited Japan. Pakuranga Intermediate is part of a group of six schools in the local area: Pakuranga Intermediate; Edgewater College; Pakuranga Heights; Riverina; Riverhills; and Anchorage Park—focused on forming an information literate cluster through the effective use of ICT (Information and Communication Technology). The website describes the students in the area as “the face of the future”:

We live in an area rich with multicultural, vibrant, aspiring, young people and it is our accepted responsibility, and strong desire to open the future to them. They are growing up in a digital world and need their schools to reflect these realities.

Project Light Bulb

Project Light Bulb was an arts residency programme led by professional arts practitioners who worked in schools with students and teachers for one to two terms. The programme aimed to

create authentic learning opportunities by matching artists and arts companies with teachers to deliver projects that support and enrich The Arts learning area of *The New Zealand Curriculum*. The arts residencies were designed to provide opportunities for: students and teachers to work with professional artists; the school to work towards a specific arts project with particular outcomes; professional development for teachers; and artists to develop their practice.

Project Light Bulb came under the auspices of the Vodafone Events Centre Education Programme and was managed by Markham Arts (founded by Sally Markham) with support from the ASB Trust. In 2013 Project Light Bulb extended its reach to include three colleges, two primary schools and two middle schools, all in South Auckland.

Overview of the report structure

In the remainder of the report we describe three years of collaboration between Pakuranga Intermediate School and visual and performing artists supported by Project Light Bulb. Chapter 2 provides an overview of the collaborations between the school and the artists in 2012 and 2013. Chapter 3 describes the 2014 collaboration. Chapter 4 provides a synthesis and discussion of the findings and next steps for our research.

2. School and artist collaborations 2012–13

Pakuranga Intermediate School had a long history (more than a decade) of collaborating with professional artists prior to 2012. But in 2012 these collaborations were taken to a new level through the school's involvement in the arts residency programme, Project Light Bulb.

In this chapter we describe the first 2 years of the collaboration which culminated in a traditional school production in 2012 and a whole-school promenade performance in 2013. Our description of the 2012 collaboration is informed by our conversations with the principal towards the end of that year, along with school and Project Light Bulb documents. The information about the 2013 experience comes from conversations with the principal and deputy principal, and observations of the teachers, artists and students during practice sessions, and of the final performance.

A traditional school production 2012

In 2012, Project Light Bulb supported Pakuranga Intermediate School to mount a traditional school production called *Kev, the totally true story of a reluctant hero* which was performed at Telstra Clear Stadium. The production involved approximately 40 students who were withdrawn from classes for 4 hours a week during terms 1 and 2. The students worked with a team of teachers, an actor (Mark Clare) and a composer (Jonathan Besser) to devise, develop and perform a complete piece of musical theatre that included a choir and orchestra. Students involved with the project worked with artists and teachers to write the script, songs and musical score. The production was written, performed and produced by the students.

The teaching team was led by the deputy principal who, supported by the principal, took on the director role. The teaching team included the music teacher, and two other staff picking up the areas of script writing, assistant director, choir mistress and costumes.

The theme of the production was Endangered Birds and the project involved students and staff visiting the bird sanctuary Tiri Tiri Matangi for a day to study the wildlife on the island. On their return from the island the students used what they had learned to write the script and score. The student writers worked with Mark to build on what they had observed of the birds on their field trip, to develop the characterisation of the birds in their production. The student musicians worked with Jonathan to use the sounds they heard on the field trip to compose a score to support the developing plot.

From the principal's point of view, one of the main benefits of the experience was the new skills teachers gained through working alongside professionals and their growth in the area of arts leadership. The main challenge was coming to terms with ways of working in the arts, including

the flexibility needed for the creative process, risk taking and problem solving by exploring different solutions.

The principal and deputy principal identified two main areas of learning for students over and above their increased expertise and knowledge related to the inquiry topic and the arts. One was in the area of key competencies or capabilities. The deputy principal observed that students grew in confidence, developed a sense of ownership over the production, were able to see the ‘big picture’ and collaborate to build on ideas. As part of the process they had to incorporate different points of view to achieve their aim, were taken out of their comfort zone and had to adapt to others’ points of view. The second main area of growth related to literacy. The deputy principal found that students involved in the production made greater or at least similar gains in asTTle reading as those not involved despite being withdrawn from class regularly over two terms. She saw this growth as being related to their involvement in producing a storyline and dialogue suitable for an audience of all ages.

The project provided school staff and students with the experience of using an inquiry topic and field trip as the basis for developing a message considered important to convey to an audience, the experience of working out how best to convey that message through the arts and how to work with arts professionals. These were all features that the school maintained and built upon in productions carried out in subsequent years.

A promenade performance involving all students 2013

In 2013 the school embarked on another production, again in collaboration with performing and visual artists funded through Project Light Bulb. Drawing on the experiences from 2012, they initiated a number of changes to the process. In keeping with their inclusive education philosophy, the school decided to include *all* students, and not just a selection, in the experience.

We didn’t just want a little exclusive group of kids to be involved in the production—we wanted *all* of the kids to be involved... We thought we would transfer that [experience] into *every* classroom. (Principal)

The school decided that a good way to achieve this goal would be by integrating the arts with the inquiry topic each class was planning for the second term of the year. The plan was to produce a promenade performance in which the audience would move around the school, to watch or participate in an arts experience related to each inquiry topic.

In 2013 there were four artists involved. These included Mark, the actor, and Jonathan, the composer, who had both been involved in the 2012 collaboration, along with a visual artist and a videographer. Each class had three 90-minute sessions with one of the artists over the school term. In addition, the school funded a second videographer who worked with a group of students to document the process.

The school principal saw the project as an opportunity to transform both traditional approaches to conducting and presenting inquiries and traditional approaches to school productions.

We wanted to move away from the standard performance—choirs, bands and so forth. I wanted to move away from doing a fabulous inquiry—and then just a poster at the end.

The principal saw an obvious connection between inquiry topics which involve investigating important world issues that “challenge your thinking” and the arts, which have traditionally been an opportunity for social commentary on such issues.

The arts are a bit of a commentary on society in some ways. Visual art has some hard hitting messages. A lot of music has been written to inform thinking. They [artists] touch the challenging questions in our society. (Principal)

The principal set aside time at the start of the project, starting with a wine and cheese evening held at the school, for the teachers and artists to get to know each other, to learn about each other’s knowledge and skills, to share ideas and to find a common ground to work from.

The principal described how teachers’ ideas about possible inquiry topics sparked the imagination of the artists and how the subsequent excitement of the artists and their ‘What if’ thinking helped the teachers become excited about the project and overcome some initial misgivings.

I wanted the teachers to be bold and brave in what they wanted to do. Initially the teachers chose safe options but they got excited by the artists. (Principal)

It was important that the arts component be integrated into the inquiry component right from the start of the project rather than being added on at the end. Even when choosing field trip locations as part of each inquiry, the artists and teachers kept in mind what the trips could offer in terms of the performance as well as the inquiry. And, right from the start students were encouraged to think about the message they might want to convey to an audience from their inquiry and how they might use the arts to do so.

We unpacked what makes a good [inquiry] question and what our audience would take away... We considered how the arts could inform the process along the way...Working with the artists informed the inquiry along the way and the presentation at the end. (Principal)

The following table summarises the inquiry topics and field trips, the work with the artists and the title of performances.

Table 1 **2013 inquiries and field trips, work with artists and performance titles**

Inquiry topic and field trip	Work with artists	Performance title
Customary ways of making kites and their purposes in Māori and other societies? Field trip: Auckland Museum	The class worked with an actor to perform an original story.	The audience flies with kites.
The need for biosecurity at our borders? Field trip: Auckland Airport	The class worked with an actor to present, through drama, a day in the life of a border control worker.	The audience is taken through border control and learns something in the process.
Impact on the infrastructure of 1 million more people coming to live in Auckland? Field trip: Boat Show	The class worked with an actor to dramatise waste water disposal.	The audience is swept through a drain.
What tourism means to Auckland? Field trip: Auckland Big Day Out—visiting attractions in the city region	The class worked with an artist to create monopoly pieces depicting new opportunities for tourism in Auckland.	The audience experiences the future of Auckland tourism through a game of Monopoly.
How to best use the new school gym? Field trip: College Rifles Rugby Football Gym	The class worked with a musician and composer to create original sounds to work out to.	The audience gets a workout.
What Auckland needs to be a top tourist attraction? Field trip: Auckland Big Day Out—visiting attractions in the city region	The class worked with a videographer to capture and present advertising for new tourist attractions devised by the students.	The audience views ads for new tourist attractions for Auckland.
What people are doing to stop whaling and why? Field trip: Auckland Museum	The class worked with a visual artist to create a visual and dramatic representation of their learning experience.	The audience experiences the destruction of a whale.

The 2013 production was more ambitious and on a larger scale than the 2012 production and this brought a number of new challenges. One of these challenges related to providing teachers, artists and students with the amount of time together that they wanted and needed to produce a professional performance.

Timetabling was difficult—12 classes and 4 artists. (Principal)

Related to this challenge was that the students did not have the opportunity to do the initial planning with the artists in the way the teachers had. The principal aimed to achieve this more fully in future productions.

We are hoping to take the inquiry process to another level with the children leading it. (Principal)

Another challenge was bringing the community on board. This was a particular concern of the principal, especially given the school context.

The Pakuranga area is very traditional. This is a very multicultural school and we struggle with [parents choosing to send their children to] the decile 10 school up the road. (Principal)

Most schools are judged by the size of their concert bands and the size of their choirs. (Principal)

Teachers observed important benefits for students in terms of new knowledge, skills, attitudes and dispositions. It took some time for the community to understand the purpose of the project and the benefits for their children, highlighting a general difference in understanding about the purpose of education.

The public needs to be educated about what is quality in the arts and what is real creativity. (Principal)

For some parents, it was not until they had seen the final production that they understood these benefits, and of course some parents were unable to attend the production.

Another challenge, particularly for the principal, was reconciling the reduction in student opportunities for deep specialisation in particular arts skills with the increased authenticity and opportunities for breadth of arts experiences.

It's far more authentic using the arts in these ways. What *is* missing is skills teaching in the individual arts, such as learning the violin or how to use oil paints... It's just in time learning with skills being taught along the way. These are *different* artistic skills being taught. They dabble in a skill that fits a need. They were having to do a drum roll in room three. Doing a quality drum roll is a particular skill that takes years to develop. There's still the place for developing individual skills. Where does it go in the curriculum? Along the way you've got to build the individual skills. We've always taught the arts in isolation and there's been such a resistance to put them together. (Principal)

The challenges, along with the positive experiences, from the 2013 project provided the building blocks for the development of the 2014 project. We describe this new project, along with the views and experiences of the artists, teachers and students in the next section of the report.

3. A cross-class, whole-school performance 2014

In this chapter we describe the 2014 collaboration between Pakuranga Intermediate School and three artists funded by Project Light Bulb. The findings presented in this chapter come from observations of performance practices and debriefs, interviews with five pairs of teachers, four focus groups of students, the principal and Mark Clare, the artist who had overall responsibility for the project.

An overview of the 2014 collaborative project

The approach adopted in 2014 was designed to address some of the challenges faced by the teachers and artists in 2013 and reflected the growing confidence that the teachers had in a school-wide arts initiative. Teachers worked in pairs on an inquiry related to a school-wide theme: Sharing our planet. The five pairs of teachers and their classes each worked with the three artists in dance, drama and music on inquiries that deliberately combined the science and arts curriculums. The artists included Mark Clare and Jonathan Besser from the earlier collaborations. Gaby Thomas, a dancer and choreographer, was the third member of the team. Mark provided the overall direction. The inquiries, work with the artists and performance titles are summarised in Table 2.

Table 2 **2014 inquiries, work with the artists and performance titles**

Inquiry topic	Work with artists	Performance title
What part do humans play in the destruction of the world's rainforests and what is the impact of this destruction on the environment? (Teachers A and B)	The class composed music, lyrics and a dance to express the impact of deforestation.	Deforestation: What part do we play in the destruction of the world's rainforests?
What is the impact on the environment of buying pre-packaged commercially produced food as opposed to producing our own food? (Teachers C and D)	The class produced a mock TV studio debate about growing or buying food. Students created music and dance to depict plants growing and shoppers in the supermarket.	Grow or buy: The audience is invited to participate in a grow or buy debate in a live studio.
What role do insects play in our environment and what impact do we have on them? (Teachers E and F)	Students composed music and dance to lead the audience into a drama depicting a council meeting of insects about the impact of humans on their survival.	World Insect Council: The audience is witness to an emergency gathering of the World Insect Council.
What are the causes and effects of river pollution? (Teachers G and H)	The class made a waka with their bodies to 'carry' the audience down a river. Through music, dance, drama and song students represented the river taniwha, a dairy farm and a milk bottling factory.	Waka journey: The audience takes a waka journey down a polluted river and discovers the truth about our clean, green image.
What are the causes and effects of global warming? (Teachers I and J)	The class created music and dance to depict the sea encroaching on an island on which the audience stood. At the same time, students used shadow puppets to depict the causes and effects of global warming.	Global warming: The audience makes its way through a timeline of causes and effects in the transition to global warming.

As with previous productions, the students were involved in all aspects of the performance including the construction of design and construction of costumes, props and sets. The inquiry process and the school production (again a promenade with the audience moving between five performance spaces around the school) were captured by a professional photographer and students created large murals that adorn the school. The images captured in the murals are all of students—in rehearsal and during the production. These murals are included as Appendix 1.

Purposes of the 2014 project

The principal, teachers and artists saw the purpose of the project in slightly different, but related ways. The principal described the project as a response to what he saw as a narrowing of the curriculum in recent years through an over-emphasis on basic literacy and numeracy skills at the

expense of rich and authentic learning experiences. He saw this narrowing of the curriculum as having a negative impact on student engagement and learning.

Students' learning gets enriched by authentic learning experiences...we overvalue time spent on [basic] literacy and numeracy—on schools and teachers in the place of learning.

For this age group the purpose is to engage students in their learning. There has been a narrowing of the curriculum in the last few years. Using the arts as a tool to impact on the community. Putting a message across using the arts makes the message incredibly more powerful. (Principal)

The principal felt that subjects like the arts had suffered from the national focus on literacy and numeracy. He considered the arts to be important because arts experiences were “not cocooning students but helping them to make connections”.

He saw the main purpose of the project as engaging students in their learning and transforming teaching, learning and curriculum. This transformation included: broadening and deepening the curriculum; making the arts a more central part of the curriculum; ensuring a greater place for community in the curriculum; and providing students with authentic opportunities to participate and contribute in the community. He thought the arts could be used as a tool to provide a message that would impact on the school community, and that the arts would provide a commentary on the school-wide inquiry—Sharing our planet.

Teachers also shared this understanding of purpose.

To strengthen the place of the arts curriculum in the school. (Teacher B)

Other teachers described the main purpose of the collaborative project in terms of student learning.

To look at how outsider experts will still influence learning...for teachers to see different styles of thinking by working with artists. (Teacher C)

So that students and teachers can learn from the artists. To cater for a diverse range of learners—there is a wider bubble to capture students in. (Teacher B)

Rekindle learning for us because this is new to me...to awaken for me something different. (Teacher G)

Teachers saw the project as providing students with the opportunities to learn through the experience of carrying out arts-informed science inquiries, with the performance as a means of presenting this learning.

Its purpose is to present inquiry using the arts. (Teacher I)

While teachers tended to describe the main purpose of the project as student learning which would occur through the process of creating a performance, the artists saw the purpose as creating the performance with student and teacher learning as a by-product which would naturally occur along the way.

The aim was to create, rehearse and perform original students' musical compositions as part of the total school promenade theatrical performance, eventually presented to the community on the last night. Another aim was to work closely with the school teachers and administration, to give them support and encouragement. The final student performances would illustrate in music, what information the kids had learnt, through their research processes, on aspects of the environment and planet. (Jonathan)

Making it happen: Structures and processes

Learning from previous years' successes and challenges, the school had in place a number of new structures in 2014. These are now outlined under four thematic headings.

Opportunities for cross-class teacher collaboration

One of the benefits of the traditional school production in 2012 was cross-teacher and cross-class collaboration. This was lost in 2013. A key change for 2014 was in timetabling the teachers and classes to work together in pairs focusing the arts around agreed science-based class inquiries and pairing teachers whose inquiries were similar. This brought with it a number of advantages. Teachers appreciated having a colleague with whom to share ideas and concerns and the artists were able to build on their individual arts strengths of drama, dance and music. The production problems were shared problems which they addressed together and with the principal. The teachers who had not been used to working together on shared teaching and learning projects had the opportunity to learn this.

Time for professional learning

In 2014 the school time was arranged to enable initial relationship building between teachers and artists and planning and debriefing times for teams.

This enabled understanding, 'buying into' and sustaining the purpose of the work and the way of working and for the three artists to work with each pair for a sustained period of time each week. Before each teaching session began, artists and teachers met to discuss what they hoped to achieve for the week. The time set aside for artist/teacher planning and debriefs meant that early on teams understood the processes.

Planning was excellent. Early meetings during 'term one' with Markham Arts and the school were important to the success of the project. (Jonathan)

Adequate time for the artists and the classes to work together

Logistical challenges meant some of the teachers struggled to put in place the arts ideas initiated by the students in collaboration with the artists. The artists considered that they needed more sustained time with each class to fully realise the students' ideas. Even so, teachers valued having more time with the artists working with them and their students in 2014.

I felt it was a lot easier than last year—the artists were a lot more involved. (Teacher H)

They could capitalise on the times they were working together and teachers could use the time they had when the artists weren't available to practise or experiment with the ideas the artists had developed with the students.

Opportunities for artists to work together as a team

In 2013 there was one artist per class. In 2014 all the artists worked together. This brought with it a number of advantages. Students got exposed to a wider range of art forms and experts with expertise in those art forms. Each class could produce a performance that incorporated and integrated a range of art forms because they had experts in all these forms working with them. Students and teachers got to see how artists work together as a discourse community—that is how real artists work together in cross-disciplinary ways in the real world. And there were benefits for the artists who got something professionally from working with other artists. All artists commented on how inspiring this was.

Time for artists and teachers to work together. Timing and schedules really worked for both the artists and the school. The artistic team was determined to be working together on the same times and on the same days; this was made possible by the principal. (Jonathan)

One big improvement was artist meeting in the morning—before student contact. Here ideas [and] support for each other were possible. (Jonathan)

Teacher artist collaboration: Opportunities and challenges

The roles of teachers and artists are different. The teachers and artists had different experiences, skills, knowledge, beliefs, values, expectations and ways of working. In this section we explore these differences and how the teachers and the artists learned to work in the 'spaces between'. We look more closely at the collaborations between the teachers and the artists—how they formed and evolved, the challenges and opportunities they afforded and the collaborative work that teachers and artists undertook together.

Ways of creating: Improvisation, risk taking and problem solving

The teachers and artists had different ways of working towards creating a production. The artists focused on the learning needed to create a product. The artists understood that 'making a show' follows very different processes from those usually employed by teachers. The artists carried the ideas for the final productions and worked in artists' ways while they were with teachers and students. Uncertainty, changes of direction and last minute accommodations are commonplace in artistic creation but not necessarily in teaching. Mark described the process as problem solving.

Problem solving is the big one—artists are freer in that. We were facilitating the teachers into making a number of decisions.

The teachers were more cautious. It took time for some of them to develop the confidence in the process. They had been assiduously practising with their classes what had been established in the previous week and then the artists would come with new ideas and effectively ‘sabotage’ the work they had done.

The artists would go ‘That’s too small,’ and I would think, ‘Do you know how long we worked on that?’ (Teacher J)

They told us to stop practising. They said, ‘You’ll kill it.’ (Teacher A)

The principal appreciated how the artists approached the task in a completely different way from what the teachers customarily did.

The message changed and grew deeper as they moved forward. Often a teacher starts a process with certain barriers in place. They will often scaffold a process. The artists have no preconceptions of what they want from this.

Making decisions and choices the teachers found hard—the need to go forward—they wanted to please everyone and include all kids. When we left the teachers would practise what we’d done and repeat it and then we’d come with new ideas and say ‘Now let’s start again’—keep exploring, rather than locking something down. The teachers found it hard to let go of things. They were a bit intimidated whereas the kids were more open to revisiting things. In improvisation everyone struggles. You have to maintain the principles of faith, collaboration, openness and hard work. This isn’t going to suit everyone but I’m okay with it.

Expectations of students

The teachers and artists had very different ways of working with students. The teachers were much more concerned than the artists about the management of student behaviour. Even the teachers who embraced the arts ideas readily were concerned that the artists did not attempt to manage the students. They worried that less engaged students would disrupt the work. The teachers’ knowledge of their students and their respect for the artists’ vision and ideas meant that many teachers employed subtle ways of keeping the peace in response to the artists’ way of working with the students.

They’re bringing this big vision of the final thing and I’m thinking, ‘Oh my god, this kid is about to hit that kid. This kid is about to run away.’ (Teacher I)

We were trying to do management [of students’ behaviour] around them [the artists]. (Teacher B)

The artists aren’t teachers... Some of the kids can be challenging. The artists got quite ‘drama queen’ if things didn’t go their way. I would go in and withdraw kids to keep things working. It is the teacher who would always encourage and keep things going. (Teacher D)

The artists’ view was that the work itself would interest even the most disengaged students and that disruptions weren’t necessarily a bad thing in the creative process.

What is hard for teachers? Handing over the wrangling of the kids—they want them to be good boys and girls because it's a reflection on them if the kids misbehave with the artists. We don't want the teachers to be overly concerned with the behaviour of the kids. You can sometimes find superb stuff in badly behaved kids. 'Find out who the trouble maker is and put him in the lead role.' (Mark)

The teachers and the artists also had different expectations. The artists had no preconceived knowledge about students with disabilities or behavioural challenges. The artists thought of the students as apprentice artists—as fellow creators and problem solvers—and treated them as such. They had very high expectations of what the students could achieve in the arts and consequently got high standards of work out of the students. The principal described how he observed differences in the expectations of school leaders and teachers and those of artists.

They [the students] were regarded as performers by the artists—as professionals. They didn't treat the kids as kids, they treated them as professionals. The artists barged through the craft of being a teacher and just got onto the learning. They didn't worry about managing the kids—they just came crashing in and got underway. There was a lot of loud noise. As teachers we don't create risks—we approach things carefully. It could have been a recipe for disaster but [the artists] had the presence of mind to work through it. Performing artists are used to creating a product—they expected and got great things from everyone. (Principal)

Roles

One of the challenges of 2013 was clarity about the roles of the artists and the teachers in the collaboration. The teachers in particular were not always certain of their roles. The artists saw their role as listening to students' ideas about the messages they wanted to convey and helping students to explore ways of conveying those messages and introducing them to different ways of doing this through the arts. The goal was for the teachers to lead the process and the artists aimed to reduce their own involvement over time so that by the end teachers were leading as the directors and producers.

The artist's role is guidance. It's crucial to get the teachers on board first. If teachers are confident—you get achievement and empowerment. You introduce teachers to art forms. We work with them to find out what they want to do, need to know (e.g. shadow puppetry). It's the role of the teacher to lead, not to rely on the artist right through to the end. (Mark)

To help provide clarity about these roles the artists gave teachers director and producer task lists and encouraged them to take on these roles. However, the extent to which teachers actually took on these roles varied. Most considered that the artists' role was to provide the performance ideas and to lead the production, and that the teachers' role was to act as intermediaries between the artists and the students, translate the artists' ideas for students, manage student behaviour and provide students with opportunities to practise what the artists had suggested between visits.

They had the vision and we did a lot of revising and practising. (Teacher B)

We used our teaching role to help the artists manage the students and to help them build a rapport between the artists and the students... I felt like a teacher with the kids and the artists as the creative ones. (Teacher F)

[The] role of the artists is to steer, not tell us what to do. Our role was to manage the groups, keep them focused, to translate the artists' ideas for them. Our role was to keep the conversations [between the artists and the students] going, and focused, and not going on tangents. The artists saw their role as 'listening to the students' ideas and thinking what they could contribute in terms of dance, music etc.'. (Teacher C)

The artists have this big idea and [Teacher F] and I think 'That's not going to work', so we whittle it down. They [the students] could not understand the abstract concept. They didn't make the connections. (Teacher I)

While some teachers were more comfortable staying in the 'teacher' role, others embraced the opportunity to take on more of an 'artist' role. Teacher F, for example, described herself as a "co-artist".

Over time the teachers began to naturally take on more of the artist role. Closely related to feeling comfortable in the director and producer roles was the extent to which individual teachers were confident with carrying on when the artists weren't there. The improvisatory/exploratory way of working was new for teachers and some of them embraced this newness.

The artists had the skills to get the best out of the kids and when they weren't there we worked with the kids to try to facilitate. (Teacher E)

We watched closely when the artists were there and then we carried on with what they had been doing when they weren't there. I didn't change how I worked as a teacher. We emulated what we had seen—it gave us more confidence. It felt okay to stand up in front of the students and be a weta. (Teacher F)

We sort of experimented really—with instrumentation and dancing. The kids went away and tried things. We were able to see what we had, what was working. (Teacher J)

They valued having the artists there to helping to extend them and maintain a sense of the overall direction.

We would get stuck and the artists would open the door for us. They would show us there was more. (Teacher C)

We know from the curriculum what we have to do, but not from the production side of things—it was good to have them for that. (Teacher G)

I particularly liked the direction from them. They were good at keeping the direction. (Teacher H)

Working in the spaces between

Despite differences of opinion about how to work with the students and some teacher trepidation about the process and where it was heading, especially in the early stages, artists and teachers were enthusiastic about the collaboration. The principal observed:

There was a lot of collaboration, a lot of compromise... One pair worked from opposite sides of the spectrum and learned to appreciate what each other brought. The value of team teaching helped this and not just two teachers but five people—a very rich working environment. (Principal)

Sometimes differences of opinion bring a very strong result. In the arts you're often working with people with very different and strong temperaments. (Principal)

Teachers made similar observations.

It was not my thing or your thing. It was our thing. (Teacher C)

The artists don't bring routine. They bring something different. It's like we're walking behind them trying to pick up the pieces. I always know we're going to get there in the end. Normally you're the lead role—we were bringing two bits together and it was good. (Teacher I)

We had to collaborate with the artists... We kept talking to each other—we really had to work together to make it come together. (Teacher J)

The artists had ideas, we had ideas, and it all kind of meshed into one. There was a lot of sharing ideas...it was good to listen to someone different with alternative options. (Teacher H)

This was made possible because the teachers and artists listened.

Mark's personality helped. He listened to us. We trusted that the artists understand the process of creation. (Teacher D)

Teachers who had been sceptical or wary in 2013 appreciated that their concerns had been listened to and that different structures were put in place in 2014.

For example, the teachers appreciated how the artists could turn ideas into something concrete, through their ability to see the overall concept.

They could see the big picture and we could see all the little steps to get to the picture. (Teacher A)

The message we wanted to convey came from us but ideas about how we would convey it came from them. That was really good because there was no way I would have come up with that. I would have come up with something much more literal and narrative. They saw the big picture and that was good. (Teacher B)

You've got a partnership with the teacher keeping an eye on the children. They bring something we teachers don't have—having them as role models. They bring something the students don't see. (Teacher D)

I always know we're going to get there in the end. (Teacher I)

I really enjoy it. I like the arts, I like creativity. Mark brought high expectations to the table. They [the artists] think about the art form, we think about the message, and we come together. (Teacher I)

Impact for school staff

In this section we consider the impact of the project on school staff in terms of their knowledge of the arts, and of teaching the arts in an integrated way, and their views about the role of the teacher, curriculum, learning and the purpose of education.

Knowledge, skills and confidence in teaching the arts

Staff members described having developed greater knowledge and skills in teaching the arts through working with professional artists.

We definitely learned more about the art forms. (Teacher F)

I think that whole body awareness—I wouldn't know how to convey that to kids—that movement aspect that Gaby is so good at. (Teacher A)

Staff members also described having developed greater confidence and the capacity to take risks.

[I have gained] confidence in knowing I could actually do this. Having someone who has the industry knowledge and expertise—it can be quite powerful. (Teacher A)

Working with the artists also helped teachers to expand their horizons of possibility and to 'think big'.

Without them I don't think it would have been as big an idea. (Teacher A)

They're always pushing you, but you need them because otherwise it wouldn't go so far. It wouldn't be as good on the night. (Teacher I)

Rethinking the role of the teacher

Working with the artists provided teachers with opportunities to rethink the role of teachers and learners. While teachers often *describe* themselves as learners, and *model* being a learner, traditional classroom environments rarely provide authentic learning situations for teachers—situations in which they are truly learning—out of their comfort zone, taking risks and making mistakes in front of more expert others. A number of teachers commented on how the project provided these opportunities and the value they saw in them.

The kids could see us learning. We were learning too. (Teacher D)

Some also considered that they had learned to be more flexible.

It's just about being flexible and working with it... As a teacher you have to be flexible and not hold the reins so tight. (Teacher H)

Some teachers felt it helped them think about their role in terms of collaborating with others rather than just working in a silo.

It was good for me to learn to collaborate with others...it helped me, gave me another dimension. (Teacher J)

Views about learning, curriculum and the purpose of education

Working with the artists prompted some school staff to think further about the purpose of teaching the arts and the future of arts education.

When I look at schools now and what arts are done in schools, it's very traditional—bands, choirs, orchestra and that's what schools are hell bent on competing against each other with. I no longer see their value. I see a place for skill development but where does it lead to? How many kids finish school and go off and perform in a choir or play in a concert band? Very very few. I don't see that as the future of the arts in schools. I see it as integrated and in this it becomes stronger. (Principal)

I used to be really worried when the arts curriculum came out, when I was part of writing the curriculum; I was worried that each of the arts would be compromised by joining together. I'm not worried about that anymore. I can see the arts become stronger by being integrated into the curriculum. In this it becomes stronger—it informs process, provides vehicles for communication, for putting a very strong message across. The arts don't lose their integrity—they grow by being integrated. (Principal)

Comments from the artists and the school staff suggest that involvement in the project helped teachers to question their assumptions about curriculum and about learning. The artists saw learning as much more malleable, embodied and emerging in action. Observing the way the artists thought about learning prompted some staff members to reflect on their own concepts of learning and curriculum.

The artists gave me ideas about how learning can happen other than through books. (Teacher D)

This is opening up a whole different aspect of the curriculum. (Teacher J)

Student learning opportunities and outcomes

In this section we describe the impact of the project on students in terms of their opportunities to learn. We draw on our observations during school visits and on the views of the artists, the teachers and the students themselves.

We identified four main learning opportunities. These are: opportunities to learn the knowledge, practices and identities associated with the arts; opportunities for knowledge building; opportunities for collaboration; and opportunities for diversity and specialisation.

Learning the knowledge, practices and identities of the arts

Teachers described how the artists provided students with opportunities to learn specialist skills and knowledge that they, as teachers, would not have been able to provide. The skills and knowledge students described having learned included such things as: “new stuff on the piano”; “how to make music blend in with acting, feel what the actors are feeling”; “how to stay in complete character all the time”; “how to put emotion in acting”; “how to be and feel the character through our bodies and feelings”; “how to improvise”; and that “timing is key”.

The teachers considered that students had learned and were using arts-specific language and practices as a result of interacting with the artists. We also observed this to be the case during focus group interviews. Student responses were peppered with arts-related vocabulary such as: “script”; “props”; “improvise”; “stage fright”; “cue”; “choreography”; “character”; and “timing”. They exhibited discipline-specific beliefs such as a belief in the need to “carry on when a mistake is made” and “make sure you get your part right”. They had learned “that the audience aren’t people I should be afraid of”, “how to not get embarrassed on stage” and that “if you try you can do anything”.

Students described having learned dispositions such as patience, discipline, perseverance and collaboration. Some described the frustrations of: “having to learn the changing script so often”; “having to memorise my lines”; “having to do it over and over again”; or “being told to use more expression and be louder”. Others described the challenge of working as part of a team when: “some people chose to make bad decisions”; “some people would not concentrate at practice”; and “people kept talking and not focusing”, or when “the boys were being annoying and wouldn’t do the dance properly”. For others, these challenges related to the standard of performance: “when people weren’t confident” or “when people needed to express themselves more”. For many, it was the tough physical experiences of “getting tired”, “getting cold” or “getting muddy” during practices and the performances. As one of the students said:

I learnt that it takes a lot of discipline to create an amazing performance like we have.

The project provided students with opportunities to learn about ways of being in the world, *as* artists. Students got to ‘try on’ new identities—as musicians, actors, dancers, set and costume designers—in the process of working together as an (apprentice) discourse community of artists. We noticed that during the focus groups students used the language of identities and identifications by describing how they had learned to “*be* an actor” or “*be* a host” (emphasis added).

Teachers were aware that while they could, at some level, teach *about* the arts, they weren’t artists. They did not generally look, sound, behave, think, communicate or create like artists. Only through interacting with the artists could students learn what it really means to *be* an artist. As one of the teachers observed when the students first met the choreographer:

The kids thought straight away, ‘She’s a dancer.’ She looked like a dancer—the clothes she wore, the way she moved. She walked like a dancer. (Teacher H)

The teachers we interviewed were very aware of the difference between themselves and the artists and saw the inclusion of the artists as providing students with important learning opportunities that they could not.

They're a different breed of people to us. They think so differently from us. They bring something we teachers don't have. They bring something the students don't see. (Teacher J)

They're experts and the kids would know this and see a different style, a different talk, a different communication. (Teacher D)

They get to see people who do things in a different way. They bring the opportunity to work with those sorts of people—people who are good at what they do—and live in their world for six weeks. (Teacher J)

The students were also aware of this difference. Students described in their written feedback, and during focus group interviews, how the artists provided them with opportunities that their teachers would have been unable to provide.

The artists boosted our confidence, they gave us different ideas. They shared their professionalism. They have different ways of working than teachers—they give us helpful hints. The teachers helped us with the costumes and props. The artists gave us confidence to stick to the plan. (Student)

Importantly, the artists did not just *demonstrate* language, practices, identities and knowledge of their areas of expertise. As illustrated in the following quotes from one of the rehearsals we observed, the artists also made their discourses *explicit* for students. That is, they provided students with explicit instruction.

Now we'll have notes. At the end of a rehearsal that's what you do. (Mark)

Musicians don't speak during performances because the mics are on the whole time. (Jonathan)

When I am in a dance performance the stage manager will come in and say 'Five minute call'. So now I am just focusing on being ready. I am about to go on. I am finding a kind of stillness. I am preparing myself. I am feeling the ground. (Gaby)

Knowledge building

The project provided students with opportunities to build knowledge (Bereiter, 2002). Bereiter describes knowledge building, not as creating new knowledge for the world, but as the process for creating conceptual artefacts that can be used for further knowledge building, and students described their learning in knowledge-building terms.

I learnt to...put ideas together and make them stronger. (Student)

The opportunities to build knowledge came from the need for students to *use* the information they gained during their inquiries, to create a message and a means of effectively conveying that

message to an audience. Students saw conveying what they had learned as the main purpose of the project.

The purpose was to get our message through to the audience. Get our learning and share it with others.

Teachers saw having an authentic purpose as being one of the conditions that contributed to a knowledge-building environment.

I get the question all the time in maths, 'Why are we doing this?' (Teacher J)

The artists, who came with the experience of working, as part of their professional lives, in knowledge-centred and knowledge-building ways, also had a big role to play in creating a knowledge-building environment project. As the principal observed:

Performing artists are used to creating a product... Their focus was the art and what they could achieve. (Principal)

He described how the artists' approach with regard to knowledge-building differed from approaches traditionally used in schools.

Using the artists opened the kids' minds up. There were no boundaries... They [the students] were able to explore all sorts of possibilities to present their ideas. Their ideas grew because they were able to be creative. (Principal)

The principal described how the more opened-ended approach of artist created a space for knowledge building.

The artists expected more of the students and they got it whereas teachers come in with preconceived ideas of what you can do. When you open that up and someone like the artists comes in with no preconceived ideas...they're much more open-ended... Through that, ideas begin to generate and amazing things begin to happen. (Principal)

Some of the teachers also commented on this difference.

For script writing they [the artists] used a completely different approach than I use—they pulled ideas from the students rather than having a predetermined outcome and setting out characters, set, plot etc. It was the same with the dance—it was all negotiable between the dancer/artist, me, and the students. (Teacher F)

A common teacher concern is that curriculum integration can be highly engaging, but students may come away having learned little 'content'. Not surprisingly, given the traditional role of schools, this was a concern expressed by some of the teachers.

I worried about how much of our regular programme we were missing. (Teacher A)

The artists were aware of this concern and observed that some teachers felt that the information students had learned needed more prominence in the performance.

Some teachers think the purpose is to transmit information. One asked how we would get all the facts in and suggested putting posters around the room...rather than seeing that one

image can carry all of that and that it's the emotional or the visceral that carries the message. (Gaby, June)

Sometimes you've got to lose the detail. It's an action thing not a lecture. (Mark, June)

Teachers' concerns were about seeing the evidence of information learned especially when the performance was more abstract, such as the dance performance.

That's been one of the more abstract ones. It's been hard for the teachers—how is the message getting across. (Principal)

The idea of how you transfer ideas from books into performance was much harder for that group. (Gaby, June)

Interestingly, there was evidence to suggest that, despite the shift in emphasis from information acquisition to knowledge building, students *did* acquire information. When we asked students what they had learned from their involvement in the project, many responded in terms of the information they had learned, such as: “what is really important about our food”; “that everything you put down the drain goes to the sea and kills our animals and pollutes our water”; “what causes climate change”; “the effects of global warming”; and “that lots of people destroy forest and don't replant the trees”.

But, unlike traditional classroom learning, information acquisition was the by product of a bigger purpose rather than an end in itself. Students learned this information for the purpose of addressing a world problem and consolidated their learning of it as a by product of having to use it. Some school staff considered that the process of working out how to express just the essence of their learning through the arts enabled their students to engage more deeply with their inquiry topic.

The arts helped the students gain deeper understanding of the topic—I can't really explain it—it informed the process throughout—the reflection from one process to the next when they were thinking about what the message was and how they were going to portray that message forward. The message changed and grew deeper as they moved forward. (Principal)

As the inquiry unfolded they were starting to think about how they were going to present it at the end. And thinking about it brought other ideas to the fore, like including the waka. Other ideas came forward along the way and informed the process. (Principal)

I think the puppetry *helped* them understand. (Teacher E)

This finding addresses the misgiving teachers have that a focus on knowledge building would be at the expense of content.

Collaboration

The project provided the opportunity for students to learn how to work collaboratively. Because the artists worked as a team with each class in 2014, as opposed to working individually with a class as they did in 2013, the students got to observe how artists with different fields of expertise

bring their different knowledge sets and skills together to create new ideas and solve problems. Students also got to see how their teachers collaborated with each other and with the artists. And students had plenty of opportunities to collaborate in small groups, across the class groupings and as a whole school to create the production.

Teachers saw benefits in the opportunities students had to observe the artists and teachers modelling knowledge-building collaboration and in having to engage in such collaboration themselves.

It was good for the students to have to negotiate with each other and with students in another class. (Teacher E)

The students displayed team work, commitment, excitement. (Teacher F)

One of the highlights for many of the students was collaborating with peers to create something new.

The highlight...was seeing everyone working together as a team.

Using a diverse range of skills and knowledge

The fourth main learning opportunity was the opportunity for students to use and develop skills and knowledge not always given much time or space in more traditional approaches to teaching and learning. In part this was because the project provided students with opportunities to make meaning in a wide range of modalities, and not just through written text. For example, one of the artists described how he aimed to

find ways for students to express themselves in ways that are not academic—through music, art, theatre, and to express their ideas to a wider audience. (Mark)

This opportunity for students to use skills and knowledge not always drawn upon in the classroom was also provided through the artists' approach to the devising process. Teachers described how the artists began by listening to the students' ideas, and observing the students' interests, dispositions and skills, and then provided them with space to experiment.

[The artists saw their role as] listening to the students' ideas and thinking what they could contribute in terms of dance, music etc. (Teacher D)

They just let the kids go for it and see what they can do. Kids got to have turns at stuff to see what they liked and what they were good at. The kids were free to develop themselves. (Teacher C)

Consequently, there were opportunities for a wider range of students to experience success. One of the teachers observed that the project “catered for a diverse range of learners” and that there was “a wider bubble to capture students in”.

Many teachers observed that as a result of these opportunities some students exhibited strengths and interests that the teachers had previously been unaware of and that hadn't previously been recognised at school.

Quite a few of the teachers didn't know that [two of the students] could sing so beautifully. And that [one of the students] could play the guitar. Quite a few of our students can play the guitar—there's a lot of talent out there. (Teacher D)

I definitely saw a different side of [one student]. He was the lead orang-utan—he just sort of *became* that orang-utan. (Teacher B)

We were surprised with the strengths that some of the students displayed. (Teacher E)

We were very surprised with one student coming out of their shell and another who was able to improvise in the performance. (Teacher F)

Students also described positively the opportunity to use knowledge and skills strengths that they had not had the opportunity to use at school before, and to discover new strengths and interests.

The artists helped us discover our hidden talents.

Outcomes for students

The opportunities to learn described above were associated with high levels of engagement for many students, and particularly those who teachers described as the hardest to engage. In the focus group discussions some students reflected on their engagement with the project when compared with other school work.

I actually listened cos I don't really listen that much.

My greatest achievement was that I did not get distracted.

School staff also described positive outcomes in terms of students' self-belief and self-confidence.

Quite a few of my kids came out of their cocoon and flew. (Teacher C)

Our kids blossomed. (Teacher D)

The principal, for example, described how students who “started shy and reserved ended up performing in front of 400 people”. School staff also considered that for some students there were impacts in other areas of learning not related directly to the school production, such as literacy achievement. And there was no evidence that the focus on the production had a detrimental impact on general levels of achievement in these areas. These findings suggest that it is possible to both transform traditional approaches to inquiry and arts programmes and to maintain overall levels of achievement more generally.

4. Discussion

In this final chapter of the report we consider the factors contributing to the success of the sustained collaboration between Pakuranga Intermediate School and performing and visual artists.

Future-oriented school vision

The projects were part of a wider school vision to transform curriculum and increase student engagement. This meant that there was coherence between wider school values, culture, messages, purposes, ways of working and those associated with the school productions. The vision for the school, and the place of the arts in that wider vision, had been present and evolving since the principal took up the role over 10 years ago. The principal's vision for an arts-enriched curriculum, which included working with "real" artists, transformed the school curriculum.

It all comes down to the incredible support, vision, unfailing enthusiasm, and effort (even in the mud & rain) that Stuart Myers makes. (Jonathan)

As we discussed in the introduction, our research project is informed by six principles of future-oriented learning.⁵ The collaboration between the school and Project Light Bulb demonstrated all these principles although our interest has been in exploring principle 6: new kinds of partnerships and relationships between schools and the wider community. One of the tenets of this approach is that students (and teachers) develop their capabilities in authentic contexts. Without the artists, it is unlikely that the teachers and students would have experienced diverse and challenging contexts, using different outside and inside areas of the school to explore inquiry themes.

Systems

Many teachers were at first sceptical and anxious about disruptions to routines and feared that their students were missing out on important learning. The senior leadership team helped allay some of these concerns by collaborating with teachers and artists to set up and uphold clear systems, accountability processes and 'rules of engagement' throughout the project. These were seen to contribute to the artists' and teachers' experiences of success.

The school was excellent with ongoing planning and scheduling. Every week schedules were published. Artists were always consulted. Everyone needed to be flexible. (Jonathan)

⁵ Personalising learning; new views of equity, diversity and inclusivity; a curriculum that uses knowledge to develop capacity; "changing the script": rethinking learners' and teachers' roles; a culture of continuous learning for teachers and educational leaders; new kinds of partnerships and relationships: schools no longer siloed from the community.

Support from an external organisation

Project Light Bulb provided the collaborations between Pakuranga Intermediate School and the artists with organisational, pedagogical and financial support.

That this environment existed in 2014 was in no small part due to the principal and to the foresight of Project Light Bulb personnel who funded the artists' time. The direction for the project came from Markham Arts and Project Light Bulb working in collaboration with the principal.

Whilst Project Light Bulb enabled schools to remain in the project over a number of years the founder was clear that schools needed to increasingly "push the arts boundaries". In 2014 the parties involved recognised that the school-wide production experience would be improved if artists were funded to work together for a period of time each week with pairs of teachers and over a sustained period of time (one term). Funding was also provided for planning and debriefing meetings. Project Light Bulb also introduced a dancer/choreographer into the mix. Gaby proved to be a pivotal addition to the artists' team despite not having worked at the school before.

Continuity

One of the factors that contributed to sustained collaboration was the continuity of those involved—both in terms of school staff and artists. The school staff remained stable over an extended period of time and, although there were slightly different combinations of artists involved each year, two remained constant—Jonathan, the composer, and Mark the actor and overall leader of the arts side of the projects. Both school staff and artists saw opportunities to work with the same people over subsequent years as contributing to the success and growth of the working relationships and, consequently, of the scope of the projects over time.

We're lucky to have a sustained relationship with the school—the benefits are continuity, safety, coming into an environment where we are supported. Trial and error—we improved on the performances of the previous year. You need consistency—you learn what individuals are good at and what they struggle with over time. (Mark)

It has been good to have the same artists and to develop the relationship over three years—they have learned as we have. I'm not sure all artists would work closely and collaboratively together and understand how their art fits. These artists are not too precious about what they do. They knew what to expect of us and we knew what to expect of them. (Principal)

Success was dependent on having a sustained relationship with the school so that artists and teachers grew to appreciate each other within a high trust environment.

Professional and personal capabilities of the artists

Success was also to do with the capabilities of the artists involved—their skills in collaborating, working with people and their respect for others who brought different *teacher and student* ways of knowing and being to the collaboration. The artists demonstrated flexibility, patience, passion, enthusiasm, self-belief, generosity of spirit, willingness to share their expertise and confidence in

the project. The nature of their jobs meant that they were used to, and experienced in, working with and directing large groups of people, albeit in different ways from those of teachers working with students in schools. Together they had faith that there would be a successful end product. Mark was experienced enough as a director to know when to push (for example, for more school support or time) and when to step back and accept the limitations imposed by school timetables and external factors.

Collaboration and trust between the three artists allowed for higher levels of collaboration and trust between artists and teachers and amongst teachers than might otherwise have happened. The teachers recognised and learned from the highly effective artists' teamwork.

Further collaboration

It would be interesting to see whether such collaborations between professional/community experts and schools work as well when the experts involved are from more solitary occupations such as mathematicians, editors, writers or scientists. How do professional/community expert and teacher roles play out when collaborations involve professionals from a range of backgrounds? It may be that the other aspects we have highlighted here—the principal's future-oriented vision, school systems, external funding and thinking, continuity and professionalism—may be just as important as the particular expertise the artists brought. This is something we would like to explore further in future case studies.

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Appendix 1: Photos

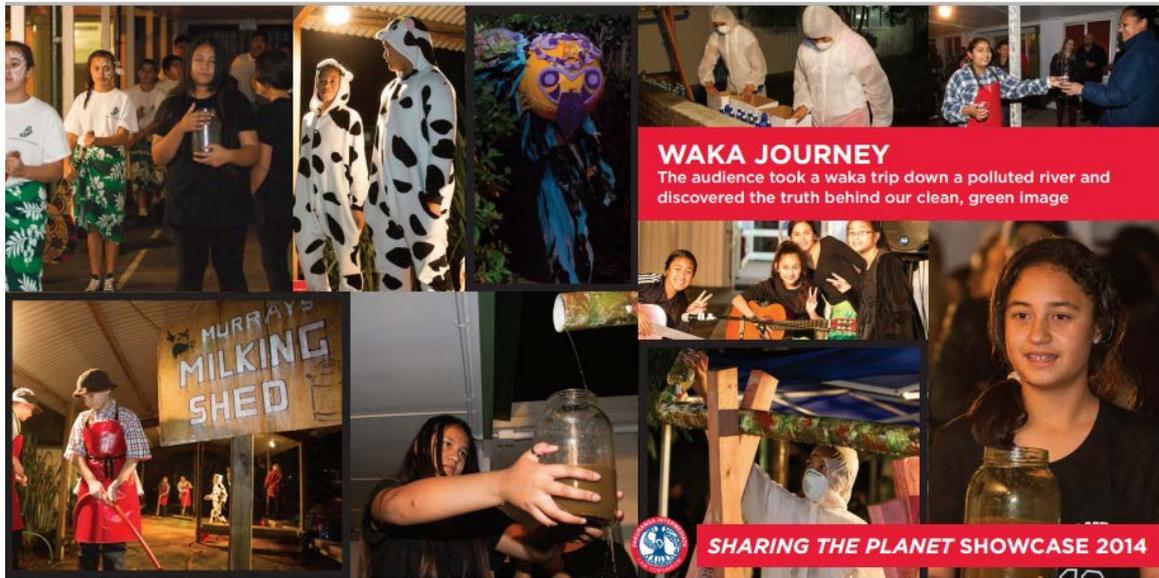




GROW OR BUY

The audience was invited to participate in a buy or grow debate in a live TV studio

SHARING THE PLANET SHOWCASE 2014



WAKA JOURNEY

The audience took a waka trip down a polluted river and discovered the truth behind our clean, green image

SHARING THE PLANET SHOWCASE 2014



WORLD INSECT COUNCIL

The audience was witness to an emergency gathering of the 'World Insect Council'

SHARING THE PLANET SHOWCASE 2014

Appendix 2: Future-oriented learning principles

Table 3 **Six principles for future-oriented learning (Bolstad & Gilbert, 2012)**

- 1. Personalising learning.** This is the idea of reversing the “logic” of education systems so that the system is built around the learner, rather than the learner being required to fit with the system. This challenges us to think about how to deploy the resources for learning (teachers, time, spaces, technology) more flexibly to meet learners’ needs. It also requires us to think about the *new* resources that may be needed, beyond those traditionally thought of as part of the schooling system, and to think about how best to support learners’ access to those resources.
- 2. New views of equity, diversity and inclusivity.** These include the need for greater engagement of learners, family/whānau and communities in co-shaping education to address their needs, strengths, interests and aspirations. This goes alongside ensuring that all students—no matter where they are from or where their learning happens—have opportunities to develop and succeed according to the high-level educational aspirations set for, and agreed to, by New Zealanders as a whole.
- 3. A curriculum that uses knowledge to develop learning capacity.** From this point of view, disciplinary knowledge should be seen, not as an end in itself, but as a *context* within which students’ learning capacity can be developed. It seems clear that the work of building a 21st century education system must involve supporting educators—and the public—to understand the paradigm shift in the meaning of such apparently common-sense terms as *knowledge* and *learning*, and how this might change the way curriculum is interpreted into learning and teaching experiences.
- 4. Rethinking learners’ and teachers’ roles.** This implies a greater focus on recognising and working with learners’ strengths, and thinking about what role teachers can play in supporting the development of every learner’s potential. This is not about teachers ceding all the power and responsibility to students, or students and teachers being “equal” as learners. Rather, it is about structuring roles and relationships in ways that draw on the strengths and knowledge of each in order to best support learning.
- 5. A culture of continuous learning for teachers and educational leaders.** Some of the approaches advocated for 21st century learning—and the ideas that underpin them—differ from what today’s teachers, school leaders and educational policy leaders experienced in their own school learning. This has implications for thinking about professional learning approaches and structures for teachers and school leaders: Are adults in the education system able to access the kinds of learning support that they need in order to be the best leaders for a future-oriented learning system?
- 6. New kinds of partnerships and relationships: Schools no longer siloed from the community.** This implies that learning will require additional resources/support/expertise/ input from a much wider range of people, and that learning needs to be more connected with the community. Teachers still need strong pedagogical knowledge, but they also need to be able to collaborate with other people who can provide specific kinds of expertise, knowledge or access to learning opportunities in community contexts.

Appendix 3: 2014 interview schedules

School staff interview

Purpose and roles

What do you see as the purpose of the project?

Can you describe your role and the role of the artists you worked with?

Can you describe how you and the artists worked together?

- Did you experience collaborative development of ideas, critiquing of ideas, improvement of ideas? Were you included in this work?

Can you give me a metaphor to describe yourself in relation to the artist (for example, apprentice, or dogsbody)? Don't worry if you can't! What metaphor would you give for the artists? The students?

The teacher

What did you get out of working with the artists?

- Are there any ways in which you have changed or grown as a result of working with the artists?

Were there any areas of discomfort for you, or things you found challenging?

- What was the root/cause? Did this alter over time?

What was it like not knowing what the end product would be or how you would get there?

How different was this from business as usual?

What did you notice about working with the other teachers? Did you work together in different ways during the project from the ways in which you usually work together?

The students

Did you notice anything about your students that you hadn't noticed before?

- Did they show skills, knowledge, interests, dispositions you didn't know they had? (Can you give me some specific examples/stories?)
- Did you notice any changes in your students? (Can you give me some specific examples/stories?)

What do you think the long-term value of this way of working will be for the students?

The artists

What did you notice about the way the artists worked with and talked to students (e.g., expectations, use of language, etc.)? (Can you give me some specific examples?)

Did the artists work with students in ways that are different from the ways you/teachers work with students?

What did you notice about the way the artists worked with you? Was it different from the ways teachers work together?

What did you notice about the ways the artists worked with each other? Was it different from the ways teachers work together?

Thinking about curriculum, teaching, learning and the purpose of school

Has doing the project changed the way you think about:

- the role of the teacher? the role of community experts?
- teaching and learning?
- curriculum and knowledge?
- the purpose of school?

Sustainability

Would this approach work in other learning areas, like mathematics, science, social studies?

What factors made sustaining the collaboration with the artists over several years possible?

Do you think whole-school arts-based experiences would continue once Stuart leaves?

Student focus group

Initial activity—post-its individually and then put on large pieces of paper.

- What was the highlight/best part of the project?
- What was one important thing you learned?
- What would you have liked to have done differently?
- What was frustrating?
- What was your greatest achievement?

Purpose and roles

1. What was the purpose of the project?
2. What was the purpose of including the artists? What was their role?
3. What was the role of the teacher during the project?

About yourself

4. What did you get out of working on the project/with the artists?
 - Are there any ways in which you have changed or grown as a result of working on the project?
 - Did you find you had skills, knowledge, interests and ways of working you didn't know you had?
5. What were the main challenges for you?
 - What caused these challenges?
 - How did you deal with them/overcome them?
6. What was it like not knowing what the end product would be or how you would get there?
How different was this from what your class is usually like?

About the other students

7. Did you discover anything about the other students that you hadn't noticed before?
 - Did you discover that other students had skills, knowledge, interests and ways of working that you hadn't known about?
8. Was the way students worked together and behaved in this project different from how the students in your class usually work together and behave?

The artists

9. What was it like working with the artists?
 - What were the best things about working with the artists?
 - Any challenges?

- Was the way the artists worked with you and talked to you different from the way teachers work with you and talk to you?
10. Can you tell me about some episodes, stories, moments where the artists and the students worked something out together/did some problem solving together?

The teachers

11. Was the way your teachers worked with you and talked to you during the project different from how they usually work with you and talk to you?
12. Can you tell me about some episodes, stories, moments where the teachers and the students worked something out together/did some problem solving together?
13. Did you discover anything new about your teachers during the project that you didn't know before?
- Did you discover that your teacher(s) had skills, knowledge, interests and ways of working that you hadn't known about?

Thinking about curriculum, teaching, learning and the purpose of school

14. Has being involved in the project changed the way you think about:
- who should or could teach students?
 - how you learn best?
 - what sort of teachers you need?
 - what you have to learn about at school? how the school subjects are organised?
 - the purpose of going to school?
15. Would this approach work in other subjects, like if you had mathematicians coming to school to work with you, or scientists?

Principal interview

Purpose and roles

1. What do you see as the purpose of the project?

The teachers

2. What did they get out of working with the artists?
3. What did they get out of working with each other in this kind of project?

The students

4. What did they get out of working with the artists'/teachers' collaboration?
5. What do you think the long-term value of this way of working will be for the students?

The artists

6. What did the artists bring to teaching and learning that was different from business as usual?

Thinking about curriculum, teaching, learning and the purpose of school

7. Has doing the project changed the way you think about:
 - the role of the teacher? the role of community experts?
 - teaching and learning?
 - curriculum and knowledge?
 - the purpose of school?

Sustainability

8. What factors made sustaining the collaboration with the artists over several years possible?

Artist interview

Purpose and roles

1. What do you see as the purpose of the project?
2. Can you describe your role and the role of the artists you worked with?

The teachers

3. What did the teachers get out of working with the artists?
4. Were there any areas of discomfort for them, or things they found challenging?
 - What was the root/cause? Did this alter over time?

The students

5. What did they get out of working with the artists'/teachers' collaboration?
6. What do you think the long-term value of this way of working will be for the students?

The artists

7. Did the artists work with students in ways that are different from the ways teachers work with students?
8. Did the artists work with the teachers in ways that are different from the ways teachers work with each other?

Thinking about curriculum, teaching, learning and the purpose of school

9. Has doing the project changed the way you think about:
 - the role of the teacher? the role of community experts?
 - teaching and learning?
 - curriculum and knowledge?
 - the purpose of school?

Sustainability

10. What factors made sustaining the collaboration with the artists over several years possible?
11. Do you think whole-school arts-based experiences would continue once Stuart leaves?