



**MINISTRY OF EDUCATION**

*Te Tāhuhu o te Mātauranga*

New Zealand

# CONTRACT RESEARCH

## **An Evaluation of Professional Development to Support the Arts in the New Zealand Curriculum**

Report to the Ministry of Education

**RESEARCH DIVISION**

**Wāhanga Mahi Rangahau**

**ISBN 0-478-18769-6 ISBN no. (Internet copy): 0-478-18770-X**

**© Ministry of Education, New Zealand — 2003**

*Research reports are also available on the Ministry's website: [www.minedu.govt.nz](http://www.minedu.govt.nz)  
under the Research heading.*



**NEW ZEALAND COUNCIL FOR EDUCATIONAL RESEARCH**

TE RŪNANGA O AOTEAROA MŌ TE RANGAHAU I TE MĀTAURANGA

**AN EVALUATION OF  
PROFESSIONAL DEVELOPMENT  
TO SUPPORT THE ARTS  
IN THE NEW ZEALAND CURRICULUM**

**FIONA BEALS, ROSEMARY HIPKINS,  
MARIE CAMERON, AND SUSAN WATSON**

**JUNE 2003**



# CONTENTS

	Page
<b>ACKNOWLEDGMENTS</b>	ix
<b>EXECUTIVE SUMMARY</b>	xi
<b>REPORT OUTLINE</b>	xiii
<b>SECTION ONE: BACKGROUND TO THE PROJECT</b>	1
THE NEW CURRICULUM	1
The Philosophy Behind the Arts Curriculum	1
OVERVIEW OF THE MINISTRY OF EDUCATION-CONTRACTED PROFESSIONAL DEVELOPMENT PROGRAMMES	2
<b>SECTION TWO: OVERVIEW OF METHODOLOGY</b>	5
AIMS OF THE EVALUATION	5
THE RESEARCH QUESTIONS	5
REFLECTIONS ON METHODOLOGICAL CHOICES	7
“Fourth Generational” Evaluation Research	7
The Formative and Summative Nature of the Research	7
THE RESEARCH INSTRUMENTS	8
The MOE Participant Questionnaire (2001, 2002)	8
The NZCER Principal Questionnaire, 2001	9
NZCER Telephone Interviews	9
Document Analysis – Provider Milestone Reports	11
The Case Studies	12
A Summary of the Research Instruments	13
<b>SECTION THREE: THE USE OF THE RESEARCH LITERATURE TO INFORM THE RESEARCH DESIGN</b>	15
SCHOOL-BASED AND PROVIDER-BASED FACTORS FOR EFFECTIVE PROFESSIONAL DEVELOPMENT	15
School-based Factors for Effective Professional Development	15
Provider-based Factors for Effective Professional Development	16
<b>SECTION FOUR: THE METHODOLOGY IN ACTION</b>	19
DETERMINING THE OVERALL PARTICIPANT SAMPLE	19
Sampling the Participant Populations	19
A Profile of the 2001 Population of Participating Schools	21
A Profile of the 2002 Population of Participating Schools	22
WORKING WITH THE PROVIDER-ADMINISTERED QUESTIONNAIRES	25
Time of Completion	25
Separation of Sections One and Two	25
Resistance to Questionnaire Completion	26
Drawing Questionnaire Samples	26
Characteristics of the Teacher Population	27
<b>SECTION FIVE: THE TEACHERS’ LEARNING JOURNEY</b>	31
THE JOURNEY BEGINS: EXPECTATIONS OF THE PROFESSIONAL DEVELOPMENT	31
Participant Confidence in Planning and Teaching the Arts Disciplines in their Class	32

	Page
Participant Rating of their Knowledge, Skills, and Understanding of the Arts Disciplines as outlined in <i>The Arts in New Zealand Curriculum</i>	33
Participants' Knowledge and Skills Needs	33
Participants' Planning and Programming Needs	37
Teachers' Needs for Resources	40
Participants' Needs in the Area of Practical Applications	42
Summary of Perceptions of Needs	44
THE TEACHERS LOOK BACK ON THEIR LEARNING EXPERIENCES	45
Effectiveness of the Professional Development in Meeting Perceived Needs	45
Participant Perspectives on how the Providers took Account of their Needs	51
Anticipation of Challenges in the School Context	52
THE TEACHERS IMPLEMENT THEIR LEARNING	53
The 2001 Year	53
The 2002 Year	55
Sharing Their Learning with Other Teachers in the School	55
THE IMPACT OF THE PROFESSIONAL DEVELOPMENT	57
Changes in the Teaching of the Arts	57
Changes in Students' Arts Learning	58
The Link Between Changes in Practice and Professional Development	59
Changes in Practice from the Providers' Perspective	60
TAKING OWNERSHIP OF A PHILOSOPHY FOR THE ARTS	61
Importance of Curriculum Philosophy in Informing Arts Teaching	61
<b>SECTION SIX: MAKING PROVISION FOR THE IMPLEMENTATION OF THE ARTS IN SCHOOLS</b>	<b>67</b>
PARTICIPANTS' PERCEPTIONS OF THE NEEDS OF THEIR SCHOOLS	67
School-wide Knowledge and Skills Needs	68
School-wide Planning and Programming Needs	69
School-wide Needs in the "Other" Category	70
Evaluating How Well School-wide Needs Were Met	70
IMPLEMENTING THE ARTS: THE PRINCIPALS' INPUT	73
Provision of the Four Arts Disciplines	73
Staffing the Arts Disciplines	74
The 2001 Year	74
Timetabling of the Arts	75
PRINCIPALS' PERCEPTIONS OF CHALLENGES IN IMPLEMENTING THE ARTS	76
Resourcing the Arts	77
PROVIDING FOR CURRICULUM LEADERSHIP IN THE SCHOOL	78
Type of Curriculum Leadership	78
The Nature of the Leadership Role	78
Support Offered to Arts Leaders	81
Planned Future Professional Development	81
FOSTERING NETWORKING BETWEEN SCHOOLS	82
Networking with Other Schools and Teachers	82
Teachers' Use of Online Resources	83
Providers' Views of Ongoing Networking	84
Turning the Focus to the Providers' Experiences	85

	Page
<b>SECTION SEVEN: THE PROVIDERS' EXPERIENCES</b>	87
PROFESSIONAL DEVELOPMENT AND PRINCIPLES OF GOOD PRACTICE	87
Principle 1: Developing a Sense of Purpose	87
Principle 2: "Re-culturing" the School	90
Principle 3: Organisational Learning	91
COMPARING CURRICULUM LEADERSHIP AND WHOLE SCHOOL MODELS	92
The Whole School Model	92
The Curriculum Leadership Model	93
Which Model?	93
<b>SECTION EIGHT: CASE STUDIES</b>	95
INTRODUCTION	95
OVERVIEW OF THE SIX SCHOOLS	95
Whangarei Girls' High School, Northland	95
Mangapapa School, Gisborne	95
St. Anne's School, Wanganui	95
Mangaroa School, Upper Hutt	95
Christchurch East School, Christchurch	96
Tainui School, Otago	96
FACTORS THAT CONTRIBUTE TO THE SUCCESS OF IMPLEMENTATION IN THESE SCHOOLS	96
The Role of the Principal	96
Leadership from One or More Teachers	97
Evidence of a Positive Impact on Children's and Teachers' Learning	97
Arts in the Wider School Culture	98
<b>THE SIX CASE STUDIES IN DETAIL</b>	98
WHANGAREI GIRLS' HIGH SCHOOL	98
Introducing the School Context	98
The Principal's View of the Arts Implementation	98
Two Dance Teachers' Views of the Arts Implementation	100
Students' Views of their Arts Learning	103
MANGAPAPA SCHOOL	104
Introducing the School Context	104
The Principal's View of the Arts Implementation	105
A Teacher's View of the Arts Implementation	106
Students' Views of their Arts Learning	108
ST ANNE'S SCHOOL, WANGANUI	109
Introducing the School Context	109
The Principal's View of the Arts Implementation	110
A Teacher's View of the Arts Implementation	111
Students' Views of their Arts Learning	113
MANGAROA SCHOOL, UPPER HUTT	114
Introducing the School Context	114
Principal Interview	114
Teachers' Views of the Arts Implementation	116
Students' Views of their Arts Learning	118

	Page
CHRISTCHURCH EAST SCHOOL	119
Introducing the School Context	119
The Principal’s View of the Arts Implementation	120
A Curriculum Leader’s View of the Arts Implementation	121
Students’ Views of their Arts Learning	124
TAINUI SCHOOL, OTAGO	124
The Principal’s View of the Arts Implementation	124
A Board of Trustees Member’s View of the Arts Implementation	126
The Curriculum Leaders’ Experiences of the Arts Implementation	127
Students’ Views of their Arts Learning	129
<b>SECTION NINE: CONCLUSION</b>	131
PLANNING AND IMPLEMENTING THE ARTS CURRICULUM	131
Primary Schools	131
Secondary and Intermediate Schools	132
EFFECTIVENESS OF THE PROFESSIONAL DEVELOPMENT	132
The Whole School Model	134
The Curriculum Leadership Model	135
FACTORS RELATED TO SUCCESSFUL IMPLEMENTATION	135
<b>REFERENCES</b>	137
	Page
<b>APPENDICES</b>	
<b>2001</b>	
APPENDIX 1: PRINCIPAL QUESTIONNAIRE	139
APPENDIX 2: PARTICIPANT PHONE INTERVIEW	147
APPENDIX 3: PROVIDER PHONE INTERVIEW	151
<b>2002</b>	
APPENDIX 4: PRINCIPAL PHONE INTERVIEW	153
APPENDIX 5: PARTICIPANT PHONE INTERVIEW	157
APPENDIX 6: PROVIDER PHONE INTERVIEW	163
<b>CASE STUDIES</b>	
APPENDIX 7: PRINCIPAL INTERVIEW	167
APPENDIX 8: HEAD OF DEPARTMENT INTERVIEW	171
APPENDIX 9: TEACHER INTERVIEW	175
APPENDIX 10: STUDENT INTERVIEW	181
<b>2001</b>	
APPENDIX 11: MINISTRY OF EDUCATION QUESTIONNAIRE	183
<b>2002</b>	
APPENDIX 12: MINISTRY OF EDUCATION QUESTIONNAIRE	191

## List of Tables

1	Adaptations to the original Ministry of Education Models	4
2	The research questions and their relationship to the research aims	6
3	Summary of data gathering strategies	13
4	2001 comparison of school participant population with all schools by the stratification variables of type and size for the curriculum leadership model	21
5	2001 comparison of school participant population with all schools by the stratification variables of type and size for the whole school model	22
6	2002 comparison of school participant population with all schools by the stratification variables of type and size for the curriculum leadership model	23
7	2002 comparison of school participant population with all schools by the stratification variables of type and size for the whole school model	24
8	Disciplines taught by teachers at the beginning of professional development	27
9	Model of professional development participated in as reported by participants	28
10	School role of participants in the professional development	28
11	Year levels taught by teachers at the beginning of professional development	29
12	Participant confidence in planning and teaching the Arts disciplines in their class 2001	32
13	Participant confidence in planning and teaching the Arts disciplines in their class 2002	32
14	Participant rating of their knowledge, skills, and understanding of the Arts disciplines as outlined in The Arts in New Zealand Curriculum 2001	33
15	Participant rating of their knowledge, skills, and understanding of the Arts disciplines as outlined in The Arts in New Zealand Curriculum 2002	33
16	Participants' perceived needs for the development of discipline-specific knowledge and skills	34
17	Participants' perceived needs for the development of discipline-specific knowledge and skills	36
18	Participants' perceived needs for planning and programming for the Arts	38
19	Participants' perceived needs for planning and programming for the Arts	40
20	Participants' perceived needs for resources for the Arts	41
21	Participants' perceived needs for resources for the Arts	42
22	Participants' perceived needs for practical applications of the Arts	43
23	Participants' perceived needs for practical applications of the Arts	44
24	How participants perceived that the providers took their needs into account	52
25	Barriers to implementation seen by participants having completed professional development	53
26	Problems experienced by teachers in the school-wide implementation of the Arts curriculum	54
27	Problems experienced by teachers in the school-wide implementation of the Arts curriculum	55
28	Strategies used school-wide to ensure the successful implementation of the Arts curriculum	56
29	Changes in teaching practice as reported by teachers	57
30	Changes in the ways students learn in the arts as reported by teachers	58
31	Professional development relationship to change in student learning	59
32	The promotion of the multiple literacy philosophy	61
33	The promotion of the multiple literacy philosophy	62
34	The philosophy of the Arts curriculum as interpreted by teachers	63

	Page
35 Participants' rating of the importance of the curriculum philosophy	63
36 Elaboration on rating to philosophy importance	64
37 Provider promotion of the philosophy	64
38 School-wide knowledge and skills needs across the Arts	68
39 School-wide Arts planning and programming needs	69
40 School-wide needs in the "other" category	70
41 How the arts disciplines are implemented within school's arts programme	73
42 Staffing the Arts	74
43 The average number of hours allocated to the teaching of each discipline per year in 2001 (primary schools)	75
44 Use of leaders for the arts in schools	78
45 Roles performed by leaders in the arts	79
46 Leadership in the arts	79
47 The most positive aspect of Arts leadership	80
48 The most difficult aspect of Arts leadership	80
49 Support offered to arts leaders (discipline and curriculum) in schools	81
50 Teachers' priorities for ongoing professional development in the Arts	82
51 Arts networking	83
52 Benefits of networking reported by teachers	83
53 Teachers' purposes for using interactive educational websites	84
54 Provider ideas on the facilitation of networking	85
55 Providers' methods of incorporating teachers' needs into the delivery of professional development	89

	Page
<b>List of Figures</b>	
1 The effectiveness of the professional development for addressing discipline-specific knowledge and skills needs in 2001	46
2 The effectiveness of the professional development for addressing discipline-specific knowledge and skills needs in 2002	46
3 The effectiveness of the professional development for addressing discipline-specific planning and programming needs in 2001	48
4 The effectiveness of the professional development for addressing discipline-specific planning and programming needs in 2002	48
5 The effectiveness of the professional development for addressing discipline-specific resource needs in 2001	49
6 The effectiveness of the professional development for addressing discipline-specific resource needs in 2002	49
7 The effectiveness of the professional development for addressing discipline-specific practical applications needs in 2001	50
8 The effectiveness of the professional development for addressing discipline-specific practical applications needs in 2002	51
9 Evaluation of how well knowledge and skills school-wide needs were met in 2001	71
10 Evaluation of how well knowledge and skills school-wide needs were met in 2002	71
11 Evaluation of how well planning and programming school-wide needs were met in 2001	72
12 Evaluation of how well planning and programming school-wide needs were met in 2002	72
13 Principals' perceptions of the importance of aspects of Arts implementation	76
14 Principals' perceptions of the manageability of resourcing the Arts	77



## ACKNOWLEDGMENTS

*The Arts in the New Zealand Curriculum* represents the 4 separate arts disciplines-dance, drama, music, and the visual arts - as individual entities making their own unique contribution, and as an integrated whole. This evaluation similarly involved individual contributions, in this case of a number of people, as well as a team-based approach to all aspects of the project. We would like to thank the professional development providers, teachers, and principals for their time and for their willingness to share their experiences, views, and ideas. We thank the national co-ordinators in the Arts: Tina Hong (dance); Peter O’Conner (Drama); Merrin Dunmill (music) and Ann Brodie (visual art). Together they played an invaluable role in supporting aspects of the project and in giving feedback on the interim report. Similarly, the commitment and knowledge of Cathy Gibbs and later Camilla Highfield, and Ngaire Bennie from the Ministry of Education were instrumental in guiding the project and overcoming practical problems along the way.

We appreciate the work of NZCER staff who worked on this study. Ed Strafford led the initial phase of the project, Edith Hodgen and Leonid Grebennikov undertook the quantitative data analysis, and Jonathan Fisher, Natasha Kenneally, and Lia Mapa coded the qualitative data. Cathy Wylie provided the quality assurance on this final report. Christine Williams and Suzanne Hay provided secretarial support.



## EXECUTIVE SUMMARY

This report evaluates the professional development that took place to support the initial implementation of a new curriculum document, *The Arts in the New Zealand Curriculum*. The professional development contract took place during the 2001 and 2002 school years.

Six regional providers implemented their interpretations of 2 models of professional development initially devised by the Ministry of Education. These were a “Curriculum Leadership” model and a “Whole School” model. All providers delivered at least one variation of each initial model of professional development, with one provider (Waikato) offering 5 different variations, and another (Auckland) 4 variations. The providers adopted this flexible approach in an attempt to best meet what they saw as the needs of the teachers in their regions.

The curriculum leadership model allowed teachers to selectively develop discipline knowledge in areas where they felt they needed it most. Providers were challenged by large workshop numbers in some cases, especially when teachers had diverse needs, including varied beginning skills and knowledge levels. Teacher tiredness was seen by some providers as an issue with the after-school time slot. Teacher mobility created a concern for principals when they lost curriculum leaders during their schools’ Arts implementation phase.

Where schools have made a collective commitment to the whole school model of professional development within an established learning culture, this model has worked particularly well. It can, however, be compromised by unsupportive teaching staff and/or school leaders, and it has been resource intensive for providers.

Providers have built teacher confidence by taking a supportive, staged approach to the professional development. They appear to favour an “experience first” model in which teachers are introduced to new teaching and learning possibilities within the Arts curriculum before undertaking more formal lesson and unit planning, or attempting to assess and report on students’ learning. They also favour a “one discipline at a time” approach to avoid overwhelming teachers with too many new ideas. Provider support has been ongoing, with some adding new after-school workshops in specific areas of perceived need, and attempting to support the establishment of school networks and clusters. Providers have promoted the use of the Arts Online website and some teachers are now accessing this as an additional source of professional development support.

Across the course of the professional development around 36 percent of New Zealand schools had staff take part in one or both models, as offered in their regions. There was a notable under-representation of secondary schools. Those who did take part mainly did so in the first year, and mainly selected the curriculum leadership model. Because it was not possible to gather data that was representative of secondary teachers’ experiences of the professional development, or of their provisions for curriculum implementation within a range of secondary schools, this evaluation does not report separately on their perspectives. A case study in Section Eight is an exception, with the illustrative experience of one secondary school reported in context.

Evidence suggests that most primary teachers who attended the professional development are now teaching all 4 Arts disciplines as part of their regular classroom programme. Music remains the

discipline most likely to be taught by a specialist teacher, reflecting the existing situation reported by principals at the start of the 2001 year. Some schools are using the Arts expertise of members of their wider community.

Of the 4 Arts disciplines, dance and drama initially caused the most implementation anxiety for the participating teachers. Dance facilitators appear to have been successful in overcoming this anxiety in the main. Teachers have reported powerful learning experiences that they have been able to translate to the classroom via the simple strategies that they have been taught. Those teachers who commented on this said they used these strategies to overcome initial reluctance of both teachers and students within their schools. Some teachers report that they have yet to resolve issues associated with teaching drama in their schools. However, for others the implementation of drama has been as successful as dance. Drama and dance warm-up strategies have been particularly well received because teachers see opportunities to integrate these with other curriculum areas.

Those students whose voices were heard in the 6 case studies we carried out also report powerful learning experiences. They have appreciated opportunities to have input into their own learning directions, and believe that they have been allowed space to express themselves creatively. The case studies compiled by the providers for their milestone reports also reflect the success of the transfer of teacher learning from professional development to the classroom.

There is some qualitative evidence that learning in the Arts is being successful in building knowledge in addition to the cognitive. One small group of case study students reports an instance of the development of empathetic knowing that they have transferred to their social studies learning, and kinaesthetic awareness that has led them to ask new questions in science. Students also report the development of discipline and perseverance, and sensitivity to each other's efforts as learners in a discipline. There is a sense of achievement and pride in their creativity and originality. They are learning to use specific Arts languages and conventions to comment on their own learning and to display their growing critical awareness of the outcomes they have achieved. Schools have reported celebrating their students' new Arts achievements in public displays and performances.

Teachers have embraced the "action/reflection" approach modelled in the Arts curriculum. They associate this with a "child-centred" philosophy for their teaching. After initial hesitation in 2001, the concept of "multiple literacy" now appears to be understood. Providers and teachers are using this to teach the specific languages and conventions of each discipline separately. Where possible they are also seeking opportunities for collaboration between Arts disciplines and to integrate Arts across the curriculum. Their planning decisions appear to constitute pragmatic responses to the inclusion of all 4 Arts disciplines in the "crowded curriculum" and the taking of genuine opportunities to add rich new dimensions to topics already being taught. The complexity of these curriculum interactions makes it difficult to determine with any certainty the actual classroom hours that are being devoted to the teaching of the Arts.

Overall, the contracted professional development has been very successful and demonstrates how curriculum change can occur in a supportive environment which involves the Ministry of Education, in-service providers and school staff (teaching and management).

## REPORT OUTLINE

This report is divided into 9 sections as follows:

Section One provides background information that sets the evaluation project in context.

Section Two discusses the broad methodological approach adopted, describes the various research instruments, and outlines their use within the project as a whole.

Section 3 introduces ideas from the existing research literature that informed the shaping of the research instruments and aspects of the analysis.

Section Four explains sampling issues that emerged during the course of the project, particularly with respect to the analysis of data generated by one specific research instrument. This section also describes the representativeness of the quantitative data sets.

Section Five documents the learning journey undertaken by the teachers who took part in the professional development. It begins with their perceptions of their needs at the outset of the professional development, details how they thought these needs were addressed, and tracks the subsequent transfer of their personal learning into their classrooms.

Section Six takes a whole school focus and discusses professional development and implementation issues from this broader perspective.

Section Seven reports on the providers' perspectives and describes their experiences and concerns as they implemented the professional development.

Section Eight provides 6 case studies of schools that, in the opinion of the providers, were implementing the Arts curriculum in interesting and successful ways.

Finally, Section Nine draws these various threads together to present an overall evaluation of the professional development and subsequent implementation of *The Arts in the New Zealand Curriculum* in the schools that took part in the evaluation.



# SECTION ONE: BACKGROUND TO THE PROJECT

## THE NEW CURRICULUM

In 2000, the curriculum statement *The Arts in the New Zealand Curriculum* (Ministry of Education, 2000) was introduced to New Zealand schools by the Ministry of Education. This document encompasses 4 disciplines (dance, drama, music, and visual arts) under the one banner called “the Arts”. When the Arts curriculum becomes mandatory schools will be required to offer Year 1–8 students all 4 arts disciplines and Year 9–10 students at least 2 of the 4 arts disciplines. The Arts will not be compulsory in Years 11–13, when the curriculum provides for specialist teaching/learning programmes (Ministry of Education 2000).

*The Arts in the New Zealand Curriculum* brings together 4 disciplines traditionally thought of as separate in education (Ministry of Education 1999), and places these disciplines in the context of *The New Zealand Curriculum Framework* (Ministry of Education 1993). The Arts curriculum outlines 4 strands of key learning for each of the disciplines, and contributes to the “Essential Skills” and the “Attitudes and Values” outlined in the Framework.

## The Philosophy Behind the Arts Curriculum

The background papers produced by the Ministry of Education to guide the development of the Arts curriculum describe a philosophy moulded from a combination and subsequent fusion of modernist and postmodernist ideas. The resultant philosophy is seen as a response to the cultural diversity within New Zealand and the “changing nature of schools and education in the next century” (Ministry of Education, 1999, p3). This combination of modernist and postmodernist philosophies underpinning the Arts curriculum emphasises:

- the experience of the arts through participation;
- the progressive development of arts knowledge;
- the interpretation of arts works through identifying the context and using the languages of the arts; and
- the communication of understanding and knowledge through the development of multiple literacy in the arts disciplines.

These 4 aspects are clearly linked to the 4 strands of the curriculum document:

Developing Practical Knowledge in the Arts;  
Developing Ideas in the Arts;  
Communicating and Interpreting in the Arts; and  
Understanding the Arts in Context (Ministry of Education, 2000, p. 14).

In order to ensure that the implementation of the Arts<sup>1</sup> is successful the Ministry has appointed a national co-ordinator for each of the 4 arts disciplines, to lead the implementation and the

---

<sup>1</sup> The phrase “the Arts” with a capital A is used throughout this report as shorthand for *The Arts in the New Zealand Curriculum*.

development of resources and national exemplars. The Ministry has also provided schools with professional development in the Arts through regional contracts, national online developments, and a national Pacific contract.

## **OVERVIEW OF THE MINISTRY OF EDUCATION-CONTRACTED PROFESSIONAL DEVELOPMENT PROGRAMMES**

The Ministry of Education provided the 6 regional contractors with a framework encompassing 2 structured models of professional development: the whole school model and the curriculum leadership model. These models were developed from previous professional development initiatives and met 2 specific needs of the Ministry. These were the need for schools to have access to programmes that introduced the mandatory requirements and “implications” of the Arts curriculum, and the need to develop a specialised group of teachers (discipline or curriculum leaders) who could continue the provision of professional development in their “school and community”<sup>2</sup>.

Schools taking up professional development via the whole school model were required to cover all 4 arts disciplines from Years 1–8, or any 2 arts disciplines for Years 9 and 10. This model supports all teaching staff in the school over a period of time in the development of a school-wide implementation plan for the Arts curriculum. It provides school-based workshops intended to help teachers develop an understanding of the implementation implications of the Arts.

The curriculum leadership model allows schools to focus on any number of the disciplines. It provides professional development to curriculum leaders (teachers with a responsibility in the Arts curriculum or specific disciplines). The model generally involves teachers in cluster workshops over a period of time and covers both the Ministry goals of curriculum implementation and the development of specialist leaders.

From early 2001 the Ministry of Education contracted 6 “providers”, from the 6 Colleges of Education across New Zealand, to deliver professional development to support the implementation of the Arts. These providers each adapted the 2 Ministry of Education models to suit what they perceived as the needs of schools in their regions. Table 1 on the page 4 provides an overview of provider programmes. Two providers (Waikato and Wellington) made further adjustments to their models in 2002. Consequently, a national overview of the professional development provided does not fall neatly into the 2 originally conceived models. Differences between the Ministry’s 2 original models and the actual implementation of the models by the different providers encompassed a range of elements including:

- the duration of professional development offered in school-wide models. This varied from one term to the full 2 years of the contract;
- the duration of professional development offered for curriculum leadership models. This varied from one term to a full year;

---

<sup>2</sup> Much of the outline of the 2 models provided in this section comes from *Te Kete Ipurangi - Arts Online*. This site is a professional development initiative in itself. It also clearly outlines the Ministry’s objectives for professional development and the Ministry’s conception of the 2 provided models.

- the session length in both models ranged from an after-school session to a full-day in-service training;
- contracts varied for particular school types, with secondary and intermediate teachers being offered separate programmes in some areas and programmes combined with primary teachers in others;
- some providers combined school-wide programmes with curriculum leadership and others kept the 2 models quite discrete; and
- there were further provider adaptations, or additions to the delivery of the contract, such as conferences, seminars, and road-shows.

**Table 1**

*Adaptations to the original Ministry of Education Models*

*Models showing a mixture of the 2 cross the centre line; arrows indicate participant progression from one model to another – solid line participants have to have completed first model*

AUCKLAND	<p><b>Arts Emergent Schools</b> In-school visits, meetings, and cluster workshops over six months.</p>	<p><b>Innovation Model for Arts-Strong Schools</b> – teachers need to have attended leadership courses or conferences.</p>	<p><b>Curriculum Leadership</b> Discipline-specific training for teachers at mixed school levels, over 6 months.</p>	<p><b>Conference and Workshop Series.</b></p>
CHRISTCHURCH		<p><b>Christchurch-based Schools</b> In-school visits, and cluster workshops over 6 months.</p>	<p><b>Regional Clusters</b> Lead teachers attend workshops in all 4 disciplines over 6 months.</p>	<p><b>Discipline Leadership</b> for specialist staff in secondary schools – 1.5 days of in-service training.</p>
DUNEDIN	<p><b>Whole-school Model</b> In-school visits, cluster meetings, and conferences over 12 months.</p>		<p><b>Curriculum Leadership</b> Discipline-specific training for teachers at mixed school levels over 6 months after attending school-wide model.</p>	
MASSEY	<p><b>Whole-school Model</b> In-school visits, workshops, and cluster meetings over 12 months.</p>		<p><b>Curriculum Leadership</b> Discipline-specific training for teachers at mixed school levels over 12 months.</p>	
WAIKATO	<p><b>Beacon Schools</b> Intensive work within the school with visits and in-service days' workshops.</p>	<p><b>Support Schools</b> School-wide development with in-school visits and workshops.</p>	<p><b>Curriculum Leadership – Primary</b> Discipline-specific training for teachers over 12 months.</p>	<p><b>Curriculum Leadership – Secondary</b> Discipline-specific training for teachers at mixed school levels over 12 months.</p>
WELLINGTON	<p><b>Whole-school Model</b> After-school workshops and in-service days, preferably preceding CL model.</p>		<p><b>Curriculum Leadership (CL)</b> Discipline-specific training for teachers at mixed school levels over 3 months (2001 only).</p>	
<b>Whole-school Models</b>				
<b>Curriculum Leadership Models</b>				

## SECTION TWO: OVERVIEW OF METHODOLOGY

This section of the report provides an overview by outlining the aims of the research and the specific research questions addressed. The data gathering strategies that were used to address these questions are then introduced and briefly described. Sections 3 and 4 continue the methodology discussion. The manner in which the research literature on professional development informed the shaping of the data-gathering instruments is outlined in Section 3. Context specific issues that arose when the instruments were actually put to use, and when sampling frames were subsequently shaped, are discussed in Section 4.

### AIMS OF THE EVALUATION

There are 3 overarching aims for this research:

1. to provide information on the extent to which the providers incorporated effective professional development practices in the programmes they designed to support the implementation of *The Arts in the New Zealand Curriculum*;
2. to describe specific school-based factors that lead to successful curriculum implementation; and
3. to explore how the Arts curriculum is being planned for and implemented in New Zealand schools. This final aim is intended to inform the Ministry of Education's ongoing Curriculum Review processes.

### THE RESEARCH QUESTIONS

Ten initial research questions were provided by the Ministry to guide this research. To these 10 another question was added. The additional question, proposed by the evaluators and agreed to by the Ministry, focuses on how the philosophical approaches that underpin *The Arts in the New Zealand Curriculum* are understood and applied by teachers in their implementation of the Arts. Table 2 on the next page lists the 11 questions that this evaluation has addressed and shows the relationship between each of these questions and the 3 overarching aims.

**Table 2***The research questions and their relationship to the research aims*

<b>Number</b>	<b>Question</b>	<b>Research aim addressed</b>
1	Which disciplines of the Arts are schools providing in 2001 and 2002, and at the end of 2002, what are they planning to provide for 2003, for each year level up to Year 10? How much time is being allocated in each discipline for each of the year levels?	Curriculum stocktake
2	How do participants consider the professional development will assist them in addressing the issues for them and their schools in implementing the curriculum (in the areas of knowledge and skills, planning and programming, teachers' resources and practical application)?	Effectiveness of professional development practices; Factors for successful curriculum implementation
3	On completion of the professional development, what do participants see as barriers to implementation of the curriculum in their school?	Effectiveness of professional development practices; Factors for successful curriculum implementation; Curriculum stocktake
4	Have providers taken notice of what constitutes good practice for professional development? How?	Effectiveness of professional development practices; Factors for successful curriculum implementation
5	Are teachers who are undertaking or who have undertaken professional development also accessing PD Online and for what purpose?	Effectiveness of professional development models; Factors for successful curriculum implementation
6	For the schools involved in the curriculum leadership development, what mechanisms, formal or informal, have been set up to ensure infiltration/inclusion of the whole school? How has the professional development informed this?	Effectiveness of professional development practices; Factors for successful curriculum implementation
7	What is the situation in implementing the Arts for schools involved in the professional development? How are schools staffing for the Arts, in 2001 and 2002, and (in 2002) how are they planning to staff for the Arts in 2003? What is current teacher/classroom practice in planning and implementing an Arts programme? What have been the issues in the areas of knowledge and skills, planning and programming, teachers' resources and practical application, and how have schools resolved these? What has worked well?	Effectiveness of professional development practices; Factors for successful curriculum implementation; Curriculum stocktake
8	What changes, if any, occurred in the provision and practice of the Arts, specifically as a result of the professional development (and not the mandatory aspect of the curriculum)? How did schools/teachers manage these changes and how did the professional development assist them in making the changes?	Effectiveness of professional development practices; Factors for successful curriculum implementation
9	What longer-term changes are planned, including the nature of the staff the school employs or the upskilling of existing staff, planning and programming, teachers' resources and the practical application, and how has the professional development influenced this?	Effectiveness of professional development practices; Factors for successful curriculum implementation
10	How can curriculum leadership be fostered and regional/national networking encouraged?	Effectiveness of professional development practices; Factors for successful curriculum implementation
11	What is teachers' understanding of the curriculum philosophy, how is it being applied in the teaching of the Arts, and how has the professional development encouraged this?	Effectiveness of professional development practices; Factors for successful curriculum implementation

## REFLECTIONS ON METHODOLOGICAL CHOICES

### “Fourth Generational” Evaluation Research

In choosing an appropriate methodology for this research we had to ensure that we would be able to incorporate the views of all stakeholders in order to develop a clear understanding of each professional development model provided. Anderson (1998) describes a model for such an approach, which he calls “fourth generational”. In this approach, the evaluator seeks to gather the views of all stakeholders in the attempt to bring each stakeholder’s perspective together for the development of a collaborative understanding of the programme and its effects. “Fourth generational” evaluative research achieves this understanding through a combination of qualitative and quantitative methods which uses information gained by “stakeholders” in the implementation of a programme, and triangulates these findings with evaluator-structured instruments such as interviews and questionnaires. It will be evident from the outline above that Anderson’s recommendation has been followed in the overall design of the evaluation.

### The Formative and Summative Nature of the Research

The evaluation undertaken in this research has been both formative and summative. As a formative piece of research, some of the information was used to refine and improve the professional development as it was being delivered (Scriven 1967). Formative evaluation also seeks to identify changes during the project so that the research takes these into account. The formative nature of this research also includes the understanding that there are many stakeholders in the outcomes: the Ministry of Education, providers of professional development, school managers, teachers, and students. All these “stakeholders” are effectively learners in a process. Consequently, the preliminary reporting of the research at the end of the 2001 year attempted to provide information that could be used in the planning of professional development to teachers in 2002. That is, the research sought to promote the effective change of practice needed for successful Arts implementation (Anderson, 1998).

Three opportunities were provided for the early research findings to be reported back to providers in such a way that future delivery of the professional development could be adapted according to the needs identified in the research.

- At the 2001 NZARE Conference, members of the research team presented a paper on the Arts professional development.<sup>3</sup> Four providers were in attendance at the presentation.
- The March 2002 Interim Report was presented to a national hui of the national co-ordinators (both of the Arts, and of each of the 4 disciplines) and the providers. This took place in Wellington early in 2002. All 6 providers were present at the hui.
- One of the providers paid for a member of the evaluation team, Fiona Beals, to undertake a workshop with them in November, 2002. The data was analysed to give the provider specific information about their model and delivery of professional development. The provider found the session highly beneficial, and we recommend that future research of this kind include opportunities for this kind of site-specific formative feedback.

---

<sup>3</sup> Stafford, E., & Beals, F. (2001), December. Evaluation of professional development to support *Arts in the New Zealand Curriculum*. In-progress paper presented at the New Zealand Association for Research in Education Annual Conference, Christchurch.

The research is also summative, as it evaluates the effectiveness of the professional development models offered and their contribution to the implementation of the Arts curriculum in New Zealand schools.

## **THE RESEARCH INSTRUMENTS**

Five different types of data sources were drawn on to answer the research questions. Following an outline of each of these sources, Table 4 summarises their use with respect to each of the 11 research questions.

### **The MOE Participant Questionnaire (2001, 2002)**

At the outset of the evaluation process a questionnaire was designed by the Ministry of Education, with the intention of gathering both diagnostic and summative evaluation information from all participants in both models of professional development. The questionnaire was made up of 2 sections. The first was to be administered to all participants at the beginning of the professional development. The majority of questions in this section were open-ended with the intention of allowing participants to identify specific issues for themselves and their schools concerning:

- knowledge and skills of the curriculum and specific disciplines;
- planning and programming the Arts;
- resourcing the Arts;
- practical application, i.e., teaching the Arts; and
- any other issues of relevance to the impending professional development and/or curriculum implementation that the participants foresaw.

Participants were asked to indicate which of the issues they had identified they felt the professional development providers should be able to address in their delivery. These responses were intended, in part, to provide contractors with necessary diagnostic information to take account of participants' needs in the planning and delivery of their professional development contract(s).

Providers were asked to administer the second section of the questionnaire to all participants at the completion of the contract. This section was composed mainly of Likert scale questions, which gave participants a chance to indicate how well the professional development met the needs they had identified in section one. It also allowed participants to identify any issues they felt were inhibiting the implementation of the Arts in their school. To complete this section in a reflective manner, participants needed to have access to the responses they had made in the first section. As will become evident in Section 4 of the report, this aspect of the questionnaire design became rather problematic in the reality of the professional development implementation process.

Both parts of the questionnaire were subsequently supplied to the evaluation project. The questionnaire responses were coded and entered into a database from which frequency tables were compiled, and cross-tabulations carried out where possible.

## **The NZCER Principal Questionnaire, 2001**

The evaluation team developed and piloted a principal's questionnaire to be sent to a sample of 200 New Zealand schools that had participated in the contracted professional development in the 2001 year. The sample was stratified by school size, school type, and provider. The questionnaire addressed:

- planning for professional development in the Arts in 2001 and future planning for 2002;
- school management response to elements within the philosophy of the Arts curriculum;
- staffing for the curriculum;
- timetabling the Arts disciplines (secondary only);
- issues surrounding the implementation of the Arts curriculum; and
- the development of sustainable systems for Arts curriculum delivery.

Before administering the questionnaire, extensive peer-reviewing and piloting occurred to address key issues of questionnaire design such as presentation, question ordering, question wording, and appropriate amount of response space (Dillman 2000). We had originally intended to ask both primary and secondary principals about the timetabling of the Arts curriculum in their school. However the piloting process established that this question would cause a substantial drop-off in responses from primary principals, who indicated that their school used a variety of school-wide planning formats. This suggested to us that individual teachers and syndicate leaders would be more able to answer this question. In consequence, a question about timetabling was included in the primary teacher phone interview schedule.

The majority of questions in the principal questionnaire were closed or Likert scaled, with opportunities for additional comment throughout. This structure was designed to increase ease of response for principals, and allow for cost-effectiveness in terms of time taken to code the responses.

In late October 2001, questionnaires were sent to a randomly generated sample of 200 principals from schools that had participated in the professional development. A covering letter explained the research and assured confidentiality. Of these 200 dispatched questionnaires 118 were completed and returned. For reasons outlined in Section 4, at a subsequent stage of the research, we decided to remove data generated by secondary schools from all research instruments except the case studies. Eight of the returned principal questionnaires were removed from the sample for this reason. The remaining 110 completed questionnaires were coded and entered into a database from which frequency tables were compiled, and cross-tabulations carried out where possible.

## **NZCER Telephone Interviews**

Five separate clusters of telephone interviews took place during the course of the research, 2 with the same population of providers in 2001 and 2002, and 2 with the different populations of 2001 and 2002 professional development participants. Principals took part in telephone interviews in the 2002 year only. Telephone interviews for providers, principals, and teachers differed in the information they sought. That is, interviews were constructed with each participant's role in the professional development contract firmly in mind.

Wilson and Edwards (2000) describe telephone interviewing as an appropriate component within mixed methodological approaches to data collection. Fourth generational designs encourage the evaluator to incorporate the interviewing of key participants in the design (Anderson, 1998). Telephone interviewing allows the researcher to obtain a representative geographic sample and potentially eliminates clustering bias, which would be a central risk in face-to-face interviewing in a research project of this scope.

We followed Wilson and Edwards' (2000) recommendations for telephone interviewing by:

- clearly identifying the person conducting the interview as the first step in the interview. This was achieved through a confirmation fax or e-mail that told participants the time of interview and the person conducting the interview;
- checking that details were correct before the interview—the participant was still willing, the time was right, etc.;
- trying to keep all interviews under 20 minutes—in order to do this in 2001 we reduced the number of questions in the original schedule (because the piloting interviewing took approximately 40 minutes). In 2002 we had more questions but were able to modify many of them to closed response questions that drew from the data gathered in 2001;
- using well-framed open-ended questions that targeted one answer and not many. These were formulated through piloting and peer-review; and
- clearly thanking the respondent at the end of the interview.

### The Provider Telephone Interviews

Interviews for providers in 2001 and 2002 concentrated on:

- how the key points identified by the Ministry as necessary for successful professional development were taken into account in their programmes as delivered;
- the participant's own philosophy pertaining to the Arts curriculum; and
- issues and successes in the contract to date.

We intended to interview 12 representatives from all 6 providers (all 6 co-ordinators, and one randomly selected facilitator from each provider). We e-mailed all the co-ordinators to arrange an interview time. We also asked the co-ordinators to contact a nominated facilitator whom we had selected randomly from their contract staff lists. From a target of 12 interviews in 2001 we were able to conduct 11. All 12 interviews were conducted in 2002, as intended. Some small changes were made to the 2002 interview schedule, to take account of patterns of responses made in the first year.

### The Participant Telephone Interviews

Interviews for teachers in 2001 and 2002 focused on:

- how teachers believed the providers took into account the teachers' own views of their needs for professional development;
- how teachers were timetabling each of the Arts disciplines in their own class;

- how, in their perception, the philosophy of the Arts curriculum was incorporated into the professional development;
- how schools planned and prepared for Arts curriculum implementation; and
- what problems they had faced in implementing the Arts curriculum.

We decided to interview one teacher per school in 2001 and 2002, on the basis that it would allow us to canvass the opinions of respondents from a greater number of schools. Principals were asked to select from their staff a teacher who had participated in professional development and who would be willing to take part in our interview.

Our target for teacher interviews was 40 responses in each year. In 2001 we generated a randomly selected sample of 200 schools from all those who took part in either model of professional development. Of these we contacted another randomly selected sub-sample of 60 schools. Of these, 48 schools responded, with 41 willing to participate, and 39 phone interviews were subsequently conducted. The 5 interviews conducted with secondary school teachers were withdrawn from this sample at the analysis stage when we decided that participation of these schools had been insufficient to allow them to be represented in the overall analysis (*see* Section 4). In total then, 34 teacher interviews were coded and analysed in 2001.

In 2002 we generated a randomly selected sub-sample of 120 schools and contacted all of them. One hundred schools responded with 44 teachers willing to participate and 44 telephone interviews were subsequently conducted, coded for key themes and analysed for frequency of responses.

### Principal Telephone Interviews

In 2002 telephone interviews replaced questionnaires as a means of gathering data from the principals of participating schools. In this year the focus had changed from the professional development that had taken place thus far to the challenges of actually implementing the Arts in the school. The switch from questionnaires to interviews was intended to allow the gathering of more qualitative data that it was anticipated would better inform this context-dependent aspect of the evaluation.

Participation by principals was solicited at the same time as participation by their teaching staff. Of the 120 schools contacted, 46 principals were subsequently interviewed.

The principal interview focused on the systems each school had in place to ensure that curriculum implementation continued once the professional development had ceased. Principals were asked if their school would be able to provide examples of planning, which included provision for teaching the Arts, so that we could develop an authentic representation of the Arts implementation within the overall curriculum. Ten principals obliged by sending in examples of their school plans, as discussed in Section 6 of the report.

### Document Analysis – Provider Milestone Reports

In 2001 we were supplied with providers' milestone reports for the Ministry of Education first 2 stages of the contract. The final milestone report for 2001 fell outside the timeframe for our

interim report. In the March 2002 Interim Report we examined the first 2 milestone reports to highlight:

- *issue*—the way providers addressed these issues and the further reflection on these issues by providers; and
- *successes*—what providers indicated as working well in their provision of professional development.

By highlighting issues and successes, comparisons could be made with our other data to confirm patterns, and/or illuminate fresh points of interest.

By 2002 providers were including case studies of good teaching practice that had been informed by the professional development. Consequently, the 2002 milestone reports were analysed to determine how professional development can contribute to the teaching of the Arts in the classroom. A database of these examples was compiled and subsequently used to identify interesting representative qualitative indicators to exemplify the quantitative trends and patterns reported in data from the other research instruments.

### **The Case Studies**

The 6 providers each recommended potential case study schools that, in their opinion, were implementing the Arts curriculum in an interesting and innovative manner. The case studies were intended to provide contextual, situation-specific illustrations of curriculum implementation in action. Furthermore, the case studies provided an avenue for the students' voices to be heard directly, to complement the opinions of teachers and others.

From the potential sample of 30, 6 schools were selected to include:

- geographic representation (1 case study from each provider area);
- professional development model (1 had completed the Whole School model, 1 the Curriculum Leadership model, and the other 4 had taken part in both models);
- a range of school sizes (one has fewer than 120 students, 2 had rolls between 121–350, and 3 had rolls of more than 350 students); and
- different school types (2 contributing, 3 full primary, 1 secondary).

Each selected school was visited during late 2002 or early 2003 by a researcher who spent a day at the school, getting a feel for the implementation of the Arts curriculum in action. During the day at the school, the researcher interviewed the principal, one or more teachers with a key role in implementing the Arts curriculum, and one or 2 focus groups of students. The students were given opportunities to display and talk about their newly acquired Arts skills and knowledge. Where possible, a member of the school's Board of Trustees was also interviewed.

Following the initial data gathering, a descriptive case study of each school's experience was prepared and returned to the school for comment. Some schools responded that the students who had taken part in the focus groups were especially pleased to be consulted in this manner. Where schools requested revisions or clarification of detail, these changes were made.

Once the case studies had been completed, a second researcher read across them to draw out common themes, and to make links between these themes and the emergent findings from other aspects of the project.

## A Summary of the Research Instruments

Table 3 summarises the relationship between the research instruments and the questions addressed by the evaluation.

**Table 3**  
*Summary of data gathering strategies*

Question aim		How gathered?	From whom?	Timeframe
Q1	Breakdown of provision of Arts disciplines	Postal questionnaire Telephone interview	Principals Participants and principals	At project outset Near end 2002
Q2/3	Anticipation of issues/ gains from the PD and barriers to implementation	MoE questionnaire	Participants	First data set: as available 2001 Second data set: as available 2002
Q4	Principles of good practice for providers	Telephone interview	Providers Participants	During course both in 2001 and 2002 At course completion or near the end of a course 2001, 2002
Q5	Access to online PD resources	Telephone interview	Participants	2002 only
Q6	Transfer of learning from curriculum leadership to whole school implementation	Postal questionnaire Telephone interview Telephone interview	Principals Curriculum leaders (primary) and other participating teachers	2001 End 2002 At completion of professional development
Q7a.	Staffing for the Arts	Postal questionnaire Telephone interview	Principals	2001 End 2002
Q7b.	Current practice and associated planning and programming issues	MoE questionnaire Telephone interview Case study	Curriculum leaders (primary) Other participating teachers Teachers/principals	At the completion of professional development
Q8	Changes resulting from the professional development and their management	Provider milestones, MoE Questionnaire, telephone interview Case study	Curriculum leaders (primary) Other teachers Teachers/principals/ senior students	At the completion of professional development
Q9	Planned longer-term changes and professional development	Telephone interview	Principals	End 2002
Q10	Curriculum leadership and networking	Telephone interview Telephone interview	Principals All interviewed teachers and providers	End 2002 At times determined as above
Q11	Curriculum philosophy	Telephone interview Case study	All interviewed teachers and providers Teachers/principals	At times determined as above



## **SECTION THREE: THE USE OF THE RESEARCH LITERATURE TO INFORM THE RESEARCH DESIGN**

This section of the report describes key findings from the research literature on professional development and the implementation of curriculum change in schools, both within the Arts and more widely across the curriculum. It also describes how these findings were taken into account in designing the evaluation of the professional development provided to support the implementation of *The Arts in the New Zealand Curriculum*.

### **SCHOOL-BASED AND PROVIDER-BASED FACTORS FOR EFFECTIVE PROFESSIONAL DEVELOPMENT**

The research literature on professional development identifies a number of factors that are related to the effectiveness of professional development. These are of 2 main types: school-based factors, and factors that relate to the provision of professional development. School-based factors concern the conditions within schools that promote the effectiveness of professional development and that are largely controlled by schools. In contrast, provider-based factors relate to the provision of professional development and are under the control of the professional development provider. Provider-based factors include the content, mode of delivery, and approach taken by the providers. It is also important that professional development providers are cognisant of the school-based factors that promote effectiveness of professional development and attend to these in the development and delivery of their professional development programmes.

The key area of interest for the Ministry lies in exploring the ways that these factors for effective professional development have been taken into account by the providers to ensure that the professional development received by schools and teachers prepares them for the implementation of the mandatory requirements of the Arts curriculum. This focus guided both our methodology and our analysis.

#### **School-based Factors for Effective Professional Development**

The research literature identifies a number of school-based factors that are related to the effectiveness of the implementation of change within schools. In an extensive review of the research in this area, Hargreaves, Earl, and Ryan (1996) list a number of factors that influence the success of implementation. The factors include:

- lack of clarity in the conceptualisation of reasons for the change;
- balancing the breadth of change with manageability;
- managing the pace of change;
- resourcing the change on an ongoing basis, not just in the first flush of development;
- sustaining a long-term commitment to the change despite early frustrations;
- level of commitment of staff;
- involvement of students in the change;

- education and involvement of parents;
- skilful change leadership; and
- coordination of the change with other school structures and processes that might impact on its success.

Analysis of responses to the initial participant questionnaire administered by providers yielded insights into the school-based factors from the list above that were regarded as most problematic in implementing the new Arts curriculum initiative. This initial participant data was subsequently used to refine the telephone interview questions.

The perspective of the principals is also important since they are ultimately responsible for change management in their schools. Accordingly, these 10 factors have been taken into account in developing the questionnaire for the principals. Comparison of the differing perspectives of principals and teachers enabled us to develop suggestions for overcoming implementation obstacles as the curriculum development continues.

### **Provider-based Factors for Effective Professional Development**

Hargreaves et al. (1996) identified 6 principles for successful school change, with an emphasis on what they term “post-modern times”. This focus has particular relevance to the Arts since the curriculum incorporates post-modern ideas that have not appeared in previous curriculum statements (Ministry of Education, 1999). Professional development in the Arts therefore has a responsibility to prepare schools and teachers for teaching Arts in the context of a post-modern paradigm.

In this sub-section we draw on Hargreaves et al.’s work and discuss in detail 3 of the 6 principles they identify. We believe these principles have particular relevance to professional development in the Arts and should have been taken into account by the professional development providers. These principles were used to inform the design of the questions for the provider telephone interviews.

#### **Principle 1: Sense of Purpose**

Hargreaves et al. (1996) identify the need for teachers to have a clear sense of purpose – other than the transmission of subject matter – if “other people’s children” (defined as children who do not share the background, culture, or assumptions of those who teach them) are to be successfully educated (p. 169). *The Arts in the New Zealand Curriculum* advocates a post-modern approach to arts education which should encourage the development of a critical pedagogy whereby the curriculum incorporates plurality and difference and makes meaning from the social and economic contexts in which it operates (Ministry of Education 2000, p.3).

Teachers using the curriculum document should have been introduced to these complex ideas as one aspect of developing a philosophy for teaching the Arts, and in particular for developing a sense of “literacy” in each of the 4 areas of the arts (Ministry of Education, 2000, p. 4). This represents a substantial shift from the traditional Eurocentric paradigm of curricula and may seem very challenging for teachers and those in their wider school communities who are comfortable with more traditional views of curriculum delivery and content in the Arts.

Thornley (1998) stresses the importance of teachers sharing a sense of ownership of the philosophical underpinnings of curriculum documents. Given that *The Arts in the New Zealand Curriculum* attempts a sophisticated synthesis of modernist and post-modernist philosophies via a statement about the development of literacy, we anticipated that this was likely to be an issue for participants in this professional development project. In this report we describe teachers' comfort with, and sense of ownership of, the multiple literacy approach adopted.

Fullan and Hargreaves (1992) comment on the challenge of this type of change of focus for individual teachers. They recommend that teachers need to be very clear about their own sense of purpose and of self, as well as the existing culture of working relationships between teachers within and between schools. Darling-Hammond (2000) suggests that only a powerful teacher education intervention will make it possible for teachers to understand the experiences, perceptions, and knowledge bases that deeply influence approaches to learning of students who are different from themselves (Darling-Hammond, 2000, p. 171). However, Rhine (1998) cautions that teachers cannot possibly learn all there is to know about the range of children's thinking in every aspect of each curriculum area they must teach. Given that this initiative covers 4 separate disciplines, his advice that the focus should be on a new orientation toward inquiry into student thinking and valuing students' knowledge and thinking processes (p. 28) seems sound. Rhine further suggests that, having moved toward this inquiry orientation, teachers should then have access to a rich resource base that describes and illustrates research on possible ways students may think differently about aspects of the curriculum area.

Such shifts in teachers' understandings are likely to be complex and subtle. We anticipated that teachers themselves might not describe their learning changes in terms that match these ideas. Instead, teachers were asked about any development of, or changes in, their sense of purpose for their teaching. Providers were also asked how their initiatives were planned to take into account the teachers' sense of purpose, as well as eliciting their own views about the success or otherwise of their planned approaches in this respect.

### Principle 2: "Re-culturing" the School

Cultures of individualism and balkanised cultures of subject specialisation work against successful change implementation within schools. Building a more collaborative culture within the school, and between the school and the broader community, is seen as one way of making the paradoxes of the post-modern age psychologically meaningful and politically manageable for teachers (Hargreaves et al, 1996, p. 171). Given the background advocacy for a post-modern component to the philosophy of *The Arts in the New Zealand Curriculum*, and the likely tensions of finding time in a crowded curriculum for more work in the arts, providers were asked how their programmes anticipated the need to assist teachers and schools with meeting this significant challenge. Teachers in the case study schools were also asked about the overall culture within the school in relation to the Arts implementation.

### Principle 3: Organisational Learning

Hargreaves et al. identify organisational learning (as opposed to the isolated learning of individuals) as the most important resource for change. The principal's questionnaire included questions about the provision of institutional support for ongoing staff learning, both individually and collectively. In the case studies, principals, teachers, and students were all given opportunities to comment on their own learning and the overall learning climate of the school.

Learning together resonates with the philosophy of *The Arts in the New Zealand Curriculum* where teachers are encouraged to help their students view the development of literacy in all 4 arts areas as an *ongoing* process of learning and participation (p. 11). To explore this issue, providers were asked about their strategies for encouraging the acceptance of both immediate and ongoing learning challenges, in all 4 areas of the arts, by teachers individually and in their school groups. To understand compatibility between provider intentions and participants' views of their own "take-up", participants were also asked about the effectiveness of these strategies.

### Provider-based Factors Mode of Delivery of Professional Development

If professional development is to be effective in implementing school-based change there are a number of factors related to the mode of delivery that need to be taken into account in addition to the 3 principles for effective professional development discussed above.

The traditional mode of delivery for professional development has been referred to as the "training" paradigm (Little 1993). Professional development involves workshops or courses at venues outside the school, run by "experts" who lecture or provide information about a specific topic. Participants receive practical tips and materials to take away with them and are then expected to apply the new learning in the context of their "real work" in schools. There is rarely any site-based support or follow-up to the experience (Corcoran 1995). In contrast, Davey (2001) explains that effective professional development initiatives support teachers in implementing changes in their classroom practice when they:

- incorporate the needs of participants into the delivered programme;
- involve participants in actual practice of teaching and learning strategies and clearly link teachers' learning to theory in the professional development setting;
- involve teachers in "action and reflection" throughout their learning;
- encourage group participation and support throughout professional development;
- involve "one to one coaching" of teachers once professional development skills and knowledge are being applied in the teacher's classroom and school; and
- provide feedback to the teacher about their skills and learning.

Information about the extent to which the providers included these elements in the delivery of professional development was gathered in the research through the use of interviews with participants and professional development providers, and from the providers' milestone reports.

## **SECTION FOUR: THE METHODOLOGY IN ACTION**

Sections Two and Three described the methodology as it was conceptualised. This section outlines the practical issues and challenges that arose when the research strategy was put into effect. In any complex multifaceted project that involves a large number of actors and stakeholders, it is perhaps inevitable that not everything will go to plan. The description that follows outlines our pragmatic responses to these challenges, and the subsequent impact of the decisions taken on aspects such as the sampling frame, and the limitations that arose for specific aspects of the data analysis.

### **DETERMINING THE OVERALL PARTICIPANT SAMPLE**

The background information presented in Section One showed that the provider models varied in a range of ways from the 2 original whole school/curriculum leadership models envisaged by the Ministry planners. Most providers offered some combination of their version(s) of both models, and implementation timeframes varied considerably, both by model, and by provider. This meant that at any one sampling stage participants in different provider locations were at different stages in one or sometimes 2 models of professional development. Because of this complexity, when generating the sample for the evaluation, we needed to take a number of factors into account:

- the national variation of the models offered;
- variations in the number of schools provided with professional development per contractor;
- the proportion of schools that had completed professional development at the time the sample was being drawn;
- the manner in which various colleges were contracted to provide models. Some models were contracted by teacher numbers, others by school numbers;
- the difficulty in obtaining information about schools that were participating in 2 or more models of professional development;
- the different participation of the various school types (primary, contributing, intermediate, composite, special, and secondary) in each model; and
- ongoing change in the nature of the participant population as each term saw some schools/teachers beginning professional development and some schools/teachers finishing.

The heavy workloads of the provider administrators sometimes prevented them from providing us with accurate details of schools participating in professional development. This made it difficult for us to draw a representative sample.

### **Sampling the Participant Populations**

Notwithstanding these difficulties, by late September 2001, we had identified a population of schools that had completed or were participating in professional development across New Zealand. Provider records indicated that 308 schools had taken part in a version of the curriculum leadership model, and 314 in a whole school model. We discovered that some schools had taken part in both models but, because not all providers named their participating schools, especially for

the curriculum leadership model, we could not be sure of the size of the “double up”. Our best estimate was that about 550 schools in total had been involved.

Based on this estimate, a random stratified sample was drawn of schools involved in the professional development (n=200) on the stratified variables of:

- school type: primary, contributing, intermediate, composite, special, and secondary;
- school roll: small size, medium 121–350, large>350; and
- the professional development provider.

The contract for this evaluation required the evaluation of experiences for all school types, and for each model. Within the overall constraints of the project, we were not able to fully meet this requirement. The following sub-sections describe the issues and constraints that arose.

### The Under-representation of Secondary Schools

In both 2001 and 2002 secondary schools were under-represented in professional development participation. In 2001, 8 percent of all secondary schools participated in the curriculum leadership model, and 1 percent participated in the whole-school model. In 2002 secondary school participation did not exceed 1 percent (whole-school model only). Additionally, we discovered during 2002 that providers were using other methods to deliver professional development to secondary schools. For example, one provider asked advisory services to cover secondary school needs, whilst 2 providers offered separate contracts to secondary schools and these contracts were run by a separate team from that in the professional development contract. Since we were not alerted to this situation until we were given access to the final milestone report we were not able to modify our research design to capture data from this sub-population.

Although some data from secondary schools was collected in 2001 we are not able to report appropriately on the experiences of secondary schools with regard to the research questions (*see* Table 2) with the exception of one of the case studies. Therefore, Section 5 of this report should only be read as one which describes the experiences of primary, composite, and intermediate schools.

### Sampling for Differences Between Models of Professional Development

Because of the issues surrounding the variations in models and provider contractual agreements, we were unable to accurately sample by model. We were able to determine at least one model of participation for each school in the population but had difficulty in determining which schools had taken part in both models because this data was not recorded by all of the providers.

Our estimate is that around 200 schools of the total 1,182 schools involved in the professional development undertook both models, over the 2-year period. If so, that would give a total of around 36 percent of all New Zealand schools, and a higher proportion for primary schools.

In order to manage this dilemma in a consistent manner, we took the decision to construct the sample population on the basis of a single model of participation. The sample was drawn on the basis of the *first* model that schools were recorded as participating in by providers.

## A Profile of the 2001 Population of Participating Schools

Table 4 below shows the pattern of representation of the schools that participated in the curriculum leadership model of arts professional development in 2001, as reported by the providers, in relation to the total national population of schools.

**Table 4**

*2001 comparison of school participant population with all schools by the stratification variables of type and size for the curriculum leadership model*

School type	All NZ schools		Schools participating in curriculum leadership		% of this school type
	N	%	N	%	
Composite	126	5	12	4	10
Contributing	838	31	132	43	16
Full Primary	1233	46	103	33	8
Intermediate	134	5	23	7	17
Secondary	331	12	27	9	8
Special	47	2	10	3	21
Missing			1		
<i>Total</i>	2709	101*	308	99*	11
<b>School size</b>					
<i>Small (1–120)</i>	1015	37	77	25	8
<i>Medium (121–350)</i>	940	35	108	35	12
<i>Large (351+)</i>	728	27	120	39	17
<i>Missing</i>	26	1	3	1	12
<b>Total</b>	2709	100	308	100	11

\* Some percentages may not add to 100 because of rounding.

Table 4 shows that the sample of schools participating in the curriculum leadership model in 2001 was broadly representative of the national profile of school types, but with a higher proportion of contributing schools and special schools, and lower proportion of full primary and secondary. While they were only 3 percent of the total 2001 participants, 21 percent of New Zealand's special schools took part.

Large schools (rolls above 351 students) were over-represented in the sample and small schools (rolls up to 120 pupils) were under-represented. This is a reversal of the pattern shown in Table 5 below which provides sample data for the schools that participated in the whole school model of arts professional development in 2001. Small-and medium-sized schools were over-represented in the whole school model, while large schools were under-represented. One possible explanation for this is that very few secondary schools opted for the whole school model.

**Table 5**

*2001 comparison of school participant population with all schools by the stratification variables of type and size for the whole school model*

School type	All NZ Schools		Schools participating in whole school		% of this school type
	N	%	N	%	
Composite	126	5	5	2	4
Contributing	838	31	117	37	14
Full Primary	1233	46	172	55	14
Intermediate	134	5	10	3	8
Secondary	331	12	4	1	1
Special	47	2	3	1	6
Missing			3	1	
<i>Total</i>	2709	101*	314	100	12
<b>School size</b>					
Small (1-120)	1015	37	140	45	14
Medium (121-350)	940	35	132	42	14
Large (351+)	728	27	37	12	5
Missing	26	1	5	2	19
<i>Total</i>	2709	100	314	101	12

\*Some percentages may not add to 100 because of rounding.

### **A Profile of the 2002 Population of Participating Schools**

In 2002, we were able to make earlier requests for participant data from providers. The opportunity to discuss the methodology with providers during a hui held early in 2002 meant that the population data gathered was not as seriously affected by some of the administration difficulties we had experienced in 2001. However it remained difficult to determine if schools had participated in more than one model of professional development and so our strategy for drawing the overall sample remained the same.

Table 6 below shows the pattern of representation of the schools, as reported by the providers, that participated in the curriculum leadership model of arts professional development in 2002.

**Table 6**

*2002 comparison of school participant population with all schools by the stratification variables of type and size for the curriculum leadership model*

School type	All NZ Schools		Schools participating in curriculum leadership		% of this school type
	N	%	N	%	
Composite	133	5	16	5	12
Contributing	835	31	134	40	16
Full Primary	1222	45	163	49	13
Intermediate	132	5	15	4	11
Secondary	334	12	1	0	0
Special	47	2	5	1	11
Missing			1		
<i>Total</i>	2703	100	335	99*	12
<b>School Size</b>					
Small (1-120)	1029	38	108	32	11
Medium (121-350)	938	35	141	42	15
Large (351+)	730	27	85	25	12
Missing	6	0	1		17
<i>Total</i>	2703	100	335	99	-

\* Some percentages may not add to 100 because of rounding.

Overall support for the curriculum leadership model increased somewhat in 2002 when 335 schools took part (308 took part in 2001).

The primary schools (both contributing and full primary) were over-represented in the 2002 curriculum leadership sample. Secondary schools by comparison were so under-represented that they did not register after rounding of data.

Schools with medium roll sizes (121–350 students) were somewhat over-represented while schools with small rolls were again somewhat under-represented.

Table 7 below shows the pattern of representation of the schools that participated in the whole school model of arts professional development in 2002, as reported by the providers, in relation to the total population of schools.

**Table 7**

*2002 comparison of school participant population with all schools by the stratification variables of type and size for the whole school model*

School type	All NZ Schools		Schools participating in whole school		% of this school type
	N	%	N	%	
Composite	133	5	4	2	3
Contributing	835	31	90	40	11
Full Primary	1222	45	115	51	9
Intermediate	132	5	11	5	8
Secondary	334	12	4	2	1
Special	47	2	0		0
Missing			1		
<i>Total</i>	2703	100	225	100	-
<b>School size</b>					
Small (1–120)	1029	38	86	38	8
Medium (121–350)	938	35	97	43	10
Large (351+)	730	27	41	18	6
Missing	6	0	1		17
<i>Total</i>	2703	100	225	99*	-

\* Some percentages may not add to 100 because of rounding.

In 2002, the whole school model had less support overall, with 314 schools taking part in 2001 and 225 schools in 2002.

As in the curriculum leadership model, secondary schools were under-represented. Composite schools were also under-represented. By contrast, contributing and full primary schools were again over-represented.

Large schools were again under-represented in the whole school participants.

### Summary of Participation Patterns

- At least a third of all New Zealand schools participated in the professional development.
- Participation in the curriculum leadership model increased somewhat in 2002 but participation in the whole school model was lower in 2002 than in 2001.
- Secondary schools were the most under-represented type of schools participating and contributing schools were the most over-represented.
- The whole school model tended to attract a greater proportion of small-and medium-sized schools, whereas large schools were over-represented in the curriculum leadership model in

the first year, probably because this was the time of greatest participation by secondary schools.

## **WORKING WITH THE PROVIDER-ADMINISTERED QUESTIONNAIRES**

The 2-part questionnaire designed for provider use by the Ministry of Education was not administered consistently by different providers. In 2001, several deviations in individual provider administration of the Ministry questionnaire had a significant effect on the data. The most significant issues surrounded the time of completion for both sections of the questionnaire, the separation of the questionnaire into 2 parts resulting in participants' lack of access to section one when completing section 2, and in the subsequent inability to match participant sections one and 2 after completion.

### **Time of Completion**

Several providers did not deliver section one at the beginning of the professional development. In some cases section one appeared to have been completed at the same time as section 2, i.e., at a time near the end of the school's contracted period. The manner in which participants responded to some questions provides evidence for this assertion. A questionnaire participant, instead of ticking each issue in section one to indicate a belief that the professional development *would* (upon completion) assist, engaged with this section of the questionnaire in a summative manner by writing next to each issue in section one responses such as "They did that." In other cases section 2 appears to have been completed before the end of the course, with several participants writing comments such as "We haven't had this yet."

### **Separation of Sections One and Two**

To complete section 2 of the questionnaire as intended, participants needed to have access to the responses they had made in section one, some time previously. This required effective administration on the part of the providers, since they had collected the section one responses to use for their own formative purposes. The 2001 participants in several regions indicated that they did not have access to section one, for example through comments such as "I can't remember" made in response to questions that required an evaluation of section one comments.

In 2002 the questionnaire was somewhat redesigned and at a provider hui we discussed the importance of administering the questionnaire correctly. All providers attempted to correct the administration of the questionnaire, focusing on delivering the questionnaire at the appropriate stage of professional development and on keeping the 2 sections together. However there were more than 50 individual facilitators among the 6 providers and not all of them administered the questionnaire correctly. We still received questionnaires with sections one and 2 separated, and some section ones still appeared to have been administered retrospectively rather than prospectively.

In many cases neither the providers nor the NZCER researchers were able to match the second section of questionnaires to the first. Consequently, we had no choice but to treat each section of the questionnaire as a separate data set. While this pragmatic response allowed us to draw some valuable data from the questionnaires as intended, it did mean that we could not use matched pairs of questionnaires to probe individual professional growth. Nor could we ascertain if and how

participants felt that the specific issues they had anticipated had been addressed during the professional development. This impacted on our ability to fully address questions 2 and 3 of the research proposal (*see* Table 3).

A greater proportion of the population of participating teachers received, completed, *and* returned the questionnaire in 2002. In 2001 we received a total of 215 completed section one questionnaires, and 176 completed section twos. By comparison, 1102 completed questionnaires were returned in 2002. Two-thirds of the 2001 responses came from teachers who had participated in the curriculum leadership model, but this was reversed in 2002 with 70 percent of returns coming from teachers who had participated in the whole school model. Details are shown in Table 9 below.

### **Resistance to Questionnaire Completion**

The considerable bias of the 2002 questionnaire sample towards teachers who took part in the whole school model of professional development is of note, particularly as fewer schools overall participated in this model in the 2002 year (*see* Table 7 above). Perhaps the providers found it easier to administer the questionnaire when working with teachers from one school or a small cluster of schools, over a period of time, than when working with large workshop groups of teachers from different schools in the curriculum leadership model. This situation is highly likely to have impacted on the nature of the data collected, in that multiple responses from larger schools taking part in the whole school model are over-represented in comparison with single responses from teachers from schools who participated in the curriculum leadership model.

Most providers used their own informal needs analysis surveys in initial sessions as well as the Ministry of Education questionnaires. This meant that participants in the professional development were often asked to fill in several questionnaires in the same session, covering similar ground.

Letters expressing annoyance about the time taken answering questionnaires (either in the professional development session or in the participant's own time) were sent by school principals to providers throughout the country. Again, this was particularly an issue for the curriculum leadership model. When teachers were attending an after-school workshop of limited duration, they resented spending some of this time on a lengthy (in their perception) questionnaire. Some principals who personally took part in professional development in the 2001 year faced the prospect of being asked to complete both the Ministry workshop questionnaire and the NZCER postal questionnaire. This annoyance may have impacted on the thoughtfulness of the responses received. Fortunately, principals and teachers were generally welcoming of the telephone interviews, so this data source was used as a check against reported trends in the questionnaires.

### **Drawing Questionnaire Samples**

By early December 2001, 4 providers had completed some model/s of professional development and had sent in some completed questionnaires. Of these 4, 3 provided sufficient questionnaires, albeit mainly in 2 separate sections as discussed above, to represent the views of their participants. To increase the probability that all types of views and experiences were represented, 75 percent of

each group of questionnaires (a section one group and a section two group) was drawn as the sample for subsequent data analysis (N=170 for section one and N=141 for section 2).<sup>4</sup>

Because more completed questionnaires were received in the 2002 year the sample was reduced to 50 percent for each section. This allowed us to eliminate all questionnaires that were not fully completed, allowing for a more complete representation of teachers' experiences in that year (N=553). Note that while sections one and 2 were returned at the same time, they were not necessarily physically attached to each other in matched pairs per respondent. We had no choice but to continue to treat the 2 sections as separate instruments, with different respondents.

## CHARACTERISTICS OF THE TEACHER POPULATION

Tables 8–11 below provide a breakdown of the sampled respondents to the provider-administered participant questionnaires in 2001 and 2002 in relation to:

- discipline taught;
- position in school;
- year levels taught; and
- model of professional development undertaken.

**Table 8**

*Disciplines taught by teachers at the beginning of professional development*  
(Section 1, MoE questionnaire 2001 and 2002)

<b>Discipline</b>	<b>2001 (N=170) %</b>	<b>2002 (N=553) %</b>
Visual Arts	79	86
Music	65	81
Drama	65	77
Dance	55	80

Note: Totals on tables may exceed 100% because questions allowed for multiple responses from respondents.

The increase in the numbers teaching in each of the disciplines across the 2 years is of note. In 2002, more teachers reported that they were teaching dance (a 25 percent increase), music (16 percent), drama (13 percent) and visual arts (8 percent).

<sup>4</sup> The 75 percent cut-off for each section of the questionnaire ensured that we covered the maximum variation of providers, models, and schools, whilst not over-representing those providers who were only able to submit section two of the questionnaire.

In 2002, 72 percent of the respondents reported that they were teaching all 4 disciplines, 7 percent were teaching 3 or 2 disciplines respectively, and 14 percent were teaching 1 discipline only. The latter group is likely to include some of the secondary teachers who made up 9 percent of the 2002 sample (see Table 11) and who are more likely to be discipline specialists in their schools. The overall pattern suggests that, by 2002, many primary school teachers were teaching at least 3 and more often all 4 disciplines.

**Table 9**

*Model of professional development participated in as reported by participants*  
(Section 1, MoE questionnaire 2001 and 2002)

<b>Model</b>	<b>2001 (N=170) %</b>	<b>2002 (N=553) %</b>
Curriculum Leadership	67	29
Whole School	32	71

Note: Totals on tables may not match 100% because of rounding, or missing data.

Table 9 shows a bias towards responses from teachers participating in the curriculum leadership model during 2001 and the whole school model in 2002. Since more teachers took part in the curriculum leadership model of professional development in 2002 (see Tables 4–7) this data indicates a low rate of returns of questionnaires from teachers in the 2002 curriculum leadership population. The likely impact of this bias on the representativeness of the data has already been noted.

**Table 10**

*School role of participants in the professional development*  
(Section 1, MoE questionnaire 2001 and 2002)

<b>Position</b>	<b>2001 (N=170) %</b>	<b>2002 (N=553) %</b>
Teacher	87	86
Teaching Principal	4	6
School Management	6	5
Part-time Teacher	1	2
Special Needs Teacher	2	0
Other	0	1

Table 10 shows that in both years, most participants were actively involved in full-time classroom teaching. The “school management” group includes non-teaching principals, deputy, and assistant principals. The “other” category includes relieving, reading recovery, and movement therapy teachers.

**Table 11**

*Year levels taught by teachers at the beginning of professional development*  
(Section 1, MoE questionnaire 2001 and 2002)

<b>Year level</b>	<b>2001 (N=163) %</b>	<b>2002 (N=535) %</b>
Primary 0–6	75	83
Primary 7–8	23	19
Secondary 9+	15	9

The number of respondents to this question was less than the total number of participants who completed the questionnaire because some were not teaching at the time of the professional development. Totals add to more than 100 percent because some teachers had multilevel classes across 2 (8 percent) or even all 3 (1 percent) of the provided year level categories. However the majority of respondents (90 percent) taught within one of the 3 provided year level ranges.

At least three-quarters of all participants in the professional development in either year were teachers of primary school students up to Year 6. Teachers from the “middle school” constitute about a fifth of each population. While lowest overall, the numbers of secondary school teachers are higher than might have been expected from the reported rate of secondary schools’ participation (Tables 4–7). Some of this group may be teachers in 6 composite schools<sup>5</sup> in the sample. The others are teachers from the 3 secondary schools that did take part.

---

<sup>5</sup> There were more composite schools in the sample, but the teachers were not teaching at Year 9–10.



## SECTION FIVE: THE TEACHERS' LEARNING JOURNEY

This evaluation was asked to address:

- the learning gains made by the teachers as a result of their professional development and the issues they saw for implementing the Arts curriculum in their schools (research questions 2 and 3);
- changes in the Arts learning in schools that happened as a result of the professional development (question 8);
- transfer of learning into their own schools by those who attended the curriculum leadership workshops (question 6); and
- teachers' interpretations of the philosophy of the Arts curriculum (question 11).

All these questions address aspects of the learning journey undertaken by each teacher who took part in the professional development and so we address them together in this section. While *collective* learning gains are documented, it should be borne in mind that we cannot report quantitatively on the gains made by individual professional development participants because of the administration issues with the 2-part questionnaire. The numbers of participants responding to the various questions differs because not all of them responded to all questions.

### THE JOURNEY BEGINS: EXPECTATIONS OF THE PROFESSIONAL DEVELOPMENT

The 2001 and 2002 questionnaires asked open-ended questions about participants' perceptions of the needs of their schools and about their own needs in relation to implementing the Arts curriculum and whether they expected the professional development to assist in these areas. Responses were coded into the categories shown in the frequency tables that follow.

This section reports on teachers' perceptions of their own needs. School-wide needs are discussed in Section 6. The questionnaire was organised into 5 broad groups of personal needs:

- knowledge of the discipline;
- planning and programming;
- teachers' resources;
- practical application; and
- other.

Teachers' initial perceptions of their needs for each discipline within the broad groups of needs are reported separately, with 2001 responses followed by 2002 responses for the same discipline. This subdivision into broad groups, discipline-specific responses, and 2 separate years resulted in some limited data sets, especially for the 2001 data where the overall sample population was much smaller. Because of this, we decided to streamline the reporting by eliminating any response below the 5 percent frequency level. In practice, this eliminated all responses in the "other" group and so 4 broad groups of needs are reported. ("Other" responses within each group have also been omitted as these were too diverse to report at the 5 percent level.) Frequencies are based on the

total respondent population but some participants completed response sections for some disciplines only. The comparative size of the response for each discipline area is shown for the 2002 data.

Participants were also asked to indicate whether or not they expected the professional development to assist with the needs they had just identified. Modification of the questionnaire to allow for a yes/no choice in 2002 resulted in a more complete response for that year. Accordingly, unless there were notable differences in the type of response made in 2001 and 2002, only the 2002 expectations of assistance are reported.

### **Participant Confidence in Planning and Teaching the Arts Disciplines in their Class**

Tables 12 and 13 show participants' self-rating of their existing confidence before they began the Arts professional development. Confidence was much higher for the visual arts than dance, drama, or music, and lowest for dance, in both years of the professional development. Around a third felt they had little confidence in planning and teaching dance, and around a fifth each for drama and music.

**Table 12**

*Participant confidence in planning and teaching the Arts disciplines in their class 2001*

<b>Discipline</b>	<b>Very confident</b>	<b>Confident</b>	<b>Some confidence</b>	<b>Little confidence</b>	<b>Do not teach</b>
	<b>%</b>	<b>%</b>	<b>%</b>	<b>%</b>	<b>%</b>
Dance	4	17	39	31	9
Drama	6	22	48	18	6
Music	10	22	40	18	8
Visual arts	16	47	27	5	4

Note: Around 20 percent did not answer this question. Percentages are calculated on respondents to the question.

**Table 13**

*Participant confidence in planning and teaching the Arts disciplines in their class 2002*

<b>Discipline</b>	<b>Very confident</b>	<b>Confident</b>	<b>Some confidence</b>	<b>Little confidence</b>	<b>Do not teach</b>
	<b>%</b>	<b>%</b>	<b>%</b>	<b>%</b>	<b>%</b>
Dance	2	12	45	34	6
Drama	2	18	52	22	6
Music	9	24	39	22	7
Visual arts	14	40	34	6	5

Note: Around 20 percent did not answer this question. Percentages are calculated on respondents to the question.

## Participant Rating of their Knowledge, Skills, and Understanding of the Arts Disciplines as outlined in *The Arts in New Zealand Curriculum*

We then asked participants to rate their knowledge, skills, and understanding of the Arts disciplines as outlined in *The Arts in New Zealand Curriculum*. This shows a similar picture to their rating of their confidence to teach the disciplines, with higher self-ratings for visual arts. Around 2-thirds felt they had poor or very poor knowledge, skills, and understanding in relation to dance and drama (slightly less than this for 2001 for drama), around a half for music, and around a third for the visual arts.

**Table 14**

*Participant rating of their knowledge, skills, and understanding of the Arts disciplines as outlined in The Arts in New Zealand Curriculum 2001*

Discipline	Very good %	Good %	Poor %	Very poor %	Do not teach %
Dance	3	24	46	19	8
Drama	4	34	44	12	6
Music	4	39	40	9	8
Visual arts	8	55	27	6	4

Note: Around 20 percent did not answer this question. Percentages are calculated on respondents to the question.

**Table 15**

*Participant rating of their knowledge, skills, and understanding of the Arts disciplines as outlined in The Arts in New Zealand Curriculum 2002*

Discipline	Very good %	Good %	Poor %	Very poor %	Do not teach %	Not familiar with document %
Dance	1	20	45	25	4	5
Drama	3	20	48	20	5	5
Music	6	30	42	13	5	5
Visual arts	8	43	33	7	5	5

Note: Around 20 percent did not answer this question. Percentages are calculated on respondents to the question.

## Participants' Knowledge and Skills Needs

### 2001 Responses

Table 16 shows the participants' perceptions of their needs with regard to knowledge and skills in each arts discipline in 2001.

**Table 16**

*Participants' perceived needs for the development of discipline-specific knowledge and skills*  
(Section 1, MoE questionnaire 2001)

<i>Knowledge and skills needs (N=170)</i>	
<b>Dance</b>	<b>% response</b>
An expressed lack of knowledge and/or confidence in discipline	24
Some knowledge and/or confidence in discipline and a wish to extend knowledge	7
A desired focus on curriculum expectations	6
Specific elements of discipline literacy requested	5
Ideas to work with children	5
<b>Drama</b>	<b>% response</b>
An expressed lack of knowledge and/or confidence in discipline	16
Some knowledge and/or confidence in discipline and a wish to extend knowledge	8
Specific elements of discipline literacy requested	7
Ideas to work with children	7
Personal skill development – a wish to upskill	5
<b>Music</b>	<b>% response</b>
An expressed lack of knowledge and/or confidence in discipline	12
Sound knowledge and/or confidence in discipline	10
Some knowledge and/or confidence in discipline and a wish to extend knowledge	7
Specific elements of discipline literacy requested	6
<b>Visual Arts</b>	<b>% response</b>
Sound knowledge and/or confidence in discipline	12
Some knowledge and/or confidence in discipline and a wish to extend knowledge	9
An expressed lack of knowledge and/or confidence in discipline	7
A desired focus on curriculum expectations	5

The pattern of responses shows that teachers were most confident of their visual arts knowledge and skills at the beginning of the professional development and least confident in dance. Discipline literacy was sought in all areas except the visual arts. Ideas to work with children were sought in dance and drama.

More than two-thirds of all respondents expressed the expectation that professional development would help in all these areas with the exception of those who said they were already confident in music or visual arts. These respondents tended to hold a much lower level of expectation that the professional development would help.

A few teachers made requests for help with their curriculum leadership role in the school but these did not register above the 5 percent response rate in any discipline area.

## 2002 Responses

Table 17 shows the discipline-specific patterns of 2002 responses. On average 82 percent of teachers made 1 response in each discipline, 15 percent made 2 responses and 3 percent made 3 responses.

More teachers commented on their needs in dance, and at higher levels, than in the other 3 areas.

Perhaps reflecting the passage of time since the curriculum was released in 2001, Table 17 shows a shift in teachers' priorities. Whereas an expressed lack of confidence in their knowledge and skills dominated the 2001 responses for dance and drama (Table 16), the expressed wish for the providers to focus on curriculum expectations was more consistent across all 4 disciplines. This response might well be expected of a stage when teachers were faced with learning about a new document that would be expected to guide their work in the future. Also reflecting the teachers' desire to work with the curriculum, a focus on discipline-specific literacy moved up the priority order, and appears above the 5 percent threshold in the visual arts responses for the first time.

Between 10 and 15 percent of participants expressed a degree of confidence in their knowledge and skills in each discipline area at the outset of the professional development.

Teachers expressed a high level of confidence that the professional development would help in most areas. However, their expectations were noticeably lower for music than for the other 3 disciplines, especially with respect to discipline literacy, and reservations about their own knowledge and skills. The primary principals report that music is the discipline most likely to be taught by a person other than the classroom teacher (*see* Section 6) and so these responses could indicate heightened anxiety about a discipline that some primary teachers have not had responsibility for in the past. By contrast, in the areas of dance and drama that are new to the curriculum, there was a high level of expectation that the professional development would help.

**Table 17**

*Participants' perceived needs for the development of discipline-specific knowledge and skills*  
(Section 1, MoE questionnaire 2002)

<b>Knowledge and skills issues (N=553)</b>	<b>% response</b>	<b>Expect PD to help</b>	
		<b>Yes %</b>	<b>No %</b>
<b>Dance (373 responses)</b>			
A desired focus on curriculum expectations	17	82	18
Specific elements of discipline literacy requested	17	83	17
Some knowledge and/or confidence in discipline and a wish to extend knowledge	15	84	16
An expressed lack of knowledge and/or confidence in discipline	13	85	15
Personal skill development – a wish to upskill	7	82	18
Ideas to work with children	5	90	10
<b>Drama (307 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
A desired focus on curriculum expectations	13	86	14
Specific elements of discipline literacy requested	12	85	15
Some knowledge and/or confidence in discipline and a wish to extend knowledge	11	85	15
An expressed lack of knowledge and/or confidence in discipline	9	85	15
Ideas to work with children	6	81	19
<b>Music (296 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
A desired focus on curriculum expectations	14	86	14
Specific elements of discipline literacy requested	10	65	35
Some knowledge and/or confidence in discipline and a wish to extend knowledge	10	76	24
An expressed lack of knowledge and/or confidence in discipline	9	65	35
Personal skill development – a wish to upskill	5	68	32
<b>Visual Arts (290 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
A desired focus on curriculum expectations	14	83	17
Some knowledge and/or confidence in discipline and a wish to extend knowledge	11	75	25
Specific elements of discipline literacy requested	9	73	27
Personal skill development – a wish to upskill	6	73	27
An expressed lack of knowledge and/or confidence in discipline	5	79	21

## **Participants' Planning and Programming Needs**

### **2001 Responses**

Table 18 shows teachers' expressed needs for a focus on specific planning information across all 4 disciplines in 2001, including the use of the new curriculum document. While there was some concern about how to integrate the newer areas of dance and drama into the curriculum, school-wide planning and timetabling were emerging as a concern in the existing areas of music and visual arts.

Matching the greater lack of confidence in their knowledge and skills of drama and dance, teachers thought that they needed a lot of assistance with planning and programming these 2 disciplines.

Some teachers responded to this question by describing their current practice rather than outlining areas of need. These teachers were on average only 46 percent likely to expect the professional development would help. In almost all other categories, at least 2-thirds of all respondents expected the professional development to help.

**Table 18**

*Participants' perceived needs for planning and programming for the Arts*  
(Section 1, MoE questionnaire 2001)

<b>Planning and programming needs (N=170)</b>	
<b>Dance</b>	<b>% response</b>
Specific planning information requested	13
Integration query	9
Need a lot of assistance here	8
Current practice noted	7
Information asked on use of the document in planning	6
Overcrowded curriculum issues	5
<b>Drama</b>	<b>% response</b>
Specific planning information requested	13
Integration query	10
Current practice noted	7
Overcrowded curriculum issues	7
Information asked on use of the document in planning	7
Need a lot of assistance here	6
<b>Music</b>	<b>% response</b>
Specific planning information requested	12
Current practice noted	9
Information asked on use of the document in planning	6
School-wide planning and/or timetabling issues	5
Overcrowded curriculum issues	5
Balanced curriculum	5
<b>Visual Arts</b>	<b>% response</b>
Specific planning information requested	10
Current practice noted	9
School-wide planning and/or timetabling issues	5
Information asked on use of the document in planning	5

## 2002 Responses

Table 19 shows participants' perceptions of their planning and programming needs at the start of their 2002 professional development. As in the area of knowledge and skills, the greatest number of comments was recorded for dance, and the smallest number for the visual arts. Proportions of teachers making 1, 2, or 3 comments remained similar.

As in 2001, a request for specific planning information was the highest priority in all 4 discipline areas. Teachers were also now thinking about the need for school-wide planning in all 4 disciplines, not just music and visual arts. They were also thinking about integration in all 4 areas, not just dance and drama.

Unlike the 2001 pattern, a statement made about current practice did not appear in the 2002 responses. The teachers appeared to be more focused on getting to grips with the requirements of the new curriculum document and approaches.

Overall confidence that the professional development would help was high. Respondents showed more confidence that they would get help with planning and programming in music than they did when thinking about the development of their music knowledge and skills.

**Table 19**

*Participants' perceived needs for planning and programming for the Arts*  
(Section 1, MoE questionnaire 2002)

<b>Planning and programming needs (N=553)</b>		<b>Expect PD to help</b>	
<b>Dance (369 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
Specific planning information requested	29	81	19
School-wide planning and/or timetabling issues	14	76	24
Information asked on use of the document in planning	10	81	19
Integration query	10	72	28
Need a lot of assistance here	10	81	19
<b>Drama (306 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
Specific planning information requested	21	75	25
School-wide planning and/or timetabling issues	11	83	17
Integration query	11	73	27
Need a lot of assistance here	9	71	29
Information asked on use of the document in planning	7	68	32
<b>Music (287 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
Specific planning information requested	21	77	23
School-wide planning and/or timetabling issues	11	75	25
Integration query	7	70	30
Need a lot of assistance here	7	81	19
Information asked on use of the document in planning	6	71	29
<b>Visual Arts (281 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
Specific planning information requested	19	78	22
School-wide planning and/or timetabling issues	11	75	25
Integration query	8	67	33
Information asked on use of the document in planning	7	79	21
Need a lot of assistance here	6	71	29

## **Teachers' Needs for Resources**

### **2001 Responses**

A request for some aspect of advice and information about resources and implementation was at the top of the list in all 4 disciplines. A current lack of resources was noted as a need in dance and drama, and to a lesser extent in visual arts. Fewer categories of response reached the 5 percent level for this need

The expectation that professional development would help was generally above 70 percent. Teachers who commented on their current practice were only about 50 percent likely to expect the professional development to help.

**Table 20**

*Participants' perceived needs for resources for the Arts*  
(Section 1, MoE questionnaire 2001)

<b>Resource needs (N=170)</b>	
<b>Dance</b>	<b>% response</b>
Request for advice and information on resources and implementation	26
Current lack of resources	19
Current practice noted	9
<b>Drama</b>	<b>% response</b>
Request for advice and information on resources and implementation	24
Current lack of resources	9
Current practice noted	5
<b>Music</b>	<b>% response</b>
Request for advice and information on resources and implementation	18
Current practice noted	11
<b>Visual Arts</b>	<b>% response</b>
Request for advice and information on resources and implementation	19
Current practice noted	10
Current lack of resources	5

## 2002 Responses

The frequency of requests for advice and information on resources was higher for all 4 disciplines in the 2002 year. As in the knowledge and planning needs already reported, more responses were made for dance than for the other 3 disciplines.

As for their planning and programming responses, teachers were much less likely in this second year of the professional development to state what they already did rather than to express a need. They did seem to be anticipating the demands of new ways of teaching and learning in this curriculum area.

Responses noting a lack of current resources fell in frequency in comparison to the 2001 questionnaire, although teachers were somewhat less confident that the professional development would help them in this area than with their other resource needs. Teachers were seeking advice on the appropriate use of resources in the new curriculum areas of dance and drama.

Responses that did not register at the 5 percent level included a few requests for ICT help in a discipline area and statements noting some aspect of current staffing issues in the teacher's school.

More teachers (92 percent on average) made only one response per discipline in this area. Eight percent made 2 responses and just 1 percent made 3. It could be that the teachers were beginning to feel they had already said what they wanted to say about their needs, although we note that the overall number of responses remained high.

**Table 21**  
*Participants’ perceived needs for resources for the Arts*  
(Section 1, MoE questionnaire 2002)

<b>Resource needs (N=553)</b>		<b>Expect PD to help</b>	
<b>Dance (367 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
Request for advice and information on resources and implementation	38	73	27
Current lack of resources	11	69	31
Request for advice on the appropriate use of resources	7	78	22
Request for advice on the development of current resources in a school	5	70	30
<b>Drama (288 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
Request for advice and information on resources and implementation	31	71	29
Current lack of resources	9	72	28
Request for advice on the appropriate use of resources	5	79	21
<b>Music (273 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
Request for advice and information on resources and implementation	29	70	30
Current lack of resources	6	67	33
<b>Visual Arts (256 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
Request for advice and information on resources and implementation	27	71	29
Current lack of resources	6	56	44

**Participants’ Needs in the Area of Practical Applications**

**2001 Responses**

Response rates had dropped somewhat by the time teachers reached this fourth group of needs in the MoE questionnaire. Some took the opportunity to restate a need to build their own skills and confidence in all disciplines except the visual arts.

Physical space for teaching the disciplines appears in all areas except drama. This is an interesting pattern for the very beginning of the professional development. The provider milestone reports describe situations where teachers are readily integrating drama with other curriculum areas, using the new teaching strategies they have learnt. Did teachers already anticipate this possibility at this

early stage and so envisage that they would not need a space beyond the classroom in which to teach this discipline?

As might be expected, there was a low frequency of expectation that the professional development would help with space issues, although teachers were more confident than not that it would help with time issues.

**Table 22**  
*Participants' perceived needs for practical applications of the Arts*  
(Section 1, MoE questionnaire 2001)

<b>Practical applications needs (N=170)</b>	
<b>Dance</b>	<b>% response</b>
Own skills and confidence in discipline need to be built	11
Time issues	7
Requesting ideas	7
Physical space issues	5
<b>Drama</b>	<b>% response</b>
Requesting ideas	10
Own skills and confidence in discipline need to be built	6
Time issues	6
<b>Music</b>	<b>% response</b>
Own skills and confidence in discipline need to be built	7
Physical space issues	6
Requesting ideas	5
<b>Visual Arts</b>	<b>% response</b>
Requesting ideas	6
Physical space issues	5

## 2002 Responses

In all 4 disciplines the 2002 response rates were higher than 2001. Overall numbers responding to this group of needs were similar to those responding for resource needs and lower than for the knowledge and skills or planning and programming needs. One response was made by 78 percent of teachers on average, 2 by 21 percent, and again just 1 percent of teachers made 3 responses.

Requests for teaching ideas replaced expressions of lack of confidence as the most frequently expressed need. This follows the pattern of the other groups of needs responses, with 2002 participants seeming to come to the professional development with less diffidence and a clearer focus on the practicalities of the curriculum implementation requirements.

Space issues no longer feature as a need. But time issues remained a concern in dance, with lower expectations that the professional development would help with this. Teachers were also

somewhat less confident that the professional development could help build their music skills and confidence.

**Table 23**

*Participants' perceived needs for practical applications of the Arts*  
(Section 1, MoE questionnaire 2002)

<b>Practical applications needs (N=553)</b>	<b>% response</b>	<b>Expect PD to help</b>	
		<b>Yes %</b>	<b>No %</b>
<b>Dance (319 responses)</b>			
Requesting ideas	28	79	21
Own skills and confidence in discipline need to be built	12	72	28
Planning issues	7	74	26
Time issues	5	41	59
<b>Drama (259 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
Requesting ideas	22	71	29
Own skills and confidence in discipline need to be built	9	71	29
Planning issues	5	79	21
<b>Music (241 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
Requesting ideas	18	71	29
Own skills and confidence in discipline need to be built	11	66	34
Planning issues	6	74	26
<b>Visual Arts (226 responses)</b>	<b>% response</b>	<b>Yes %</b>	<b>No %</b>
Requesting ideas	19	64	36
Own skills and confidence in discipline need to be built	7	62	38

### **Summary of Perceptions of Needs**

At the outset of their professional development teachers expressed more needs in dance than in any other discipline. Fewer needs were seen in the area of visual arts. The prospect of teaching music seemed to generate anxiety for some teachers and they were not particularly confident that the professional development would help. However, overall, there was a high expectation from participants that the contracted professional development would assist them to meet their expressed needs.

Across the 2 years there was a shift in the pattern of needs expressed in each of the 4 broad groups (knowledge and skills; planning and programming; resources; practical applications). In 2001, some respondents began by stating what they already did, but this type of response was made by very small numbers of teachers in 2002. In 2002, teachers seemed to be more focused on getting to grips with implementation issues and their needs were frequently expressed in curriculum-specific aspects of planning and teaching.

## **THE TEACHERS LOOK BACK ON THEIR LEARNING EXPERIENCES**

In this part of Section 5 we report on the teachers' perceptions of their own learning during the professional development phase and their own evaluation of how well their needs were met. When they came to actually implement the Arts curriculum in their schools, how well prepared did they feel for the challenges that they faced?

### **Effectiveness of the Professional Development in Meeting Perceived Needs**

The second part of the MoE questionnaire was intended to be administered at the end of the professional development, and to allow participants to look back on the needs they had expressed at the start of their learning journey.

Question 10 of Section 2 provided banks of Likert scales to allow teachers to evaluate how well the professional development had met their expectations in each of the 4 groups of needs, for each of the 4 discipline areas. These responses are reported next.

The 2002 data are reported by model of professional development and by discipline. However, because of the smaller number of responses, and the large amount of missing data for that year, the 2001 graphs do not differentiate models of professional development.

The non-response rate was noticeably higher in 2002 than in 2001 and the 2002 response data are more complete from those who took part in the whole school model of professional development. Therefore the results should be treated with caution.

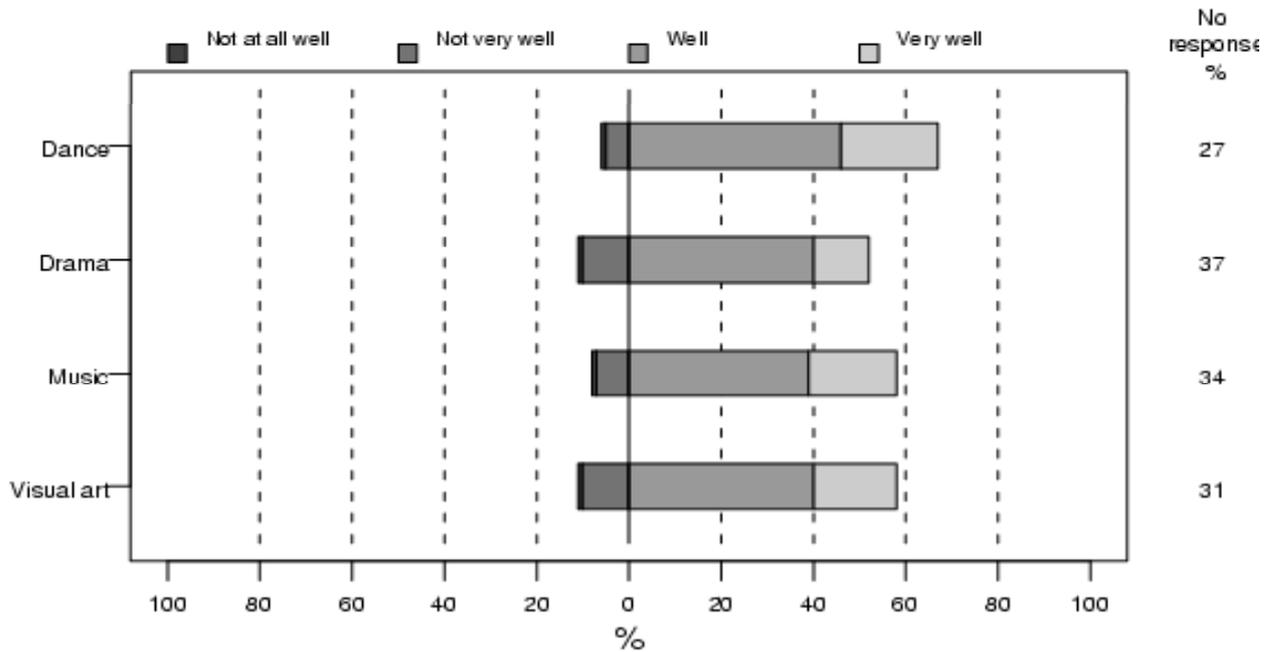
### **Knowledge and Skills Needs**

Figures 1 and 2 report on teachers' perceptions of how well the professional development met their needs for knowledge and skills learning in each year.

**Figure 1**

*The effectiveness of the professional development for addressing discipline-specific knowledge and skills needs in 2001*

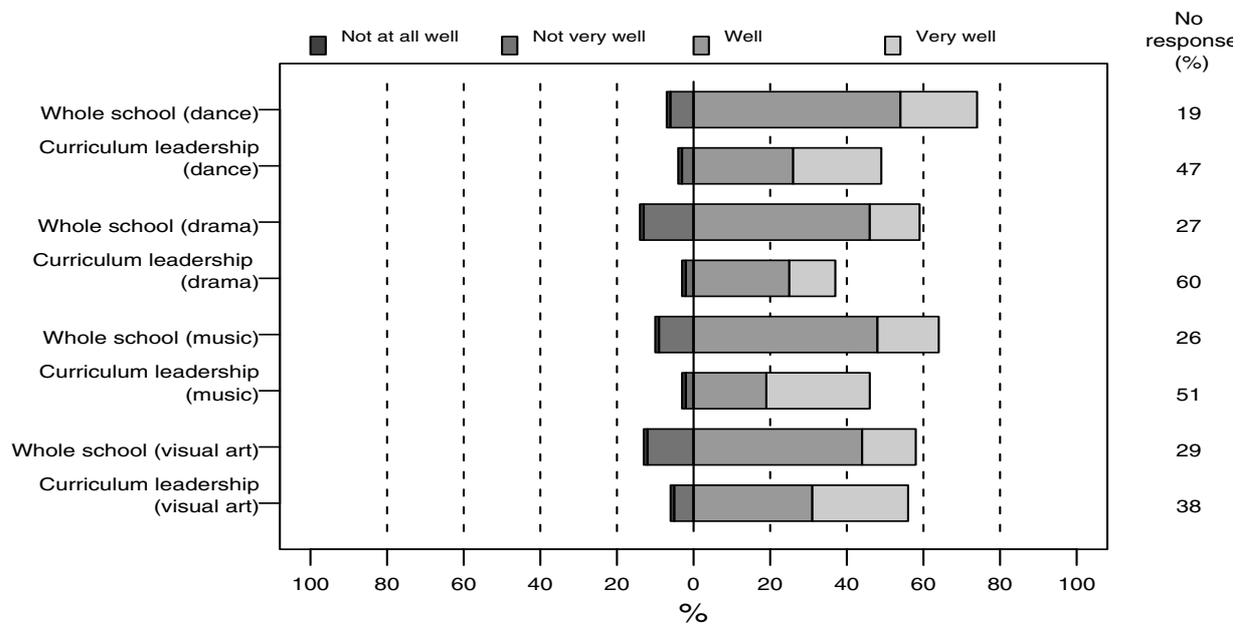
(Section 2, MoE Questionnaire, 2001)



**Figure 2**

*The effectiveness of the professional development for addressing discipline-specific knowledge and skills needs in 2002*

(Section 2, MoE Questionnaire, 2002)



For those who chose to respond, patterns in both years show a high level of overall satisfaction that needs in the area of developing knowledge and skills were met well or very well by the professional development.

Teachers expressed greater needs in dance and drama at the outset of the professional development and they were most satisfied overall with their dance learning. In the 2002 year levels of both satisfaction and dissatisfaction appeared to be greatest for the whole school model, but the missing data for the curriculum leadership model will have impacted on the answers here, making direct comparison misleading.

Despite the higher proportion of expressed reservations about receiving help in music, teachers were, on the whole, as satisfied that their needs were met in this area as in the other 3 disciplines.

### Planning and Programming Needs

Figures 3 and 4 report on teachers' perceptions of how well the professional development met their needs for learning about planning and programming for the Arts in each year.

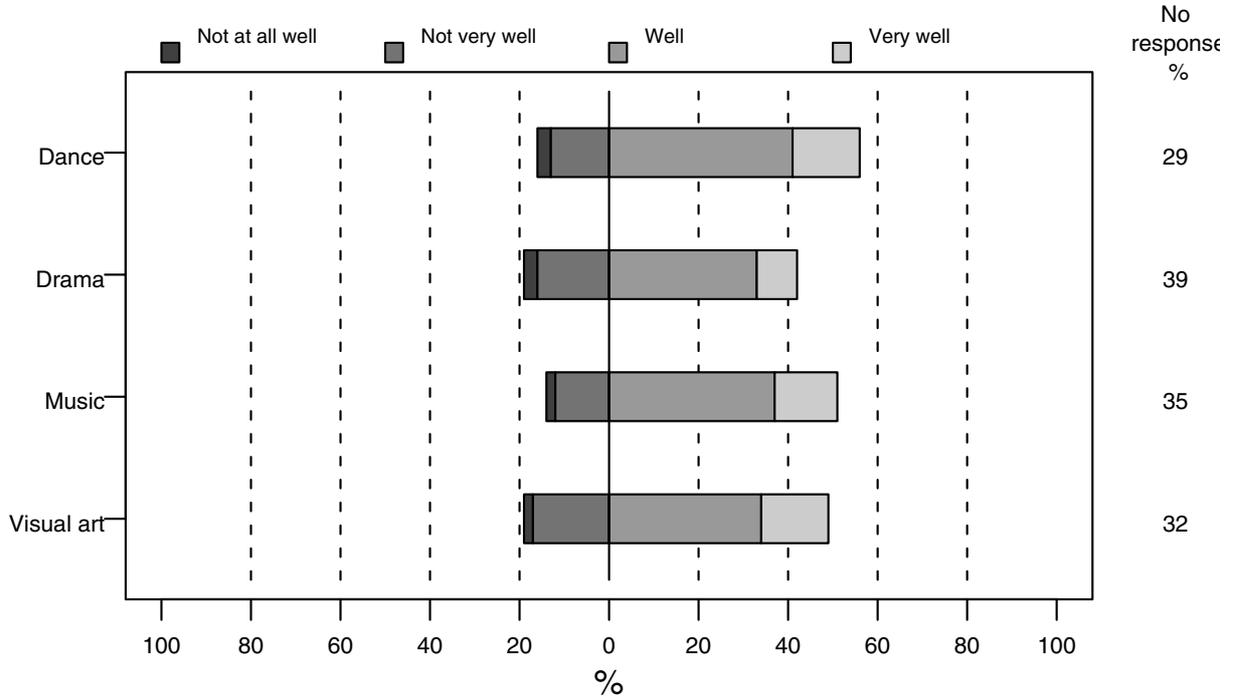
Again, more teachers responded to this question in 2001, and more taking part in the whole school model responded in 2002.

As for knowledge and skills, teachers were most satisfied overall in both years with their learning in dance – the area where they perceived the greatest level of need at the outset.

While overall satisfaction remained high, the proportion of respondents who thought their planning and programming needs were “not very well”, or “not at all well” met was higher than their knowledge and skills needs. This could reflect the providers' expressed intention to immerse teachers in learning experiences in a discipline before asking them to turn their attention to the curriculum document and the associated planning requirements. This approach was described by several providers and is further discussed in Sections 6 and Seven of the report.

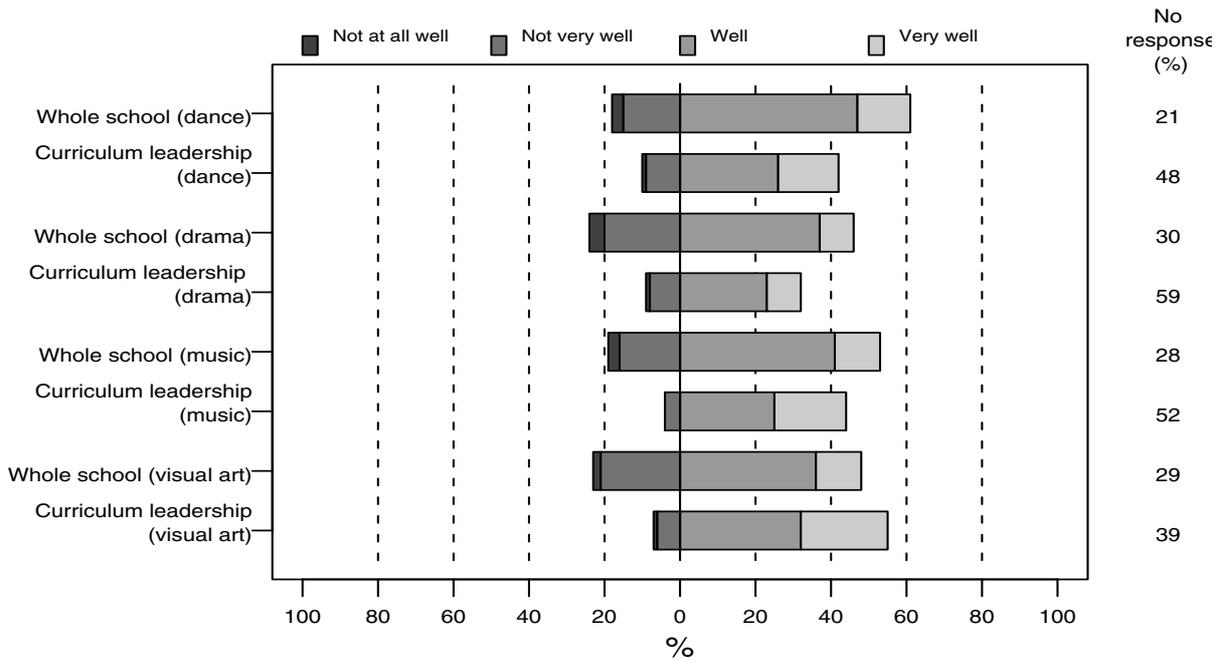
**Figure 3**

*The effectiveness of the professional development for addressing discipline-specific planning and programming needs in 2001*  
(Section 2, MoE questionnaire 2001)



**Figure 4**

*The effectiveness of the professional development for addressing discipline-specific planning and programming needs in 2002*  
(Section 2, MoE questionnaire 2002)

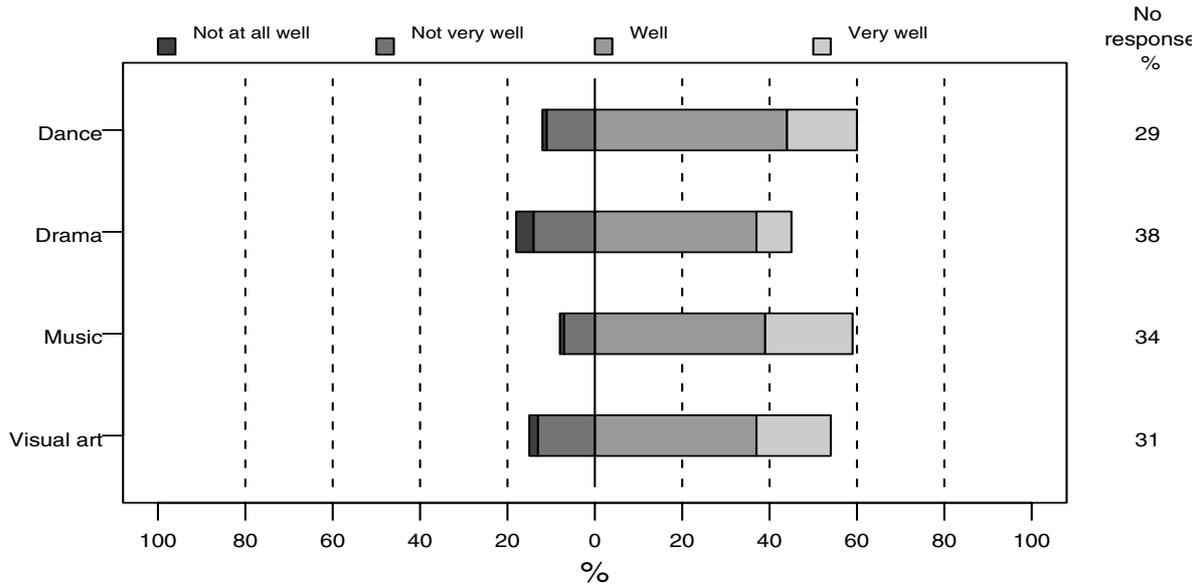


## Needs for Teaching Resources

Figures 5 and 6 report on teachers' perceptions of how well the professional development met their needs for gathering and using resources for the Arts.

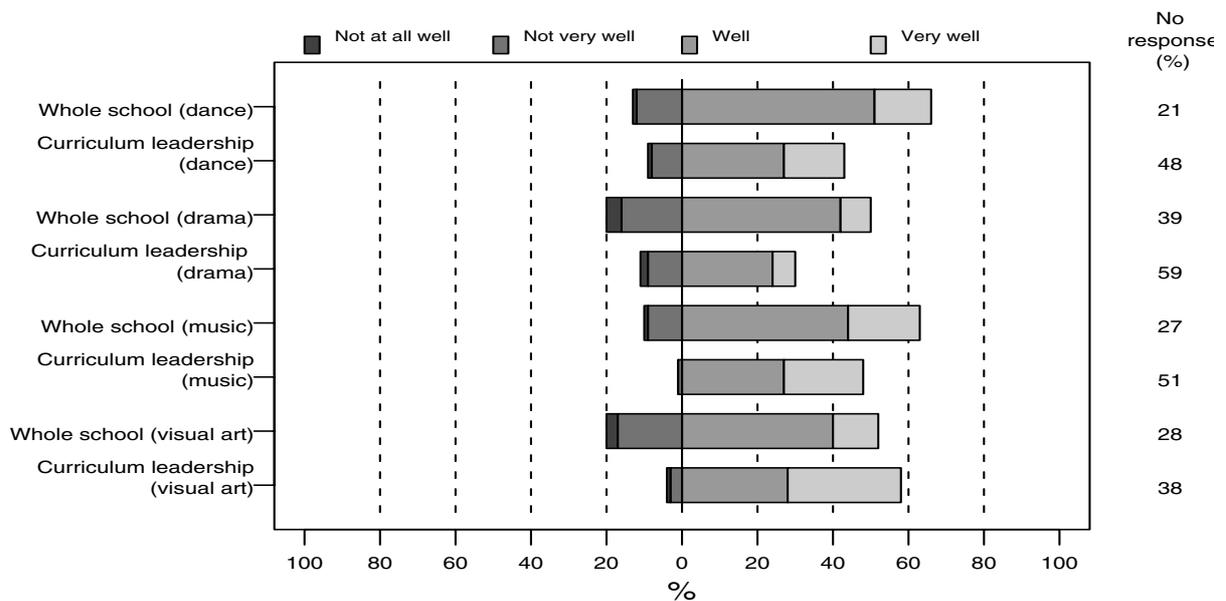
**Figure 5**

*The effectiveness of the professional development for addressing discipline-specific resource needs in 2001*  
(Section 2, MoE questionnaire 2001)



**Figure 6**

*The effectiveness of the professional development for addressing discipline-specific resource needs in 2002*  
(Section 2, MoE questionnaire 2002)



The pattern of low response rates for the curriculum leadership model continues in Figure 6, although there was a somewhat better rate of response for the visual arts discipline than for the other 3.

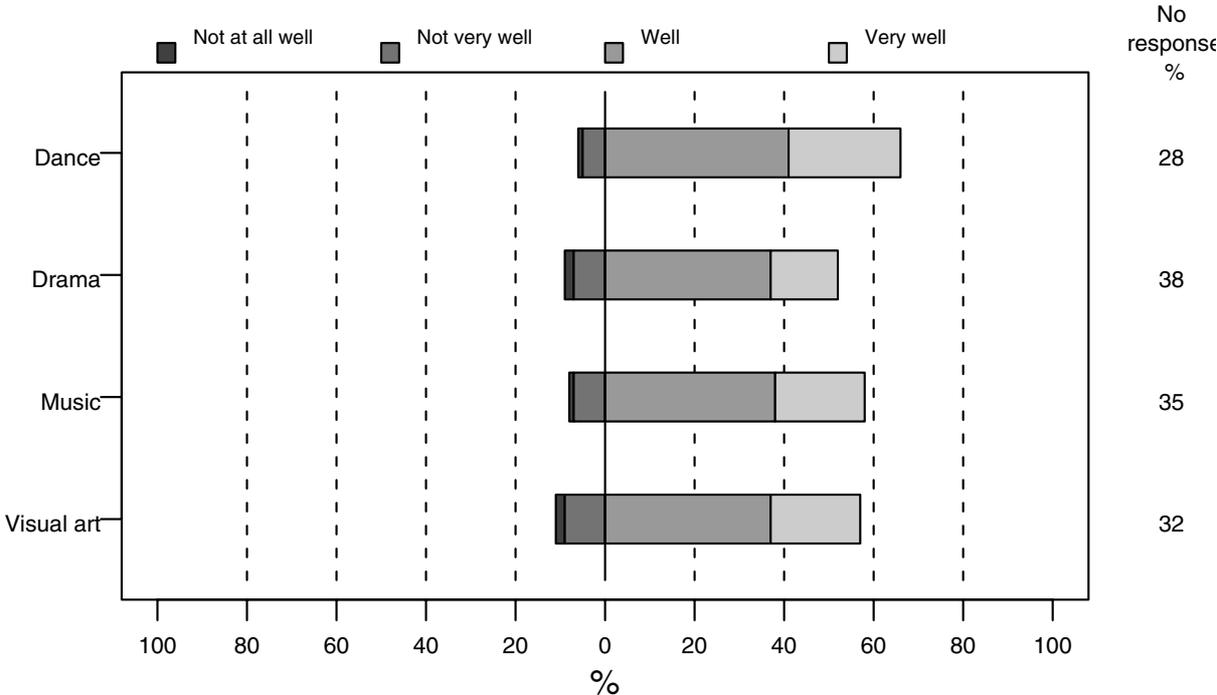
Again, in both years, satisfaction that the professional development met teachers’ resource needs was high overall, and highest for the dance and music disciplines. Satisfaction was lowest with respect to drama resources. This could be because Ministry of Education resources for this discipline were released later than those for drama, or it could reflect the emphasis that providers placed on improvisation and working “in the moment” to develop drama opportunities. It does seem likely that many teachers did adopt this type of approach, for which it is not easy to anticipate resource preparation. Integration of drama into other curriculum areas is described in several provider milestone reports and is indirectly reflected in the higher response rates to issues about integration for drama than for the other 3 disciplines (*see* “The Impact of the Professional Development” later in this section).

**Practical Applications Needs**

Figures 7 and 8 report on teachers’ perceptions of how well the professional development met their needs for practical applications for the Arts.

**Figure 7**

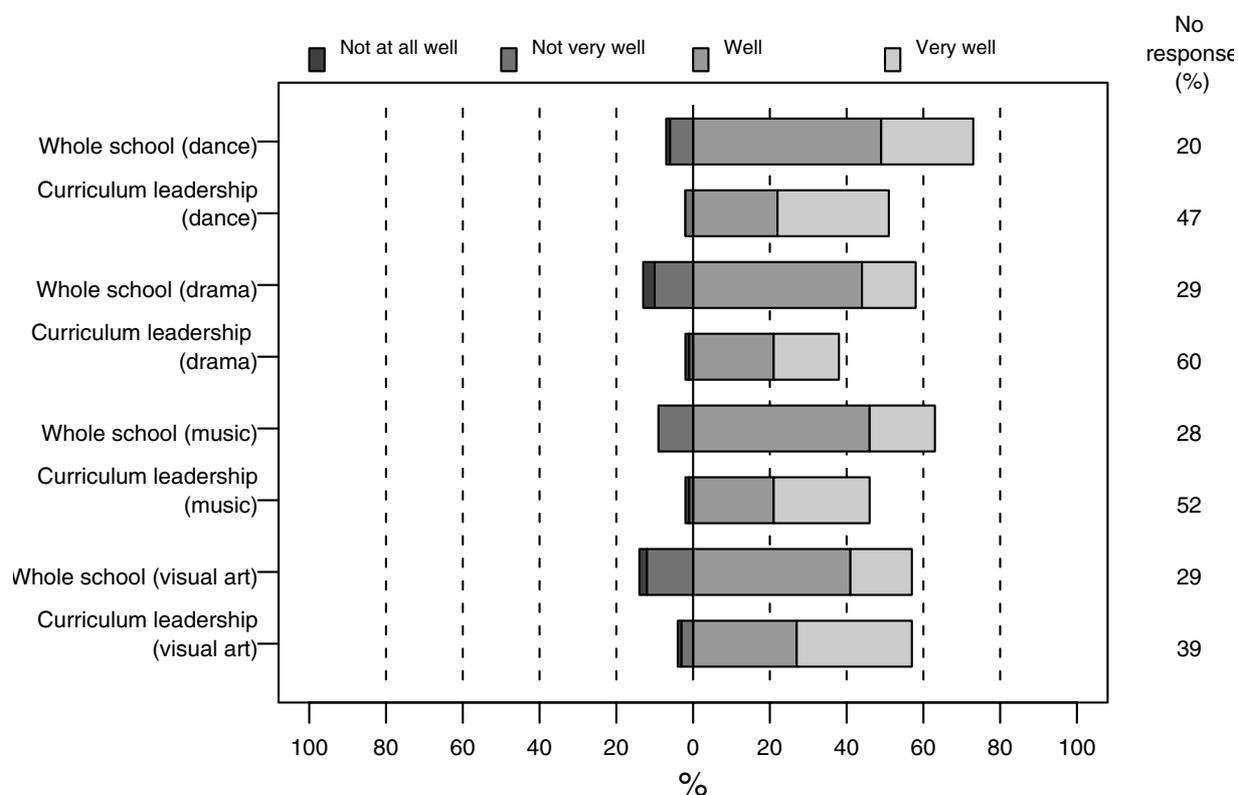
*The effectiveness of the professional development for addressing discipline-specific practical applications needs in 2001*  
 (Section 2, MoE questionnaire 2001)



**Figure 8**

*The effectiveness of the professional development for addressing discipline-specific practical applications needs in 2002*

(Section 2, MoE questionnaire 2002)



The patterns noted for Figures 1–6 are again repeated in Figures 7 and 8. The high level of satisfaction with the professional development extended across all 4 groups of needs and both years. Again, levels of appreciation were highest for dance and music and slightly lower for drama and visual arts.

### **Participant Perspectives on how the Providers took Account of their Needs**

We were interested in teachers' perspectives of the ways the providers took into account their needs as the professional development unfolded. Table 24 below records this data for the 2002 participants who took part in the telephone interviews that were conducted when most participants were at or near the completion of their professional development experience.

Providers were rated most highly for their communication with participants, and in particular for their use of e-mail contact. Communication was seen by teachers as the most common method of ascertaining and incorporating their needs into the programme. Both direct and e-mail communication methods were used by the majority of providers. Teachers recognised the providers' willingness to change the programme as needs became apparent, which was also seen as an important means of responding to needs by the providers themselves (*see* Section Seven).

**Table 24**

*How participants perceived that the providers took their needs into account*

(Participant interview 2002)

N=44	%
Communicated with participant/colleagues	82
Used e-mail contact	80
Changed the programme as needs arose	64
Allowed teachers to choose arts disciplines they needed development in	55
Clustered schools with similar needs	55
Liaised with senior staff	52
Used a form of needs assessment in the first session	46
Used a form of needs assessment prior to professional development	41

### **Anticipation of Challenges in the School Context**

On completion of the professional development, participants were asked an open-ended question about the barriers they foresaw for the implementation of the Arts curriculum in their school.

There were some differences according to the model of professional development experienced: curriculum leadership issues were more likely to be mentioned by those who had participated in that model, as were, in 2002, resources and staff skills and confidence. Lack of planning knowledge was mentioned more by 2001 participants in the whole school model, but not in 2002.

In both years an over-crowded curriculum and the pressure on schools to timetable the Arts was the most commonly perceived barrier. This concern was expressed more strongly by teachers who had taken part in the professional development in 2002, perhaps because by then teachers had experienced the implementation of the curriculum in all 4 discipline areas.

Resources and available funding for resources were still seen as a barrier even though teachers were satisfied on the whole that the professional development had met their identified needs in these areas (*see* Figures 5 and 6). Similarly, skills and confidence remain a potential barrier to implementation. (This category collected teachers' comments about their own skills, as well as those of their colleagues.)

**Table 25**

*Barriers to implementation seen by participants having completed professional development*  
(Section 2, MoE questionnaire 2001 and 2002)

<b>Barrier to implementation</b>	<b>Whole school (N=55) %</b>	<b>Curriculum leadership (N=115) %</b>	<b>Total 2001 respondents (N=170) %</b>
Curriculum and timetabling issues	27	19	22
Resources and available funding for resources	16	9	11
Skills and confidence of staff in school	13	11	12
Specific dance/drama barriers	6	6	5
Curriculum leadership issues	0	8	5
Lack of planning knowledge	13	0	4
Available space	4	4	4

	<b>Whole school (N=390) %</b>	<b>Curriculum leadership (N=163) %</b>	<b>Total 2002 respondents (N=553) %</b>
Curriculum and timetabling issues	44	49	45
Resources and available funding for resources	19	33	24
Skills and confidence of staff in school	19	31	22
Lack of planning knowledge	6	7	6
Curriculum leadership issues	3	12	6
Available space	5	3	5
Specific dance/drama issues	4	7	5

Note: Seventeen percent did not comment on barriers in 2002.

A few also gave their views each year on the value (or not) of integrating the disciplines.

How did these perceived barriers play out in reality? We now consider patterns and trends reported by teachers as they attempted to put into practice their professional learning for the implementation of *The Arts in the New Zealand Curriculum*. The teachers' telephone interviews are the main source of the reported data because the Ministry of Education questionnaires did not directly address actual classroom implementation.

## **THE TEACHERS IMPLEMENT THEIR LEARNING**

### **The 2001 Year**

Just over half of the 2001 telephone interviewees (N=19, 56 percent) reported that they had not experienced any problems in implementing their learning from the professional development. The problems reported by the remainder are shown in Table 26 below.

**Table 26**

*Problems experienced by teachers in the school-wide implementation of the Arts curriculum  
(Participant interview 2001)*

N=34	N
Balancing curriculum demands	8
Lack of positive collegial support	6
Specific dance/drama issues	5
Curriculum leadership role too demanding	4
School organisation/time issues	3
Contract not meeting school needs	3
Lack of resources	1

The implementation problem cited most commonly by teachers was balancing the demands of a new curriculum area within the overall curriculum. This issue also topped the list of perceived barriers from the MoE questionnaires.

Illustrating these concerns, teachers said:

When staff have been involved in the professional development they have enjoyed it, especially the workshops. But it is just another curriculum area to fit into an already over-crowded day. (Telephone interviewee, 2001)

Every facilitator had a different approach to how we were to plan. They all pushed their own plans in their own disciplines. We needed an integrated approach so that we could fit it all in. (Telephone interviewee, 2001)

The professional development was great. It's the struggle of getting it back into a balanced curriculum. I have found it hard to come back and impart that to the staff [curriculum leader is responding to this question]. You are always asked, 'Well how do I do that – how do I allocate time in such a crowded curriculum?' (Telephone interviewee, 2001)

Lack of positive collegial support was also cited as a problem. A lack of resources was not a significant implementation issue for this group of teachers, although it was recorded as an barrier by the larger group of questionnaire respondents (see Table 25).

Of those who indicated they had experienced problems in implementing their learning from the professional development, half were unable to find resolution for their issue, while a quarter were able to resolve the situation/problem. Support structures within the school, such as whole staff involvement in professional development and school-wide meetings were the factors cited most often as contributing to problem resolution. This aligns with the literature cited in Section 3 that identifies the re-culturing of the school and a supportive school climate as important components of successful change.

## The 2002 Year

In 2002 less than half of telephone interviewees said they had not experienced problems in implementing their learning from the professional development (N=18, 41 percent), while the remainder said they had experienced problems. The types of problems experienced by the participants in 2002 are shown in Table 27 below.

**Table 27**

*Problems experienced by teachers in the school-wide implementation of the Arts curriculum*  
(Participant interview 2002)

N=44	N
Planning and allocating time for lessons	6
Saturation of information during PD	5
Lack of personal experience in certain disciplines	2
Problems implementing learning from dance	2
Problems implementing learning from drama	2
More professional development needed	1
Problems implementing learning from music	1

The most common problem in implementing the Arts curriculum was in planning and allocating time for lessons. Arguably, allocating time for lessons is a refinement of the more general 2001 worries about balancing curriculum demands. By explicitly linking this issue with planning, teachers are demonstrating that they are attempting to put their learning into practice in the classroom.

Saturation of information during the professional development was also described by a fifth of the participants. This was not mentioned in the 2001 telephone interviews. A very small number of respondents was still registering personal concerns about implementing their dance, drama, or music learning but no concerns were expressed about visual arts. Given the extent of perceived needs in these areas reported in the questionnaire responses made at the outset of the professional development, this low rate seems very encouraging.

Of the 2002 respondents who said they experienced implementation problems, just under half were able to resolve their problems, and the same proportion said the resolution was ongoing. Only a small number had not been able to resolve their problems. Help from the professional development providers was the factor cited most often as contributing to problem resolution.

## Sharing Their Learning with Other Teachers in the School

When asked about the strategies they used to ensure that learning from the professional development they received was spread across their whole school, teachers described both school-initiated and provider-initiated strategies. Of these, school-initiated strategies were cited most often. Table 28 below reports responses to this question from the 2001 and 2002 telephone interviewees.

**Table 28**

*Strategies used school-wide to ensure the successful implementation of the Arts curriculum  
(Participant interviews 2001 and 2002)*

<b>2001 (N=34)</b>	<b>School-Initiated %</b>	<b>Provider-Initiated %</b>
Effective/conscious use of curriculum leaders	29	26
Staff meetings	26	17
Existing professional development processes within school	23	6
Existing staff attitudes/skills	20	3
Focus on putting professional development into school next year	20	0
Conscious use of contracted professional development opportunities	9	20
Use of school-wide events as a motivator	9	3
Use of external services	3	6
<b>2002 (N=44)</b>	<b>School-initiated %</b>	<b>Provider-initiated %</b>
Existing professional development processes within school	68	0
Effective/conscious use of staff meetings	43	46
Effective/conscious use of curriculum leaders	30	43
Encouragement to make conscious use of professional development learning	21	64
Conscious use of contracted professional development opportunities	18	50
A staged approach to curriculum implementation	18	55
Other	16	18

Interesting similarities and differences occur in the juxtaposition of these 2 tables. The use of school-initiated strategies increased markedly in the 2002 year. Such strategies drew on existing professional development systems within the school, made effective use of staff meetings, and used Arts curriculum leaders to support other teachers.

Strategies that participants reported providers initiating were the encouragement to take up and make conscious use of professional development learning and opportunities. Encouragement to use a staged approach to curriculum implementation appeared for the first time in the 2002 responses. This involved following a path of gradual progression from discipline knowledge to school-wide planning. This was an interesting response from the providers, given that teachers had expressed needs in the area of planning and programming – as well as others. Comments in their 2002 Milestone Reports showed that providers strongly supported this type of sequence rather than the provision of professional development that was immediately focused towards planning and assessment goals. In the following example, one school specifically asked for a paced approach to their learning:

The teachers wanted to experience the 4 art disciplines at their own pace – they were concerned with fitting the arts into a crowded curriculum and decided to try out a number of activities before using an overview ... The principal met with the facilitator to discuss an action plan for implementing the Arts curriculum into the school. Because of the size of the school, teachers had a lot of pressure to implement all curriculums, so it was decided to focus on music for 2 terms ... The “one step at a time” approach was most effective as teachers were not expected to get up and running all at once. (Milestone case study)

This strategy of building confidence and familiarity before undertaking more formal school-wide planning and assessment in the Arts is also a feature of the case studies reported in Section Eight.

## THE IMPACT OF THE PROFESSIONAL DEVELOPMENT

What actually changed as a result of the learning efforts made by the teachers with the ongoing support of the providers? The 2002 telephone interviews probed for teachers’ perceptions of changes in their teaching of the Arts. They were asked to identify changes that they thought were a direct result of the professional development. Eighty-four percent of teachers noted a definite change in the way they were teaching arts in the classroom in response to this question.

### Changes in the Teaching of the Arts

Table 29 below shows the types of changes teachers said they had made. Positive changes in delivery and planning were the most commonly cited.

**Table 29**  
*Changes in teaching practice as reported by teachers*  
(Participant interview 2002)

N=44	%
Positive changes in delivery/planning	44
More focus on the literacy of drama	32
More focus on the literacy of dance	23
Arts have more focus in daily programme	21
Created broader definitions of the disciplines	16
Deliberate focus now on arts	12
Moving away from a traditional structure	7
Child-centred	2

A clearer focus on the literacy of drama was the second most common change cited. This change was described by respondents as entailing a move away from focusing on the outcome of drama (the performance) to the processes involved in arriving to the outcome. Teachers described how they now focused on the conventions and language of drama. Here is a teacher reflecting on the shifting the learning focus in drama. The outcomes described are clearly linked to a greater appreciation of literacy in drama:

Drama was never really part of my teaching. I did use role-playing and plays. However, now I use drama to get into the feelings of people. The conventions, I was never really aware of them. Now I am using them all the time. They are a priority, as opposed to role-plays. I now focus on the performing self and others as opposed to the presentation alone. (Telephone interviewee, 2002)

Dance was also an area that teachers talked about changes in methods of teaching:

Instead of dance being getting up and moving it is now all about shape and form. I don't just do dance now. Instead, I concentrate on how we move, why we move and stuff like that. (Telephone interviewee, 2002)

### Changes in Students' Arts Learning

During the telephone interviews, teachers were also asked about any changes they had observed in the ways in which students were learning in the arts. Almost three-quarters of the teachers (N=32) had noted some change, which almost all of them attributed to the professional development. Table 30 shows the changes in learning observed by teachers and Table 31 shows how the teachers perceived that the change could be attributed to their own professional development.

**Table 30**

*Changes in the ways students learn in the arts as reported by teachers*  
(Participant interview 2002)

N=44	%
Increased enthusiasm/confidence	34
Positive changes in student attitudes towards the arts	34
Improved literacy	25
Child-centred	18
Different activities	5
Positive social development in children	5
Less focus on basic skills	2

A third of the teachers reported increased enthusiasm and confidence in their students and positive changes in their students' attitudes towards the arts. For example, one teacher spoke about the increased enthusiasm of the boys in her class:

For some children it has been in drama and dance (I have 19 boys and 10 girls). The 19 are quite happy to do dance at any time and quite happy to call it dance. It is not the kind of dance they thought. When I say we are going to do dance now, they say 'Oh YAY!' (Telephone interviewee, 2002)

A quarter of 2002 teachers who were interviewed believed that student literacy in the separate disciplines had improved. Again this was defined as students using the conventions and language of the disciplines. One teacher described literacy as students being "critically aware" of their learning. The milestone reports offered case studies illustrating the use of specific discipline literacy by students and teachers:

Teachers demonstrated their growing confidence and knowledge of both Dance and the Arts curriculum document. They described and responded to the dance making of themselves and others, using an increasingly specific dance vocabulary. (Milestone case study)

Although visual arts was the discipline in which teachers had most previous experience, and in which they initially perceived the fewest learning needs, growth in literacy in this discipline was also reported in the milestone reports:

Based on the information shared, gathered and the vocabulary used throughout the workshops, the teachers are showing an increased confidence, knowledge and understanding of the Arts document with particular reference to P.K. [Strand: Practical Knowledge], D.I. [Strand: Developing Ideas] and C.I. [Strand: Communicating and Interpreting] in relation to observational drawing and painting and painting processes. They have been able to work through planning ideas and templates using the language of the document strands and A.O.s [Achievement Objectives] to try and create their own S.L.O.s [student learning outcomes] which can be used to develop assessment criteria. In more detail they have been able to use the language of art to offer children guidance to work on their art further. (Milestone case study)

The case studies presented in Section Eight of this report also provide student perspectives on the impact of the professional development on their learning in the arts.

### **The Link Between Changes in Practice and Professional Development**

Teachers were asked a separate question about whether the changes they described for their students' learning were a result of their own professional development. Almost all the teachers who responded reported that the change(s) they described did have a relationship to their professional development. We then asked teachers to describe this relationship. The results are shown in Table 31.

**Table 31**

*Professional development relationship to change in student learning*  
(Participant interview 2002)

N=44	%
Greater teacher experience/confidence	60
Improved teacher knowledge	14
Greater awareness of students' feelings/fears about arts performance due to experience of learning	11
Passing on different skills	9
Child-centred	5

Some qualitative indicators of these responses are:

Now that I'm more confident – it rubs off onto the children. Things are more relevant for them in their learning. They have become more confident and creative, especially in dance. (Teacher interviewee, 2002)

I am feeling more enthusiastic and my kids are feeding off that. When teachers aren't it shows. (Teacher interviewee, 2002)

I am very sympathetic with students now that I've been put into a situation where I need to take risks. (Teacher interviewee, 2002)

Teachers described how students' changes in learning were a direct result of their own learning. As the teacher experienced an increase in confidence, s/he was able to envisage more possibilities, respond more flexibly, and take more risks. The result was a positive change in the ways in which students learnt in the arts. In the next section we will look at the changes in teaching practice from the providers' perspective.

### **Changes in Practice from the Providers' Perspective**

Providers were asked to give case studies that illustrated the impact of the professional development on teaching practice as part of their 2002 milestone reports to the Ministry of Education. These informal case studies reported changes in teaching practice, and changes to the ways in which children are now learning in the Arts.

Providers reported that teachers were more enthusiastic about the arts, and that there had been a marked growth in teacher confidence. This accords with the teachers' own views of their learning (Tables 29,31). In the providers' view, teachers were prepared to take more risks and to try out new teaching techniques in their classroom practice. The teachers' comments on changes in student learning mirror these changes. They reported more confident students who are willing to take more risks in their learning. It seems that the power of the teachers' learning experiences flowed through to their students, at least in these "ideal" cases. Some rich examples of the flow-on effect of teacher learning are provided in the case studies compiled by the research team and reported in Section Eight.

Providers also noted a change in the flexibility of teachers' planning practices. With increasing confidence came an ability to teach the Arts disciplines in collaboration, in separation, and in integration with other curriculum areas. Some examples of these planning practices are included in Section Seven.

Providers also commented on teachers' use of the "Action/Reflection" cycle provided in the curriculum document. This process has become an evaluation and self-assessment tool both for the teacher and the learner, used to inform their ongoing practice. As noted above, the teachers' own comments on this tended to focus on being more child-centred and more aware of their students' feelings as learners, rather than on the reflection process *per se*.

The teachers noted their increased use of discipline-specific literacy ideas. The providers linked this to the subsequent increase in use of arts language by children. Generally, when commenting on the children's learning, provider milestone reports described an improvement in public performances and arts displays. Providers noted that children were also more confident in trying new ways of expressing themselves in a discipline. Apart from performance, and the expression of

an Arts literacy in a performance, the milestone reports did not tend to include actual examples of children directly interpreting a particular artwork.

When describing how the professional development contributed to the changes in teaching practice the milestone case studies showed how providers personally involved themselves in the professional learning of teachers. Providers assessed the needs of the teachers and schools in their area and tailored the professional development to suit these needs. Teacher confidence, teacher knowledge, and curriculum implementation were the key areas of focus for all 6 providers. As a consequence, facilitators in both the whole-school and curriculum leadership models offered advice on planning and programming, as well as resourcing and assessment. Again, in both models, many facilitators went into teachers’ classrooms to model the teaching of an arts lesson or to observe and reflect on a teacher’s teaching. We return to the “whole school” impact of these activities in Section Seven.

**TAKING OWNERSHIP OF A PHILOSOPHY FOR THE ARTS**

In Section 2 we noted that a question about teachers’ interpretations of the philosophical approaches that underpin the Arts curriculum area was added as a focus of research interest at our suggestion. Given the future-focused nature of the philosophies underpinning this curriculum area, especially the philosophy of multiple literacy in the Arts, we were interested to see what sense teachers made of these potentially new (for them) ideas. How did they relate this thinking to the ideas that they shared with other teachers in their schools, and to what they actually did in the classroom?

**Importance of Curriculum Philosophy in Informing Arts Teaching**

In the 2001 telephone interviews we asked teachers how important they thought it was to use the philosophy of multiple literacy to inform planning and teaching in the Arts. In response teachers spoke about having the ability to plan in integration with other curriculum areas or in collaboration with other arts disciplines. Table 32 reports the main themes of the comments given by teachers.

**Table 32**  
*The promotion of the multiple literacy philosophy*  
(Participant interview 2001)

N=34	%
Allows for integration in the teaching of the Arts	29
Benefits students	20
Creates more understanding of the curriculum	20
Allows more in-depth focus on the Arts	17
Allows more focus on the separate disciplines	9
Does not alter what we do but provides a framework	6
We are obliged to use this	6

Some respondents found the question about multiple literacy difficult to answer. We needed to provide a definition of multiple literacy in 16 of the 35 interviews before the conversation could proceed. This suggests that the term was not always introduced during the professional development, or that it did not register with some teachers, or that they used other terminology for this idea.

The next question asked how well, in their opinion, the professional development had helped the respondents to develop an understanding of the curriculum philosophy of multiple literacy. Table 33 shows the patterns of responses in the 2001 year.

**Table 33**  
*The promotion of the multiple literacy philosophy*  
(Participant interview 2001)

N=34	%
Not addressed effectively	31
Referred to descriptions in curriculum document	26
Facilitators modelled both separation and collaboration of disciplines as an approach to the philosophy	26
Terminology of disciplines covered	23
Through the document itself not through the PD	14
Built on existing and shared knowledge	11

Table 33 shows that a third of teachers thought the philosophy of multiple literacy was not effectively addressed. The remainder of the comments refer to the methods used by providers to promote an understanding of multiple literacy in the arts. Referring to the curriculum document and modelling the use of arts literacy were referred to by respondents as the 2 most common provider methods of teaching arts literacy. The providers' views of this challenge are reported in Section Seven.

Bearing in mind the response patterns in 2001, the question about curriculum philosophy was modified for the 2002 interviews. The term "multiple literacy" was not used. Rather the 2002 interviewees were asked a more open question about their understanding of the overall philosophy of the Arts curriculum. We wanted to find out how the teachers themselves thought about their own philosophy in relation to the curriculum, and how this philosophy aligns with that intended by the curriculum document. Table 34 documents the types of responses made.

**Table 34**

*The philosophy of the Arts curriculum as interpreted by teachers*  
(Participant interview 2002)

N=44	%
Child-centred	61
Seeing the arts in context	25
Developing arts literacy	21
Life-long learning	18
Development of creative knowledge in children	14
Rich arts experiences that extend all children	14
The arts disciplines can be integrated and separated	11
Negative comments towards curriculum	2
Other	5

When the question was approached in this more open, practice-oriented manner, the term teachers used most often to describe the philosophy of the Arts curriculum was “child-centred”, with 61 percent of teachers using this term, or something similar. As Table 34 shows, the idea of developing “literacy” in the Arts was only used by a fifth of teachers interviewed.

Respondents were also asked to rate on a 5-point scale the importance of the philosophy of the Arts curriculum for informing their planning and teaching. Three-quarters of teachers rated the philosophy of the Arts curriculum, as they understood it, as 1 or 2, with 1 being very essential. This high level of support is probably at least partially the consequence of teachers’ alignment of the Arts philosophy with their existing “child-centred” views.

**Table 35**

*Participants’ rating of the importance of the curriculum philosophy*  
(Participant interview 2002)

N=44	%
1 (Very Essential)	40
2	35
3	23
4	2
5 (Irrelevant)	0

Teachers were asked to elaborate on their rating of the importance of the philosophy. The responses given by teachers are shown on Table 36. Thirty-five percent of teachers commented that having an understanding of the philosophy of the curriculum had helped to give a sense of purpose to their teaching. Twenty-six percent of teachers talked about how possession of Arts literacy helped inform the purpose and clarity of their planning, leading to better results in their teaching.

**Table 36**

*Elaboration on rating to philosophy importance*  
(Participant interview 2002)

N=44	%
Teaching with a purpose	35
Increased literacy supports better planning	26
No change to teaching practice	16
General positive comment about philosophy	16
Encourages self-development in students	9
General negative comment about philosophy	7
Having students more involved encourages intrinsic motivation	2
Student needs should come before document philosophy	2
Other	2

Responses in 2002 indicated that teachers who have a sense of ownership of the curriculum philosophy teach with an enhanced sense of purpose, and grasp the overall meaning of a curriculum area in more depth.

The 2002 telephone interviewees were also asked about how the providers had promoted the philosophy of the Arts curriculum. A slightly different and closed question was used to ask about this in the 2002 year, which doubtless contributed to the higher response rate. The question also followed on from a more open question about teachers' understanding of the philosophy. With these caveats in mind, there is nevertheless a very big shift in teacher perceptions that this had been done well. A comparison of Table 33 with Table 37 shows this shift clearly.

**Table 37**

*Provider promotion of the philosophy*  
(Participant interview 2002)

N=44	%
Modelled in their own teaching the philosophy of the curriculum	91
Covered terminology of the disciplines as a way of conveying the philosophy	86
Discussed and guided participants through the curriculum document	84
Openly discussed philosophy and related it to the curriculum	82
Linked the philosophy to the prior knowledge of teachers	73

Table 37 shows that, according to the teachers, providers used a wide range of strategies to promote the philosophy of the Arts curriculum, including modelling this in their own teaching. When collating the responses to this question the phrase “covered terminology of the disciplines as a way of conveying the philosophy” has been interpreted as signalling that multiple literacy was addressed since this was how many teachers interpreted the meaning of multiple literacy in practice.

By this stage of the implementation process, it does seem that the teachers were beginning to take personal ownership of this new curriculum area, and to experience success in their new teaching approaches within their own classrooms. However, many were also expected to become curriculum leaders within their schools. Does this positive picture hold in the context of whole school implementation, where what teachers can do is to some extent determined by factors beyond their direct control? We address this new layer of the implementation challenge in Section 6.



## **SECTION SIX: MAKING PROVISION FOR THE IMPLEMENTATION OF THE ARTS IN SCHOOLS**

As part of the overall curriculum review, the Ministry requested that we report on:

- the Arts disciplines that schools were providing in 2001 and 2002, and that they planned for 2003 (research question 1);
- the manner in which schools are staffing the Arts disciplines (research question 7a); and
- current planning and programming practice (research question 7b).

Our findings in relation to these questions apply only to those schools that took part in the professional development.

An important part of the evaluation of the professional development and subsequent implementation of the Arts in schools also concerns:

- the nature of curriculum leadership and the efficacy and impact of teacher networking to support curriculum leaders (question 10); and
- transfer of learning from curriculum leadership to whole school implementation (question 6).

To address these questions we examine the data that addressed the whole school context, moving the focus out from the individual teachers' perspectives reported in Section 5. At this level the beliefs, decisions, and actions of the principals in supporting implementation processes in their schools become important. Accordingly, their perspectives are added to those of the participant teachers and the providers in the analysis that follows. Qualitative indicators from other sources have again been included to exemplify and enrich the overall picture that emerges.

### **PARTICIPANTS' PERCEPTIONS OF THE NEEDS OF THEIR SCHOOLS**

Section One of the Ministry of Education questionnaire asked participants about their school's needs in relation to 3 identified areas in which the professional development was expected to assist:

- staff having the knowledge and skills to teach the Arts;
- planning and programming of the Arts curriculum in the long term (one year or more); and
- other.

Participants were asked to consider these school-wide needs before moving on to their own specific learning needs. The question was open-ended. As for their personal needs responses, they were also asked to indicate if they expected the professional development to help.

In comparison with their personal needs responses, many more participants made 2 or 3 comments in each category of school-wide needs. Proportions of single, double, and triple responses were close to a third each for knowledge and skills, and for planning and programming needs. Fewer people made multiple responses in the "other category".

Results of this analysis are shown in Tables 38–40 below. Only responses that occurred with a frequency above 5 percent are reported.

**School-wide Knowledge and Skills Needs**

Table 38 below presents the school-wide arts knowledge and skills needs identified by participants whose responses were sampled in the 2001 and 2002 questionnaires.

**Table 38**  
*School-wide knowledge and skills needs across the Arts*  
(Section 1, MoE questionnaire 2001 and 2002)

Staff knowledge and skills issues for the school	% response	Expect PD to help	
		Yes %	No %
<b>2001 year (N=170)</b>			
Need to develop a knowledge of Arts curriculum and Arts education	33	68	32
Need to develop staff confidence	23	77	23
Issues relating specifically to dance	21	72	28
Issues relating specifically to drama	19	78	22
Issues relating specifically to skills	15	63	35
Issues relating specifically to music	12	50	50
Planning and assessment issues	7	58	42
<b>2002 year (N=553)</b>			
Need to develop a knowledge of Arts curriculum and Arts education	48	83	17
Issues relating specifically to skills	30	78	22
Need to develop staff confidence	20	77	23
Issues relating specifically to dance	20	85	15
Issues relating specifically to drama	16	84	16
Planning and assessment issues	14	76	24
Issues relating specifically to music	10	64	36

In both years participants expressed a greater need for school-wide knowledge of the Arts curriculum and Arts education generally, but the frequency of this response was considerably higher in 2002. Mention of the need to develop skills related to the Arts also increased in 2002. Table 8 showed that more teachers were teaching more of the Arts disciplines in the 2002 year and so these responses are indicative of schools and teachers confronting the need for implementation knowledge in that year.

Concern about school-wide discipline-specific issues remained relatively steady across the 2 years, with dance seen as the area of most need. Tables 16 and 17 show that dance was also the most frequently mentioned discipline-specific *personal* need but in that case, when thinking about their own knowledge and confidence, teachers’ levels of expressed need fell from 2001 to 2002.

As for the personal responses, teachers were generally very confident that the professional development would assist. Music was again seen as the discipline in which the professional development was least likely to help. Confidence that help would be forthcoming for planning and assessment issues increased in 2002.

### School-wide Planning and Programming Needs

Table 39 below presents the school-wide Arts planning and programming needs identified by participants whose responses were sampled in the 2001 and 2002 questionnaires.

**Table 39**  
*School-wide Arts planning and programming needs*  
(Section 1, MoE questionnaire 2001 and 2002)

Planning and programming needs for the school	% response	Expect PD to help	
		Yes %	No %
<b>2001 year (N=170)</b>			
Balanced coverage and timetabling issues	24	51	39
Specific reference to school planning needs	23	74	26
School-wide schemes and programme needs	12	81	19
Reference to a need in dance and/or drama	10	71	29
Expressed need to integrate	10	41	59
Need curriculum knowledge	10	72	23
Staff time and workload issues	8	62	38
Implementation issues	7	75	25
<b>2002 year (N=553)</b>			
Specific reference to school planning needs	40	74	26
School-wide schemes and programme needs	28	81	19
Need curriculum knowledge	21	77	23
Expressed need to integrate	16	83	17
Balanced coverage and timetabling issues	15	68	32
Implementation issues	13	72	28
Assessment/evaluation	10	72	25
Resources	8	62	38
Reference to a need in dance and/or drama	6	85	15

These responses show a similar shift in focus to those reported in Table 38. In the 2002 year teachers appeared to be more focused on the need to implement school-wide plans based on an appropriate level of knowledge of the Arts curriculum. Assessment and evaluation and resources appear as needs in 2002, and not 2001.

The range of needs identified, and the level of expectation that these needs would be met by the professional development, show similar overall patterns to the teachers’ responses about their own personal planning and programming needs.

**School-wide Needs in the “Other” Category**

Table 40 below shows the “other” school-wide issues mentioned by more than 5 percent of respondents in each year. The range of these concerns fell in 2002 when teachers appeared to become more focused on planning and programming the Arts in their schools.

**Table 40**  
*School-wide needs in the “other” category*  
(Section 1, MoE questionnaire 2001 and 2002)

Other needs for the school	% response	Expect P.D. to help	
		Yes %	No %
<b>2001 year (N=170)</b>			
Resource issues	13	36	64
Time issues	6	36	64
Funding issues	5	38	62
Assessment issues	5	38	62
Presenting the professional development – curriculum leadership issues	5	63	37
<b>2002 year (N=553)</b>			
Resource issues	18	57	43
Discipline-specific request	7	61	39
Presenting the professional development – curriculum leadership issues	5	65	35

In 2001 many respondents did not think providers could help with these “other” needs. This is a very different pattern of responses to those seen in most other categories where participants were asked to rate their expectations, and may represent an artefact of the relatively low numbers of responses to this question. Against the trend, respondents in 2001 did expect to gain help with sharing their learning with other staff during within-school professional development.

**Evaluating How Well School-wide Needs Were Met**

Section 2 of the Ministry of Education questionnaire asked participants to rate how well the professional development assisted with meeting the general school-wide needs they had identified in Section 1, on a 4 point Likert scale.

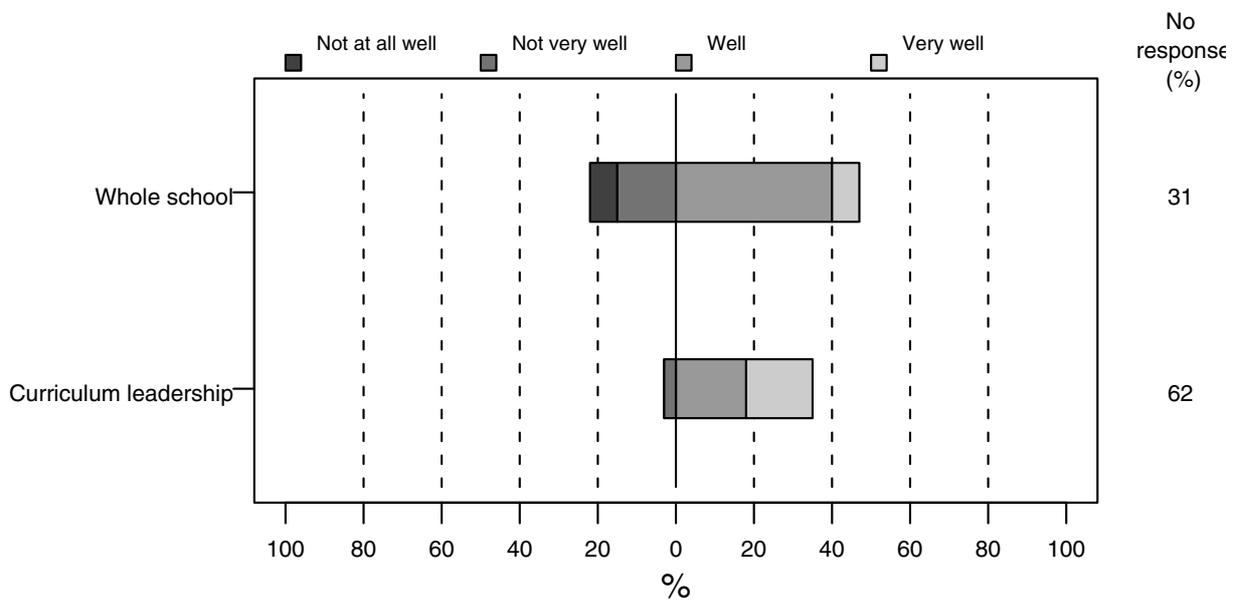
Figures 9–12 report the results for the knowledge and skills, and planning and programming responses. For both years, the 2 models of professional development are reported separately for each cluster.

## Staff Knowledge and Skills

Little can be said about the success of the professional development in 2001 because too few respondents completed this question. Time tensions at the end of curriculum leadership sessions have already been noted as an issue. However, Figure 10 shows that most participants evaluated their professional development as meeting their expressed needs well or very well in 2002. There was some difference between the perceived successes of the 2 delivery models, with the curriculum leadership model seeming to be more highly rated, but given the much lower response rate for this model this may be an artefact of the data.

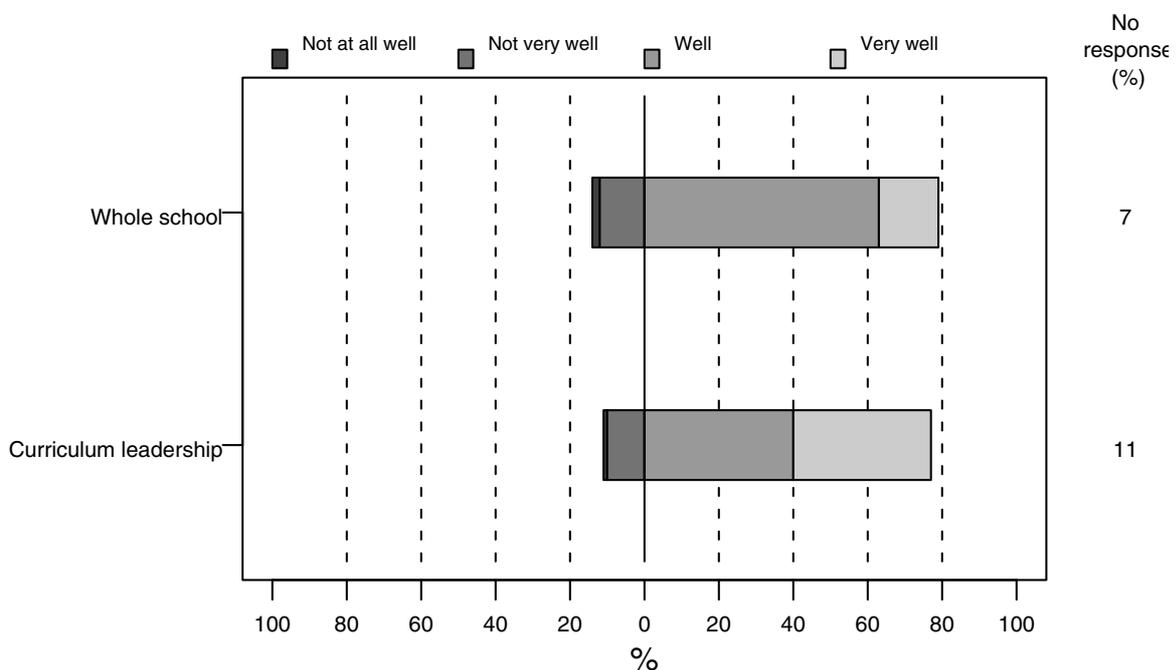
**Figure 9**

*Evaluation of how well knowledge and skills school-wide needs were met in 2001*  
(Section 2, MoE questionnaire 2001)



**Figure 10**

*Evaluation of how well knowledge and skills school-wide needs were met in 2002*  
(Section 2, MoE questionnaire 2002)

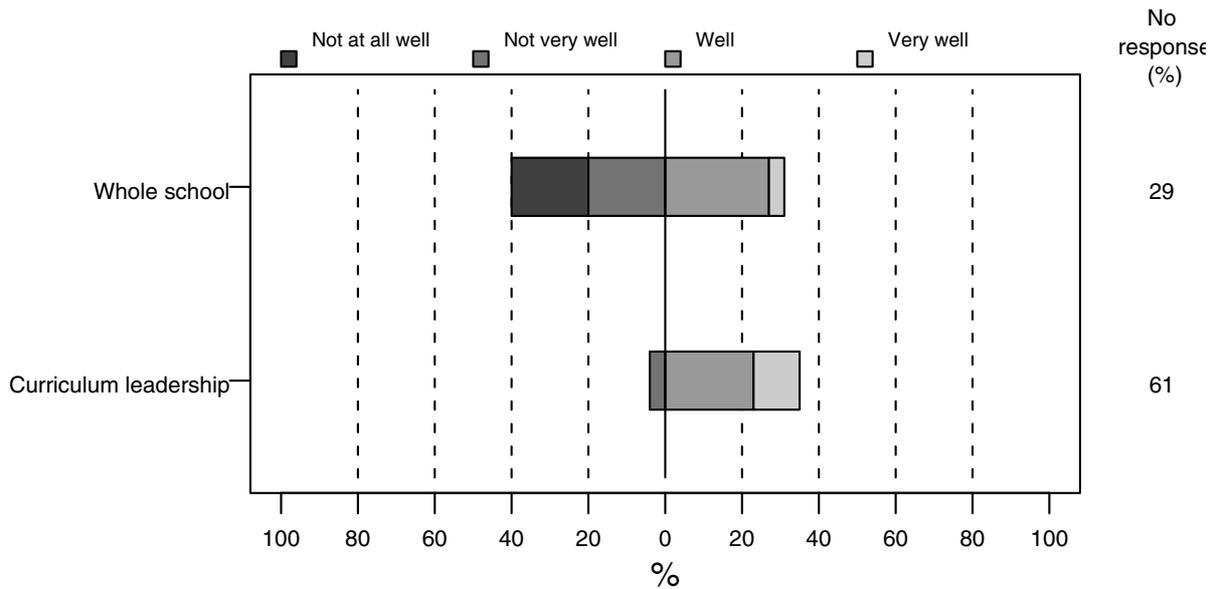


## Planning and programming school-wide needs

Figures 11 and 12 show a very similar pattern of response to Figures 9 and 10. While the 2001 data are very incomplete, responses made in 2002 show a high level of satisfaction with the way in which both models of professional development met school-wide planning and programming needs.

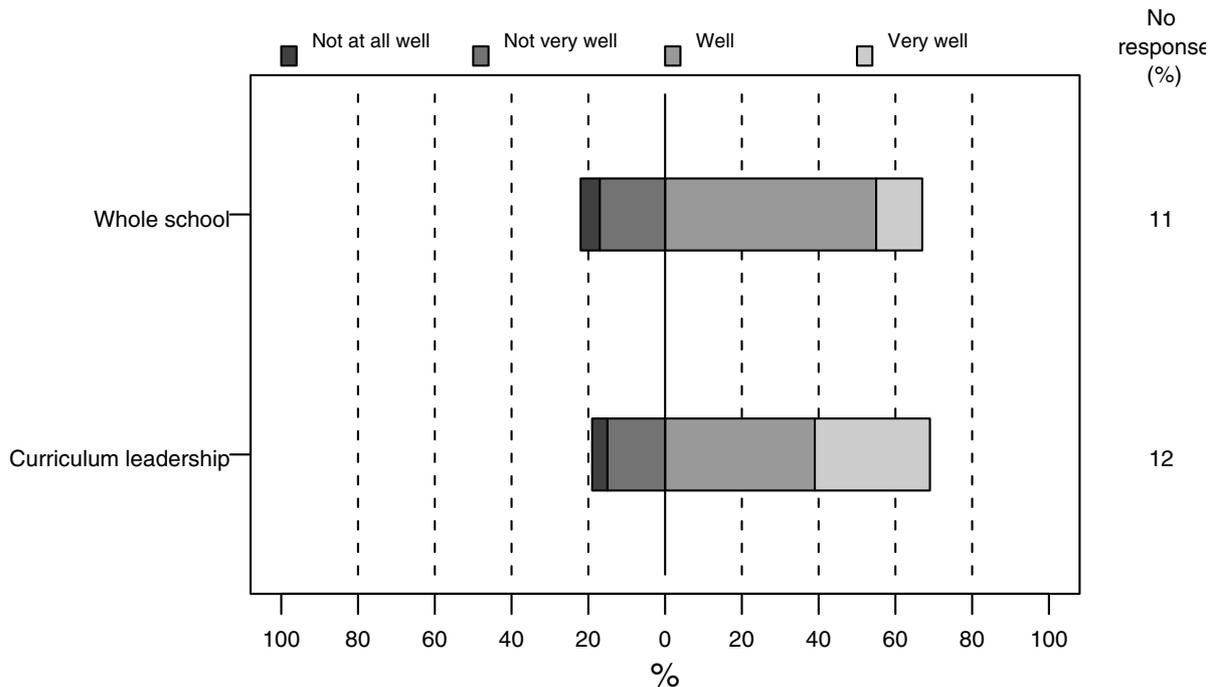
**Figure 11**

*Evaluation of how well planning and programming school-wide needs were met in 2001*  
(Section 2, MoE questionnaire 2001)



**Figure 12**

*Evaluation of how well planning and programming school-wide needs were met in 2002*  
(Section 2, MoE questionnaire 2002)



## IMPLEMENTING THE ARTS: THE PRINCIPALS' INPUT

### Provision of the Four Arts Disciplines

The principals' questionnaire in 2001 generated data about the ways the arts disciplines were being implemented within the overall learning programme, and the types of staff used to teach each of the arts disciplines. The results are shown in Tables 41 and 42 below.

Table 41 shows that whilst a small number of schools adopted either a pure discipline separation or pure discipline collaboration model, the majority were combining these approaches for curriculum delivery.

**Table 41**

*How the arts disciplines are implemented within school's arts programme  
(Principals' questionnaire 2001)*

<b>N=110</b>	<b>%</b>
(a) Each Arts discipline is taught separately	6
(b) All are taught in collaboration with each other	5
(c) Combination of separation and collaboration	89
Total responses	100

### Qualitative Indicators

The informal case studies presented by the providers in their milestone reports show that a range of possible combinations are being used. One milestone report showed an integrated unit plan where Samoan Tapa making was integrated across the curriculum areas of arts, social studies, technology, English, and maths. Another milestone report discussed how one school integrated the arts into a focus on Asian festivals. One milestone report gave a teacher's description of a drama unit (focusing on the Developing Ideas strand) that incorporated social studies and science:

The bird unit had a section on the migratory patterns and I was stuck on an interesting and understandable way to teach this to Year 4. After a Drama workshop I used the idea of letting drama teach the children. I set up a scenario for the children about the flight of the godwit birds. We decided to go and follow their flying patterns to discover why they flew around the world. They first had to create a flying machine. Once the engineer signed that off they had to submit a flight plan. To work out the flight plan they were given information on the flight patterns of the godwit. They created world maps and plotted a course around the world following the godwit. Japan was the chosen destination and we flew there to talk to a bird expert. The children prepared questions they wanted to know on the godwit and why it travelled around the world. When we went back to ask more questions they received a letter saying the bird expert was off preparing for a court case as the godwits' feeding ground was being threatened by development. The children were asked to investigate and bring their findings to court to help save the godwits. This led to research and investigations in groups where the children discovered it was a real threat. They

prepared their arguments and went to court to save the godwit. (Milestone case study)

## Staffing the Arts Disciplines

### The 2001 Year

Table 42 details the manner in which the Arts was being staffed in 2001.<sup>6</sup> In most cases all 4 disciplines were being taught by classroom teachers. Visual arts was the discipline most likely to have been taught by the classroom teacher (93 percent), and music the least likely (79 percent). The next most common teaching option for all 4 disciplines was for teaching to be undertaken by another staff member with discipline strength within the school. This occurred in 42 percent of schools for music and less so (24–30 percent) for the other disciplines. Visiting performers were also used in a teaching role for drama and music by approximately a quarter of respondents, and to a lesser extent for the other disciplines.

For each arts discipline, between 8 and 10 percent of schools reported using volunteer/parents in a teaching role. Some examples of this are documented in the case studies of Section Eight. Ministry-funded itinerant teachers of music, unsurprisingly, are most commonly reported as teaching music (6 percent of respondents), but they have also been reported as teaching dance and drama by very small numbers of respondents.

**Table 42**  
*Staffing the Arts*  
(Principal's questionnaire 2001)

N=110	Dance %	Drama %	Music %	Visual Arts %
Class teacher	87	88	79	93
Regular staff with discipline expertise	24	25	42	30
Teaching by visiting performers	16	26	22	4
Volunteer/parent help	10	9	8	8
Paid external teacher	6	5	22	5
Ministry-funded itinerant teachers of music	1	2	6	0

### Anticipated Changes for the 2002 Year

Principals were asked in 2001 to indicate if they were planning any changes to the way they were staffing the arts. Whilst a clear majority of respondents (79 percent) were not planning any changes to the types of staff they were using for the Arts disciplines in 2002, some principals indicated staffing changes. The changes described most often by principals for the 2002 school year were adding paid external teacher time (6 percent) and greater use of existing specialist teachers' time (6 percent). Some principals also indicated intentions of using building on existing staff strengths in the school (5 percent), for example, having teachers strong in a discipline teach in other classrooms.

<sup>6</sup> For reasons described in Section Four, secondary school data has been omitted from this analysis.

## Anticipated Changes for the 2003 Year

In 2002, principals were asked in the telephone interview if any changes were planned to staffing of the arts for 2003. A fifth of principals indicated that changes would occur (a similar proportion to 2001), primarily changes to the existing staffing and the form of delivery for arts teaching. Principals referred to formalising the systems of arts leadership within their school, and developing the arts strengths among the teaching staff so that skills could be spread throughout the school. 3 principals indicated that they would be appointing a music specialist for 2003.

## Timetabling of the Arts

Another aspect of implementation concerns the amount of time being allocated for each discipline for each year level up to Year 10. However, the piloting of the primary principals' questionnaire in 2001 showed that they were unable to provide this information directly. Unlike secondary schools, which have a set allocation of hours per subject, primary schools tend to use a range of timetabling techniques to cover the whole curriculum and principals may be unaware of the ways in which syndicates or individual teachers are incorporating the arts into their timetable. This variety is indicated by Table 41, and by the principal responses above, with different staffing solutions suggesting at least some implementation variations. Disciplines taught by the classroom teacher, for example, may well be integrated within the Arts, or with other curriculum areas. Those taught by other people are, for obvious reasons, more likely to be taught separately. To take account of this potential complexity, we collated this information from the people who would know it best – that is the teachers.

In the telephone interview we asked teachers how many hours they were allocating to teaching the arts. Table 43 below shows their responses.

**Table 43**

*The average number of hours allocated to the teaching of each discipline per year in 2001  
(primary schools)  
(Participant interview 2001)*

N=35	%	Mean	SD	Min	Max
Visual Arts	97	48	26	0	120
Music	94	38	30	0	130
Drama	91	27	21	0	100
Dance	89	29	27	0	130

Note: The percentage column refers to the percentage of participants teaching this discipline.

Teachers found it difficult to give exact figures for their teaching of the 4 separate Arts disciplines, which perhaps explains the wide standard deviations in the responses made, and the high mean value indicated.

## Qualitative Indicators

In 2002 we also decided to ask principals in the telephone interview if they were willing to send examples of planning for 2003 as a way of gaining information about the ways they were planning ahead for the Arts implementation. Three-quarters of the principals interviewed (N=31) indicated

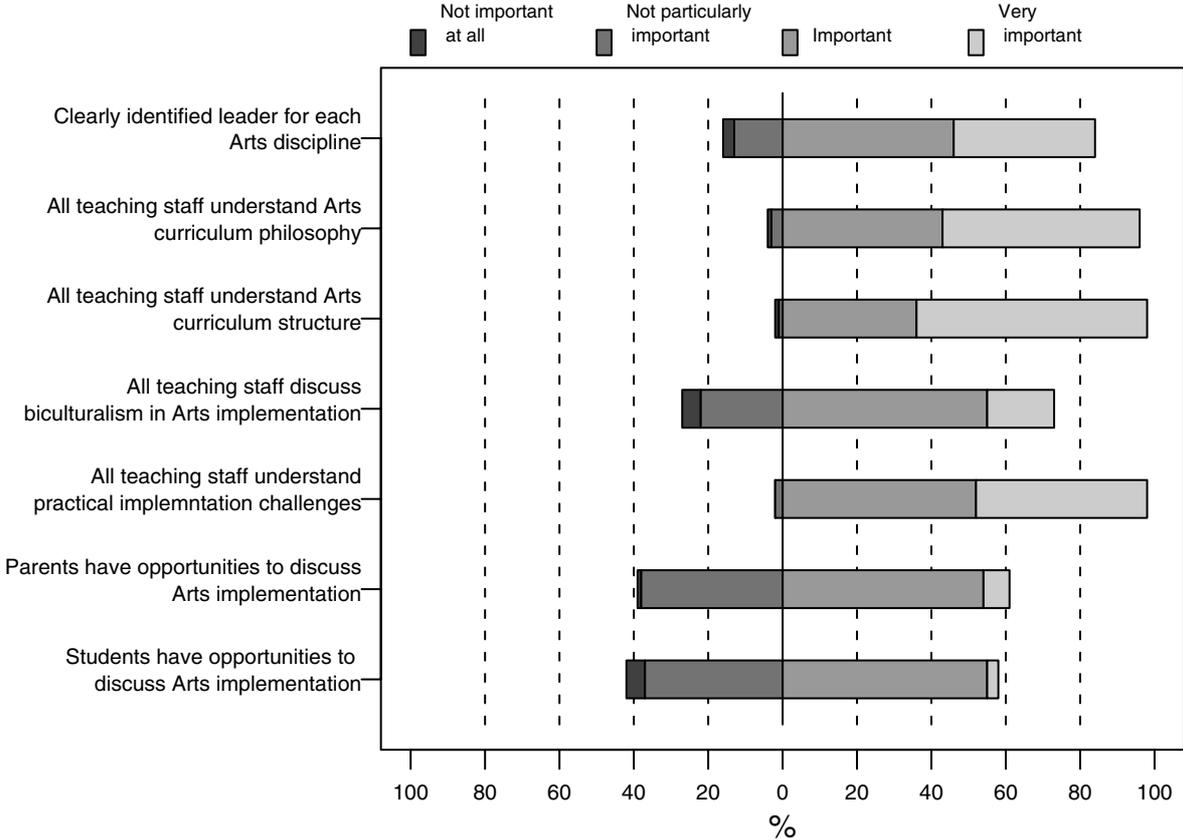
that they would be able to supply examples of planning for 2003 (long-term and classroom weekly plans). From the 10 examples we actually received it was clear that primary teachers were teaching all 4 disciplines in a range of styles from complete discipline separation to discipline collaboration and curriculum-wide integration. It is also clear that a specific average figure of teaching hours is impossible to obtain. Because of this, we recommend that the focus of research into the coverage of the curriculum in the primary context should examine the ways in which all 4 disciplines are *balanced* within the curriculum.

**PRINCIPALS’ PERCEPTIONS OF CHALLENGES IN IMPLEMENTING THE ARTS**

The 2001 principal’s questionnaire asked them to rate the importance of various aspects of providing for the implementation of the Arts within their school on a 4 point Likert scale. Responses are summarised in Figure 13 below.

**Figure 13**

*Principals’ perceptions of the importance of aspects of Arts implementation*  
(Principals’ questionnaire 2001)



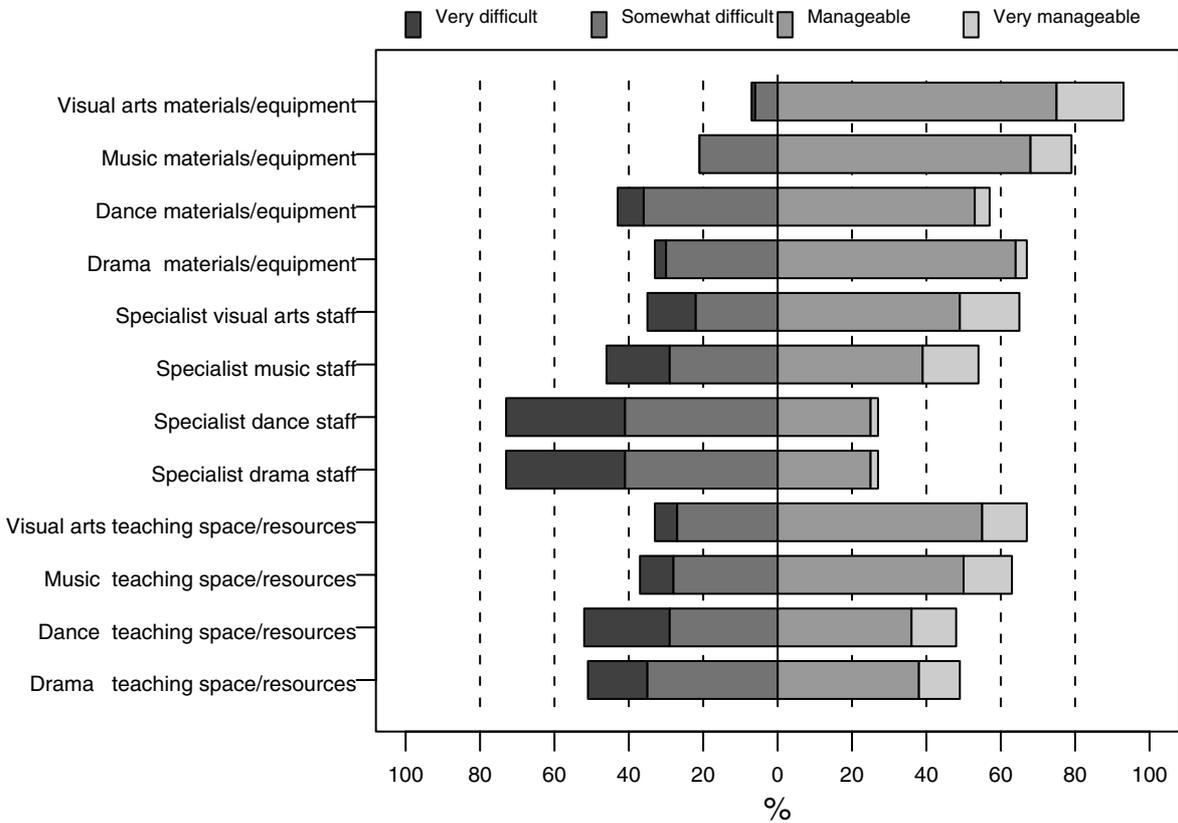
The principals rated the more immediate implementation considerations as being of most importance. They wanted staff to understand the structure and philosophy of the curriculum and to know how to put it into practice. However getting to grips with the implications of biculturalism in this curriculum area was rated as of less importance than understanding the overall philosophy.

While consultation with parents and students was seen as “important” by many principals, others rated it as being of less importance than discussion between the teaching staff. While the focus on practical aspects of implementation is understandable, these principals’ responses do not align comfortably with researchers’ assertions about the importance of involving the whole school community in planned change (see Section 3).

**Resourcing the Arts**

Principals were also asked to rate the manageability of the resource demands likely to be placed on the school as the Arts curriculum is implemented, using a similar 4 point Likert scale. Their responses are collated in Figure 14.

**Figure 14**  
*Principals’ perceptions of the manageability of resourcing the Arts*  
 (Principals’ questionnaire 2001)



The provision of materials/equipment, staff, and teaching spaces in the familiar areas of music and visual arts were all rated as more manageable than the provision of these same resources in dance and drama. This may have reflected an element of the unknown, since in 2001 dance and drama were new to the curriculum of many schools. The highest levels of concern about manageability related to the provision of specialist dance or drama staff, and of spaces in which learning activities in these disciplines could take place.

**PROVIDING FOR CURRICULUM LEADERSHIP IN THE SCHOOL**

This sub-section reports on the manner in which principals see curriculum leadership in the Arts in their schools, and how they support the teachers who take on this role. Their perceptions are juxtaposed with those of the teachers in these roles.

**Type of Curriculum Leadership**

Curriculum leadership in the Arts may be provided by one person who co-ordinates teaching across all 4 Arts disciplines (a “curriculum leader”) and/or by different teachers who take responsibility for the separate Arts disciplines (“discipline leaders”).

Many schools seem to be implementing both types of leadership support. In 2002, 70 percent of principals interviewed said their school had a curriculum leader for the Arts curriculum as a whole. Sixty-three percent of all responding principals said that their school had specific Arts discipline leaders. Those principals who indicated that Arts discipline leaders were used in the school were asked for which disciplines this support was provided. Principals’ responses indicated that leaders were being used for all disciplines. This finding is consistent with the responses from curriculum and discipline leaders in the participant phone interviews (2001 and 2002).

**The Nature of the Leadership Role**

We asked principals and the leaders how curriculum leaders and discipline-specific leaders are used in their schools.

**The Principals’ Perspectives**

As Table 44 shows, principals see both types of leaders as undertaking very similar roles. The most common roles are programming and planning, resource development, whole staff professional development, and communication with community arts specialists.

**Table 44**  
*Use of leaders for the arts in schools*  
(Principal interview 2002)

N=46	Curriculum leaders %	Discipline leaders %
Programming and planning	63	59
Resource development	59	57
Whole staff professional development	59	54
Communication with community arts specialists	50	46
Communication with other regional schools	39	33
Other	15	11

Where schools have both types of leaders, the similarity of roles raises an interesting question about who does what. To find out more, we checked the teachers’ own perspectives of their leadership roles, as reported during the telephone interviews.

## The Teachers' Perspectives

When asked about curriculum leadership in their schools, the 2002 telephone interviewees who identified themselves as curriculum leaders or discipline leaders were also asked about their role in the implementation of the Arts curriculum.

**Table 45**  
*Roles performed by leaders in the arts*  
(Participant interview 2001/2)

	<b>Curriculum leaders (N=26) %</b>	<b>Discipline leaders (N=21) %</b>
Programming and planning	96	75
Staff professional development	48	39
Resource development	46	41
Communication with community arts specialists	27	23
Facilitation and co-ordination of discipline-specific leaders	25	NA
Communication with other schools	18	11
Delivering professional development to other schools	2	0
Other	5	9

As these data show, the curriculum leaders see themselves as having somewhat more responsibility than the individual discipline leaders. Nevertheless, given the very strong overlap in most aspects of their roles, it seems probable that the curriculum and discipline leaders are working together collegially in those schools that have both types of leadership. In some cases, although the roles are identified separately, some respondents had responsibility for both curriculum leadership and discipline leadership.<sup>7</sup>

**Table 46**  
*Leadership in the arts*  
(Participant interview 2001/2)

	<b>2001</b>	<b>2002</b>
<b>N (all respondents)</b>	<b>35</b>	<b>44</b>
	<b>%</b>	<b>%</b>
Curriculum leader	43	43
Discipline leader	17	28
Both curriculum and discipline leader	23	29

<sup>7</sup> Table 46 indicates that a high proportion of respondents to the telephone interview had leadership roles. We anticipated a higher response in the phone interviews would be made by leaders because principals were more likely to choose a curriculum leader to share the experiences of their school. Additionally, the structure of the curriculum leadership model encouraged more involvement from school Arts leaders.

In 2002, Arts leaders were also asked to describe the most positive aspects of their role. As Table 47 shows, the professional development experience was the most positive leadership aspect reported by arts leaders, with a third of respondents citing this. Seeing other teachers develop in their arts learning was cited by a quarter of the arts leaders (18 percent of participants interviewed).

**Table 47**  
*The most positive aspect of Arts leadership*  
(Participant interview 2002)

N=44	%
The professional development experience	23
Seeing arts learning development in teachers	18
Being recognised and used as a leader	16
Seeing arts learning development in children	9
Understanding curriculum document	9
Resourcing	7
Planning	5

The most difficult leadership aspect reported by arts leaders was time and workload pressures, followed by staff education/training and motivation.

**Table 48**  
*The most difficult aspect of Arts leadership*  
(Participant interview 2002)

N=44	%
Pressures on time/workload	52
Staff education/training and motivation	30
Issues pertaining to drama	7
Conflict with literacy and numeracy priorities in the school	5
Issues pertaining to music	5
Delivery of professional development to other schools	2
Issues pertaining to visual arts	2
Issues pertaining to dance	0

For the difficulties experienced by the arts leaders (N=34), a third of the leaders (N=11) reported that they had overcome the difficulty they experienced, while half (N=18) said their attempts to overcome the difficulty were ongoing. Five leaders said they were not able to overcome the difficulty. The most common unresolvable issue for leaders was time/workload. However, for some teachers (N=8) this was the issue most likely to be resolved. Leaders reported the use of internal structures within their own schools to help resolve their time and workload issues. Common structures included all the senior teachers and management leaders taking on different

arts tasks to relieve the arts leader, and the early development of an implementation plan. This supports the above conclusion that leaders are working together collaboratively in those schools that are resolving these implementation pressures.

While no teachers were concerned about issues pertaining to dance, it is noteworthy that none of the drama issues cited by arts leaders had been able to be resolved. Motivating other teachers and encouraging teachers to plan for drama were 2 concerns raised by curriculum leaders. For example, one curriculum leader said:

Drama [has been the single most difficult aspect of my leadership role] because it doesn't have enough weight and consequently I don't know how to put a long-term plan in place for drama. (Teacher interviewee, 2002)

**Support Offered to Arts Leaders**

Principals were asked if their school offered any specific support to leaders in the Arts to ensure that they could share their learning from the professional development with other teachers in the school. The majority of principals (87 percent) said they offered specific support to curriculum leaders in the Arts in their schools, with opportunities for professional development the most common method offered. Allocating time for the staff to meet, and release time for planning and preparation were reported by nearly a third.

**Table 49**

*Support offered to arts leaders (discipline and curriculum) in schools  
(Principal interview 2002)*

N=46	%
Opportunities for professional development	35
Allocated meeting time	22
Release time for planning and programming	22
Specific support structures within the school	15
A school-wide arts focus	2
Budgeting	2

Half the principals (54 percent) said they were intending to provide a different kind or level of support to curriculum leaders in the Arts in 2003, while just under half (46 percent) said they were not planning changes to the support they offered.

**Planned Future Professional Development**

**Teachers' Priorities for Ongoing Professional Development in the Arts**

In the 2001 and 2002 questionnaires, teachers were asked to say which of 4 main areas they would continue to seek professional development in the arts. Interest in ongoing professional development was much higher in 2002.

**Table 50***Teachers' priorities for ongoing professional development in the Arts*

Area	2001 survey (N=170) %	2002 survey (N=553) %
Knowledge of the discipline	28	40
Planning & programming	39	63
Teachers' resources	37	56
Practical application	36	64
Other	5	5

Interest in ongoing professional development in the Arts was higher in 2001 for those who had taken part in the whole school model, with the exception of practical application. However, in 2002, interest in ongoing professional development was much the same for participants in both the models.

In 2002, the majority of principals (82 percent) said their school intended to take part in further Arts professional development. The main types of intended professional development were with the current providers of Arts professional development and the advisory services (both 67 percent) and community members with Arts expertise (65 percent). Eighteen principals (40 percent) said they would use Internet-delivered professional development. This is further discussed below.

When principals who took part in the pilot study were asked about changes going beyond the following year they commented on the difficulty in answering such questions because of the changing nature of staffing. Figure 14 showed that participants identified staffing as an issue in all 4 disciplines. Concern for staffing was further shown by 26 percent (N=11) of principals in the 2002 telephone interviews when asked about meeting the mandatory requirements of the curriculum. Given the relatively low overall participation rates in the professional development initiatives, movement of staff is likely to continue to provide an element of uncertainty in principal planning for further staff learning. This is illustrated clearly in one of the case studies in Section Eight.

## **FOSTERING NETWORKING BETWEEN SCHOOLS**

Providers often clustered schools for professional development, thereby creating opportunities for networking between them. Since this is one important way in which the learning of individual teachers can be both shared with others and supported, we wanted to find out how these opportunities had played out in practice.

### **Networking with Other Schools and Teachers**

In 2002, half the participants who were interviewed by telephone said they had been involved in Arts networking with other schools. Table 51 shows that the key types of networking were school clusters developed through the professional development. School clusters developed outside of the professional development were used, as were community arts groups. The use of online resources is reported separately below.

**Table 51**  
*Arts networking*  
(Participant interview 2002)

N=44	%
School clusters developed through PD	30
School clusters developed outside of PD	21
Community arts group network	19
Internet listservs	18
Interactive educational websites	14
Subject association networks	11
After-school workshops with other schools	9
Through regional advisory services	7
REAP involvement	5

Teachers reported that the greatest benefits to come from the networking were the development of skills and experience which they could take to the classroom to assist children in their learning. Networking teachers also reported enjoying the support of other colleagues.

**Table 52**  
*Benefits of networking reported by teachers*  
(Participant interview 2002)

N=44	%
Developed new skills and gained experience	14
Developed support networks	14
Gained new teaching ideas that can be adapted and developed	11
Planning	7
Beneficial results in children's learning	5
Curriculum knowledge	5
Better teamwork practices	3
Children involved in networking process	2
Other	5

### **Teachers' Use of Online Resources**

In the 2002 phone interview, teachers were asked if they were using any interactive educational websites. Ninety-three percent of teachers indicated that they had used websites (N=41). Of this group, half were able to indicate which websites they had used. Twenty teachers used the arts links available through TKI and 6 teachers had accessed The Arts Online.

The teachers used websites for planning ideas. Also notable was the use of websites for teaching ideas, access to exemplars and ready-made downloadable teaching resources. These responses indicate that an important use of the websites was to provide practical support to enable the teachers to implement the Arts curriculum.

**Table 53**

*Teachers' purposes for using interactive educational websites*  
(Participant interview 2002)

N=44	%
Planning ideas	77
Teaching ideas	68
Access to exemplars	66
A ready-made downloadable teaching resource	64
Planning templates	46
Searching for purchasable resources	30
Help in learning to use an arts tool or resource	16
An online student activity	14
Interaction with other teachers	9

## **Providers' Views of Ongoing Networking**

### **2001 Responses**

In the 2001 telephone interviews we asked about the networking strategies facilitators and co-ordinators from the 6 provider teachers favoured (11 interviews were conducted). We wanted to ascertain how their experience of the teachers' professional development needs and school implementation contexts informed their views of effective networking strategies.

The majority of providers favoured face-to-face interactions for ongoing networking. Ideas for providing opportunities for such interactions included:

#### *Conferences/Workshops/Summer Schools*

The Teachers' Refresher Course Committee (TRCC) was mentioned as an important source by 3 respondents. These providers noted that TRCC-funded courses keep the professional development focus on teachers' needs and work. Subject-specific mini-conferences and workshops were mentioned by 2 respondents, and the use of summer schools by one. Regional and local arts festivals were seen as useful by one respondent.

#### *Cluster Groups/Support Meetings*

While 9 respondents saw cluster groups as an important source of support, 2 had reservations. In their experience, teachers need release time if they are expected to keep clusters going by themselves. If this is not available, the clusters tend to "fizzle and fall over". For the 2 respondents who had some reservation about cluster groups, subject associations were seen as an important alternative source of networking.

### *On-line Support*

The Arts Online website was described as a “good concept” by 3 respondents, but all expressed the reservation that teachers’ lack of time to “chat on line” would limit its usefulness. We note here that this 2001 response constituted a limited perception of what the site has actually come to offer as it has developed. A separate report (Hipkins, Strafford, Tiatia & Beals in press) outlines the full extent of the resources and support offered by this website.

### 2002 Responses

The 2002 provider telephone interview asked a somewhat different question. We wanted to know whether and how providers were facilitating networking and ongoing support between teachers. Table 54 shows the types of strategies they reported using.

**Table 54**  
*Provider ideas on the facilitation of networking*  
(Provider interview 2002)

N=12	N
Use professional development clusters of schools to encourage networking	9
Organise and run after-school workshops	9
Encourage participants to use listservs or other forms of Information Communication Technology support	9
Involve professional subject networks	7
Involve community arts professionals in the professional development	7
Involve other community education groups such as REAP	2

Facilitators and co-ordinators used the professional development contract as the main source of networking for schools. This included using developed clusters of schools, after-school workshops, and listservs. The opportunities for networking offered by providers were taken up by teachers, particularly the clustering of schools offered in the professional development and the use of information communication technology.

### **Turning the Focus to the Providers’ Experiences**

This section has reviewed the professional development and Arts implementation experiences in relation to teachers and schools. Section Seven turns the direct focus of the report to the experiences and perspectives of providers.



## **SECTION SEVEN: THE PROVIDERS' EXPERIENCES**

As part of this evaluation, we were asked specifically to report on how the providers incorporated principles of good practice in the professional development that they offered (research question 4). This section begins with a discussion of that question.

Following that, we discuss the providers' views of the strengths and weaknesses of both types of professional development model (curriculum leader/school-based), and discuss how these views were shaped by their facilitation experiences.

### **PROFESSIONAL DEVELOPMENT AND PRINCIPLES OF GOOD PRACTICE**

The research literature identifies a number of factors related to the effectiveness of professional development that can be seen as largely the responsibility of the providers. Section 3 of the report organises these factors into 3 overarching principles and we have used these principles to organise our findings about the extent to which the providers integrated good practice into their programme development.

The 2001 and 2002 provider telephone interviews are the source of the responses collated below. In 2001 these interviews took place at the start of their professional development contract, and the interviews in 2002 at the completion of their contract. The contrast in 2001/2002 responses is indicative of the providers' professional learning as the contract unfolded.

#### **Principle 1: Developing a Sense of Purpose**

On a superficial level, the purpose for the professional development was self-evident. Teachers came to learn about a new curriculum document and to find workable ways to address the associated implementation issues in their schools. However, the teachers brought with them their own sense of what this process should entail. For them, a sense of purposefulness was linked to their expectation that their self-identified learning needs would be met. Providers too, began with their own views of what teachers needed to know and do to be able to implement the curriculum. Some needs are clearly practical. To incorporate a new curriculum area requires sufficient understanding and practical knowledge to plan for, teach, and evaluate and assess the achievement objectives specified. Other needs are more philosophical. The introduction to this report has alluded to the mix of modernist/post-modern ideas that have informed the philosophy developed for *The Arts in the New Zealand Curriculum*. We were also interested in whether the providers could address this challenging aspect of the new curriculum in such a way that teachers saw that this also addressed their learning needs.

#### **A Sense of Meeting Perceived Needs**

We asked the providers about the measures they took to ensure that they met the teachers' perceived needs whilst delivering their contracted professional development model(s). In 2001, responses to an open question (N=11) about this revealed some tensions between providers' perceptions of what the teachers would need and teachers' own perceptions of their needs. Much of this tension was on practical needs versus planning needs. Providers felt that teachers needed to be guided through discipline knowledge first before addressing the planning and programming

aspect of the curriculum. However, participants saw planning and programming as their priority need, followed by discipline knowledge and skills (*see* Ministry of Education questionnaire responses in Section 5). One provider commented retrospectively that they should have checked teachers' needs more proactively at the start of the year. Three responses described drawing on personal professional research and/or experiences as a learner in the arts to extrapolate to the likely needs of the teachers.

A number of responses indicated specific measures that were taken to *anticipate* likely needs at the *planning* stage. These included:

- balancing groups geographically for subsequent network clustering;
- establishing prior communication with schools to ascertain strengths and needs of participating teachers;
- allowing teachers to choose the discipline in which they wanted to work;
- establishing electronic contact;
- liaising with principals and senior staff about their perceptions of needs; and
- running a trial implementation course and using the feedback and evaluations to fine-tune the professional development offered.

When asked how they addressed teachers' needs the most common provider response was making adjustments to the programme in action (N=6). These included:

- changing the intended material to become more "document focused" and giving a higher priority to planning;
- undertaking a structured survey at the beginning of the professional development (rather than the Ministry of Education questionnaire);
- using a more informal survey process during the first session (rather than the Ministry of Education questionnaire); and
- preparing and subsequently sharing a lot of potentially useful resources.

Several providers mentioned using in-school follow-up as a time to ascertain more specific needs and to respond to these. One mentioned professional liaison with providers in another centre to fine-tune the programme offered.

The 2002 provider telephone interview (N=12) drew on the 2001 responses to create a checklist of potential measures for ascertaining teacher needs. These measures were asked as closed questions to ascertain the extent to which the providers had used each specific measure. The responses are presented in Table 55 below.

**Table 55**

*Providers' methods of incorporating teachers' needs into the delivery of professional development*  
(Provider interview 2002)

N =12	N
Change the planned professional development programme as needs arose	11
Communicate with participating teachers/staff before the professional development	10
Use electronic contact with participants	9
Liaise with the principal and senior staff regarding staff needs	8
Use a form of needs assessment in the first session to ascertain needs	7
Cluster schools with similar needs in a specific geographic location	7
Allow teachers to choose which arts disciplines they needed development in	6
Use a form of assessment prior to the professional development to ascertain needs	5

In 2002, almost all the providers changed the planned professional development as needs arose, and communicated with participants before the professional development. When the teachers were asked about the measures the providers had taken to meet their needs, they generated a very similar list (*see* Section 5).

### Translating the Philosophy of the Arts Curriculum into Action

In 2001, providers were asked about the ways they translated the philosophy of the Arts curriculum into action in the professional development. The most common type of response to this question involved a model of reflection after action. 6 of the providers explicitly described beginning with “practical activities” and then linking these to the curriculum and/or the “broader philosophy” retrospectively. Responses in 2002 also incorporated an element of “action/reflection” on classroom practice that matched the teachers’ sense of ownership of the philosophy in action (*see* Section 6). One respondent was quite explicit about the importance of allowing space to reflect on what the philosophy meant for them:

I would feel uncomfortable if people didn't have a philosophy. Reflection is an important part of this and it wouldn't tend to happen if we just presented a philosophy. (2002 provider respondent)

In 2001, one provider commented that modelling life-long learning and the use of the arts for their personal self-expression was an important way to make the philosophy clear for teachers. This aligns with principle 3 below – developing a culture of organisational learning. Some providers also described modelling programme planning through the use of exemplars and planning templates as a way to reflect the philosophy of the document.

The 2001 responses revealed some ambivalence about focusing on the philosophy of “multiple literacy”. There was a range of responses to a question about the importance of including this aspect in professional development, ranging from the very supportive to the strongly negative. We

asked about this again in the 2002 interviews. The balance had shifted, with two-thirds of the respondents now seeing this as important. While some referred to it in terms such as a “self-evident principle” it did serve to crystallise the tension between keeping a distinct focus on specific languages and conventions of each discipline and integrating an overall Arts experience in context:

Whilst multiple literacy might mean multiple dimensions, you don't see it in practice. People tend to hone in on one thing – not multiple dimensions. I didn't make much use of complementing modalities that cross over into other disciplines, like film and computer. Most paradigms you saw teachers using were modernist. The challenge is yet to be addressed. It is unfortunate that we have captured this use of literacy – going down a line that yokes us to another curriculum area. What is it to be in the Arts? Isn't it multidisciplinary – across and between? (2002 provider respondent)

It may be that this tension results from “either/or” thinking about teaching the Arts disciplines (separately or in a more collaborative fashion). Perhaps the challenge here is to see the possibilities in “both/and” terms as outlined by “systems” thinkers (see for example Keiny 2002). In any case, the teachers' responses described in the previous section suggest that they are taking the latter approach, if for pragmatic rather than philosophical reasons.

In 2002 we told the providers that a range of teachers' understandings of the philosophy of the curriculum was emerging from our analysis of the participant interviews, and we asked them how comfortable they felt about that question 14. While 2 respondents said they were not comfortable because everyone needs to be “going in one direction”, others were happy that the teachers were making the philosophy their own:

I am comfortable with that because I think it is really difficult to prescribe what the Arts mean, or should mean, to everybody. People are different, communities are different and schools are different. You can't expect one philosophy to cover all these differences. (2002 provider respondent)

## **Principle 2: “Re-culturing” the School**

Hargreaves et al. (1996) note the importance of creating and sustaining a school culture that supports and promotes change. While the whole school model of professional development aims to do this directly, we were interested in the extent to which providers of both models consciously took this into account in their planning and delivery.

### **Enlisting the Support of the Principal**

During the 2001 telephone interviews, some providers demonstrated an awareness of the importance of enlisting the support of the principal if implementation was to proceed smoothly. Strategies for doing this included:

- discussing the philosophy of the Arts curriculum with principals, making them aware of time tabling implications, particularly at Years 7–10;
- sending summaries of workshop content to principals so that they would know what their staff had covered; and

- liaising with the local Principals' Association (also mentioned by one provider in 2002).

Asked a direct question about whether they had made an “attempt to obtain and sustain principal and management support throughout the contract” 7 of the 2002 providers agreed that they had.

### Providing Ongoing Support for School Change

Despite teachers' reports that providers were difficult to contact, the providers reported doing their best to provide ongoing support for schools as the latter implemented their new learning. Providers' interview responses referred to maintaining approachability – being open to dialogue and being flexible were seen as important. The teachers were aware of and appreciated these efforts. However this support was seen as “not part of the model” providers had been contracted to deliver, and it represented an “above and beyond” response. Practical measures for providing support included being an observer in school team planning meetings to provide feedback, organising cluster group meetings, and encouraging teachers to subscribe to specific e-mail listservs and to visit websites such as the Arts Online.

An interesting tension emerged between wanting to be helpful and supportive and wanting to encourage autonomy and collegial networking. Thus, one provider commented that teachers “like to go to the guru” as a reason they might prefer direct help to e-mail support, while another said that their team wanted to limit their support provision so that teachers “realise their own expertise”.

When asked in 2002 what they would do differently if they were starting again, 5 responses specifically referred to the provision of more in-school support or work with teachers in their classroom contexts.

### Principle 3: Organisational Learning

During their interviews in both years a number of providers described their ongoing support for teachers as learners in their own classroom settings. These comments were endorsed by the measures to support teachers that were documented in the milestone reports, and comments made by teachers themselves about the power of their learning experiences (*see* Section 5).

Sometimes providers acted as observers, giving teachers feedback to help them reflect on their learning and teaching. One 2002 respondent described making videotapes of lessons so that both teacher and provider could reflect together on the action as it unfolded. On other occasions providers described temporarily taking over the teaching of the class, role-modelling what to do and thereby boosting teacher confidence. This was particularly likely to happen in dance and drama.

Providers too were learners throughout the process. In retrospect, we regret not asking them a direct question about the nature of their most significant learning. Rather, their learning was reflected in the changes they said they would make if they could go back to the beginning, and in their reflections on changes-in-action as the professional development unfolded. One provider commented that they wanted to learn from the experiences of other providers. They envisaged a “culture of co-operation not competition” in which providers felt free to share. One 2001 provider

asked for regularly time tabled national meetings of providers such as the hui held at the beginning of 2002.

## **COMPARING CURRICULUM LEADERSHIP AND WHOLE SCHOOL MODELS**

As the providers worked most closely with the professional development models developed by the Ministry of Education, we were interested in gaining their perspectives on the strengths and weaknesses of each model. In the telephone interviews, we asked providers to describe their experiences with each of the models. A notable feature of responses to these 2 questions is that a feature seen as a strength by some could be seen as a weakness by others.

### **The Whole School Model**

Providers perceived the main strength of the whole school model as the way it involved all the teachers in the school. This meant there was a greater chance that the learning from the professional development would remain in the school even if individual staff moved on. However, where not all of the staff were required to be involved, or where some were openly resistant, this advantage could be undermined.

Other strengths seen for the school-wide model described specific measures for developing a shared school culture. These included:

- being able to model teaching approaches;
- being able to support curriculum leaders within the school;
- being able to generate excitement amongst the whole staff as they worked together;
- having staff share their ideas with colleagues;
- developing a shared understanding of the curriculum; and
- increasing all teachers' awareness of the curriculum requirements and/or resources available to their school.

Creating clusters of smaller schools was seen as a strength by one 2001 provider, and as a weakness by another who felt that groups became too large to manage. In response to a 2002 question about what had been changed when working with this model, one provider described restricting numbers of teachers at any one time being involved in a cluster workshop.

Flexibility to respond to the needs of schools was seen as a strength by one 2001 provider while another saw being "too flexible" as a weakness. One 2001 respondent described the difficulty of being able to develop a model that could address the needs of a wide range of schools. By 2002 the providers had made a number of changes to their whole school delivery that took account of these concerns, with most describing changes in content of the workshops.

In 2001 the most commonly mentioned weakness of the whole school model was the lack of time to do what was needed. After-school workshops were not seen as being long enough. However, one provider described shortening after-school sessions in 2002 because of teacher fatigue. The mechanics of getting to schools at mutually suitable times and the expense of having to pay for

the hospitality expenses (meals etc.) on TRDs (teacher release days) were mentioned as weaknesses by a couple of providers.

Finally, the Beacon School strategy applied by one provider (extensive work with a school over 2 years) was seen as a strength, with a good spread of time to work with schools. The case study for Mangapapa School (Section Eight) illustrates the potential of this type of whole school model.

### **The Curriculum Leadership Model**

Strengths seen by providers for the curriculum leadership model included:

- generating stimulating sessions that could draw on teachers' strengths and foster their sense of being curriculum leaders;
- development of in-depth understandings of the discipline;
- working with teachers across a range of year levels;
- providing an in-depth focus on planning; and
- preliminary establishment of network clusters.

If the “wrong” person was sent (defined as someone with insufficient expertise in the discipline) the expectation that they could become a curriculum leader clearly created tensions within the workshop and this was identified as a weakness of this model in 2001. Some providers thought that the curriculum leadership model did not provide sufficient time to meet the needs of teachers. Follow-up was seen as essential by the 2001 respondents, and a range of strategies to better align the model with the specific needs of participating schools was described during the 2002 telephone interviews. These included taking more time at the outset to build strong relationships with participants, and establishing a clearer focus for curriculum planning. With the benefit of hindsight, 2002 providers described a process of focusing on one discipline at a time, ideally with each having a full day.

Providers also reported difficulties when there were “mixtures of expertise” in one session, or when they were required to cover a wide range of year levels in one session. There was a worry about what would happen in a school if the nominated curriculum leader moved on. This was borne out in one of the case studies reported in Section Eight.

### **Which Model?**

Clearly, both models have strengths that can complement each other, and that can cancel out each others' weaknesses. Teachers who chose to participate in both models obviously realised this, and 2 providers structured some sessions that were actually “hybrids” of both (*see* Table 1).



## **SECTION EIGHT: CASE STUDIES**

### **INTRODUCTION**

The methodology for the 6 case studies is outlined in Section 2 of the report. This section begins by providing a brief overview of each school followed by key elements in common across the 6 cases. These elements are then elaborated in the full case study of each school that follows.

### **OVERVIEW OF THE SIX SCHOOLS**

The descriptions below provide a very brief overview of the 6 schools. These set the context for the analysis that follows. The schools are presented in a geographical sequence from the north of the country to the south.

#### **Whangarei Girls' High School, Northland**

This was the only secondary school visited for the case studies. It is a medium/large decile 5 girls' school. Arts teachers attended the curriculum leadership model of professional development and the school provides for one period a week of ongoing professional development for all staff. The Arts disciplines are being taught as a "smorgasbord" of separate experiences at Year 9 and integrated with each other at Year 10. Students report powerful learning experiences and demonstrate their awareness of transfer of Arts learning to other curriculum areas.

#### **Mangapapa School, Gisborne**

Mangapapa is a decile 5 primary school in a provincial city. The school staff took part in a Beacon Schools model of professional development over 2 years. This has built on existing strengths in the visual arts. The school has developed strong curriculum leadership, which the principal sees as essential in an area where there is no longer an Arts adviser. The Arts disciplines are now planned for more formally and they are seen as enriching children's learning experiences at school and they describe how this has happened in the new approaches to music that they have experienced.

#### **St. Anne's School, Wanganui**

In this decile 7 integrated, city primary school the teachers already had strengths in visual arts and music. They used their whole school professional development to develop the dance and drama aspects of the school's curriculum, taking these aspects one at a time. Implementation of the Arts was their key curriculum focus for the year, so that they could give it full attention. Teachers familiarised themselves with each discipline area before seeking integration opportunities that could provide deeper learning experiences for students. The students described the confidence they had gained through their new learning in the dance and drama areas.

#### **Mangaroa School, Upper Hutt**

Mangaroa is a small, high decile (9) semi-rural primary school. The teachers took part in whole school professional development, focusing on one discipline at a time. The teachers have planned collaboratively for the implementation of the Arts curriculum, looking for integration

opportunities as they have become more familiar with the specific outcomes of the Arts disciplines. The students describe a vibrant, supportive climate in which they and their teachers together take risks in their Arts learning.

### **Christchurch East School, Christchurch**

This is a decile 3 inner city, multicultural primary school. Key staff took part in the curriculum leadership model of professional development, with a specific focus on dance. They shared their personal learning with other staff in a series of planned staff meetings. This model was chosen to manage staff time as literacy and numeracy programmes were running concurrently. The school has recently developed a specialist Arts teaching space, and is looking towards school-wide implementation planning as all the staff become more familiar with the requirements of the new curriculum. Students have recognised an increase in their creativity as learners in the Arts.

### **Tainui School, Otago**

Tanui is a decile 7 school in a rural town. The school opted for the curriculum leadership model, with 4 key staff taking part in professional development. Two staff, from different areas of the school, focused on dance. The other pair focused on drama. None of these 4 teachers considered themselves to have expertise in the Arts before the professional development, but all have been active in teaching and supporting other staff during the implementation process. The focus on teaching the Arts has been seen to add vitality and energy to the school climate, and the Board of Trustees representative acknowledges that this has not been at the expense of basic numeracy and literacy, which had been an initial Board of Trustees concern.

## **FACTORS THAT CONTRIBUTE TO THE SUCCESS OF IMPLEMENTATION IN THESE SCHOOLS**

A number of patterns in common emerged across the 6 case studies. These are summarised and discussed in the 4 sub-sections that follow. Illustrative details for each school follow in the full case descriptions.

### **The Role of the Principal**

The professional development literature highlights the importance of the principal in managing change – in its pace, breadth, resourcing, co-ordinated interaction with other school processes and events, and in providing clarity of conceptualisation of reasons for the change (Hargreaves, et al., 1996). In all 6 schools strong leadership from the principal was evident. Although they could identify pressures and tensions, all 6 demonstrated a commitment to the Arts implementation in varied ways that included:

- fostering staff collaboration for the curriculum implementation, specifically via focused staff meetings, and more generally via the maintenance of a supportive climate in which staff support each other in their professional learning and risk taking;
- providing adequate resources, including release time for staff, especially curriculum leaders;
- participating at a personal level, demonstrating their willingness to learn and develop Arts-related skills in areas that are not their current strengths;
- ensuring ready access to online support materials; and

- managing the pace and pressure of change, for example by focusing on one discipline at a time, and/or by creating managed links to other professional development initiatives such as project Abel.<sup>8</sup> A second aspect of managing change concerned allowing time for teachers to become familiar and confident in their teaching of the Arts before requiring them to also assess the Arts. Experimentation preceded any attempt at long-term planning to specific curriculum outcomes. The importance of supporting teachers through the change process and implementation challenges in this manner was also mentioned by several of the providers in their milestone reports.

### **Leadership from One or More Teachers**

Across the schools, the lead teachers for the implementation of the Arts were positive and able to describe their own personal learning as a result of the professional development. They were conscious of acting as good role models and they willingly took the lead in planning and resource development. The lead teachers reported a collaborative environment in which they actively supported other teachers to try new activities and teaching approaches.

The lead teachers were very conscious of the need for other teachers to get a “feel” for the Arts implementation before long-term planning decisions were made. In turn, they saw planning as leading to opportunities to contextualise and integrate the Arts across the curriculum, which they believed then made implementation more manageable time-wise.

### **Evidence of a Positive Impact on Children’s and Teachers’ Learning**

The professional development provided teachers with a language with which to communicate a shared sense of purpose for learning in the arts with each other and with the students. As the details in the case studies show, the result has been a widening of outcomes planned for, achieved, and celebrated. In one school art works on display have labels attached which link them to curriculum objectives and outcomes. Interestingly, teachers in each school had their own unique “take” on the meaning and importance of the curriculum philosophy. All of them expressed a very “child-centred” view of purposes for learning in the Arts, encompassing aspects such as building confidence, opportunities for participation, enriching experiences, as well as developing new knowledge and skills.

The case studies convey a strong sense that the *learning experience* is the important focus. Teachers describe situations where they and their students are free to make mistakes and build on existing skill levels, with acceptance of differences in abilities, and where children have input into the planning and flow of their learning. It is too early to say whether this transfer of control will extend to assessment. This could be an interesting question for future research. The students also say they are more aware of outcomes for their learning, and that this has allowed them to take more ownership of their learning.

For some teachers the result of the implementation experience has been a liberating re-think of the purposes for their teaching in other curriculum areas. In this respect, the discipline area of dance seems to have been particularly powerful as a catalyst for change. Dance seems to have allowed teachers to see the learning potential of some students in a completely different light, and to demonstrate to them the power of handing some control for learning decisions over to the

---

<sup>8</sup> Assessment for Better Learning.

students. Several explanations for these impacts of dance can be proposed. It was new for most of the teachers, so they would not have brought assumptions of “normal” teaching in this area, and they were exposed to powerful experiences of what it means to be a learner. Dance also draws on quite different types of knowledges than do more traditional curriculum areas. Whether and/or how any or all of these factors have influenced teachers’ reflection on their students’ learning would be an interesting avenue for further research.

### **Arts in the Wider School Culture**

In all 6 schools achievement in the Arts is openly celebrated. Various types of art are on display in public areas of the school and provision has been made for demonstrating new learning in school assemblies, or special events where parents are welcomed. The students report a sense of pride in their work for these occasions, especially where they have persevered to meet new learning challenges.

Involvement of the wider school community in the Arts implementation has also taken place in each school. Some have drawn on the particular skills of selected parents when planning for learning in the Arts, other have demonstrated a commitment to consulting their Māori community before introducing elements such as kapa haka.

## **THE SIX CASE STUDIES IN DETAIL**

### **WHANGAREI GIRLS’ HIGH SCHOOL**

#### **Introducing the School Context**

Whangarei Girls High school is a decile 5 secondary school of around 1300 students. Most of the students are Pākehā (69 percent), and there are 25 percent Māori. On entering the school foyer the school’s emphasis and pride in students’ accomplishments in the arts is showcased. At the entrance there is a model wearing a student’s prize-winning wearable arts creation, 3-dimensional sculptures, and other examples of student work. The walls and shelves in the principal’s office display student work. Throughout the school, textiles, murals, painting, and sculpture enrich the environment.

All Year 9 and 10 students participate in the arts. Forty-five percent of Year 11 students, 50 percent of Year 12 students, and 25 percent of Year 13 students are enrolled in Arts curriculum subjects. In this school we interviewed the principal, the head of the arts department, a teacher of dance, and a group of Year 9 students. We also spoke with the school’s curriculum co-ordinator, and sat in on part of a meeting of teachers in the 4 Arts curriculum disciplines and Māori.

#### **The Principal’s View of the Arts Implementation**

The principal (Lyn Sneddon) said that her initial reaction to the new Arts curriculum had been overwhelmingly positive. She felt that primary schools attempted to teach all the arts, but that until the new Arts curriculum had been developed, “things came to a grinding halt” in many secondary schools. Lyn believes that in New Zealand there is considerable talent in a wide variety

of fields that needs to be developed, and that the arts is an area where many students are able to be very successful.

In Lyn's view, Whangarei Girls' was already quite well-established in the arts, so was able to implement the new Arts curriculum without too much difficulty. The school had particular strengths in visual arts and drama, a well-functioning music department, and a teacher with a strong personal background in dance, so it could approach all 4 disciplines from an informed perspective.

The principal felt the challenges the school faced in implementing the new Arts curriculum were due to timetabling difficulties and a lack of adequate resources for dance and drama, given the large numbers of students who participate in these. Lyn felt that ideally, dance teaching requires a room with proper sprung floors and mirrors, and the school hall is a poor substitute for a properly built facility. The hall is also required for assemblies, so a lot of time is lost shifting chairs in and out. As a performance venue the hall is hardly ideal as the stage is unsuitable and the small size of the venue restricts the size of audiences. A room in the school hostel is currently used to provide extra space for dance rehearsals. To overcome these challenges, the school's short-term solution is to focus on small-scale productions that require less space. Eventually they would like to build an auditorium which would serve both school and community needs, but other more immediate needs such as technology requirements take precedence.

Lyn feels very comfortable with the requirements of the new Arts curriculum, and believes the school's experienced and committed teaching staff will be able to implement all elements with relative ease. Her personal attitude to arts education hasn't changed through implementing the new Arts curriculum because Lyn has been a long-term supporter of education in the arts.

The principal believes her teachers are confident with the Arts curriculum document, due to professional development and the support and encouragement of the school. Lyn is not aware of any problems staff have in interpreting what is required from the Arts curriculum document. Teachers have expressed to her that one obstacle they have found in fulfilling the curriculum's requirements is a lack of space. When asked if teaching staff had expressed a view of the relative helpfulness of particular parts of the document, the principal said staff hadn't commented on this to her.

The principal said that she believed the professional development had resulted in changes in teaching practice. She thought her staff now had more confidence, and had a thorough understanding of the requirements of the Arts curriculum.

Lyn has noticed that the new Arts curriculum has changed the way in which students learn in the arts. Students are learning that although the arts are to be enjoyed, they also require discipline and perseverance. They are "something you work at rather than just play with".

The principal has noticed that staff supported each other well during and after the curriculum implementation. She believes it has opened doors and encouraged a more integrated approach across the arts disciplines. Typically, secondary teachers tend to be unaware of what their other colleagues are teaching, and are therefore not able to capitalise on links across areas. When the teachers are aware of links they can strengthen these for their students. Teachers now work much

more as team players, which takes more of the teachers' time, but provides for more meaningful student learning.

Lyn's main sources of support from within the school in implementing the Arts curriculum have been teaching staff, heads of departments, the curriculum co-ordinator, and timetabler in helping to make things work structurally. The board of trustees relies on the principal to inform them about curriculum matters and, while supportive, leaves major decisions to the staff. Outside the school, Lynn has found parents and the providers to be sources of support.

The principal reported that the school had provided further professional development in addition to the Ministry of Education initiative in the form of teacher release time and staff mentoring. Teachers can apply to the school professional development committee to go to particular courses. The principal notes that "no-one has ever been turned down". The school has one period of professional development each week, and has shortened each lunch hour to make this time available.

Lyn feels very positive about the continuing development of the arts in her school over the next 2 to 3 years. She feels the building of the auditorium will be the main way in which the school can assist the arts programme. The community is supportive of the Arts curriculum and shows its support by a strong interest in performances in all arts disciplines.

Marie Ross, curriculum co-ordinator at Whangarei Girls' explains how the arts are studied at her school. In year 9 the girls have a "smorgasbord" tasting of all the arts, taking a term each of dance, art, music, and drama. In Year 10 the choice of compulsory courses is determined by the availability of teachers.

This year the Year 10 arts programme has a Nga Toi focus, based on the story of Parihaka. Teachers from all arts disciplines, as well as Māori language teachers, are collaborating on an integrated arts experience for all Year 10 students. The timetabler is working with the teachers to ensure that this initiative works in practice.

## **Two Dance Teachers' Views of the Arts Implementation**

Two dance teachers, Leone (head of arts) and Sue, were interviewed about their experience with the new Arts curriculum document. Sue had recent primary school teaching qualifications and experience, as well as a personal dance and dance teaching background. Leone was HOD of the 2 person dance team and a member of the school physical education team. She had significant experience as a dancer before becoming a teacher.

Both Leone and Sue believed the way they taught the arts had changed as a result of the professional development they received. Sue had been introduced to the draft Arts curriculum at Teachers' College, and felt that the professional development strengthened and reinforced what she had previously learned. Both found the professional development in the arts to have given them a good understanding of the curriculum, as well as a broader range of teaching strategies, particularly in terms of alternatives to "standing up the front".

Both teachers thought the new Arts curriculum had encouraged a change in the way students learn in the arts. Students seemed to become more immersed in the arts and able to learn through, with,

and about the arts. The teachers attributed this change directly to their greater repertoire of teaching strategies, which had been enhanced by the professional development they had received. As an example, one teacher said that she now used a wider range of arts stimuli such as kowhaiwhai designs, posters, and poetry. Leone also considered that the Arts professional development had influenced the way she taught other curriculum area. She found the teaching strategies to be equally relevant to subjects other than the Arts, particularly PE and sport. Sue taught dance only so hadn't had the opportunity to transfer arts teaching strategies to other subjects.

Both teachers felt they hadn't had any particularly challenging moments in teaching dance. Sue had found it initially challenging to teach students who were reluctant to expend the effort and thought required in dance. She overcame this challenge by thinking carefully about expectations and how to engage students. She called this "reflection in action".

Initially, Sue had difficulty interpreting what is required by the curriculum, but the professional development resolved her difficulties. She found the diagram on page 15 of the Arts document to be very useful in explaining to her students how the curriculum develops over time.

The teachers saw the philosophy of the Arts curriculum as encouraging every student to broaden their life experience by experiencing the arts. They viewed the arts as a medium that gives students the opportunity to learn about and express their ideas. They both considered that the arts gave students the skills to interpret and respond to arts experiences, and to foster other skills such as planning, communication and interaction, and teamwork. They rated the importance of using the philosophy of the Arts curriculum to inform their planning and teaching as a "1" on a 5 point scale (with 1 being very essential and 5 irrelevant). They felt effective pedagogy in the arts is good teaching in any curriculum area, and that it is important for students to gain the skills to express and communicate their ideas.

The curriculum leadership model adopted by Whangarei Girls, has engaged Leone in resource development and programming and planning. In terms of challenges encountered when implementing the new Arts curriculum, one teacher felt it had been a huge learning curve as previously her dance teaching consisted of "standing up the front". She feels she has "risen to the challenge" though, probably through commitment and perseverance. Initially, one teacher was very dependent on ideas from others, particularly the professional developers and "Footnote" (a dance group) magazine. Leone found the role and responsibilities of being curriculum leader to be challenging, particularly finding time to meet with other teachers.

When asked what the school does to ensure that learning from the Arts professional development spreads across the whole school, the teachers commented that it wasn't usual practice for discipline-specific professional development to influence teachers in other curriculum areas. However, because Leone also teaches in another discipline (PE), she has been able to share relevant ideas with this team. Some of the ideas for team building were used in the school camp. The teachers felt links to other areas could be improved, and in the future links with English and social studies could be possible.

Leone and Sue's main sources of support from within the school in implementing the Arts curriculum were other teaching staff, heads of departments, the principal, and students. Leone and

Sue felt these people had helped by their mutual support and interest in the new Arts curriculum. Support from outside the school came from parents, providers, and community arts specialists, Unitec, Footnote, and Danz NZ.

The teachers considered that the professional development contract provided significant support. One teacher said “I went to every workshop going. The dance leader took us through lessons that work for getting reluctant kids to let down the barriers. The ideas are very simple, and they work back at school.” The support from the professional development was so useful that one teacher had been asked to share her ideas in subsequent courses. Of her experience at these courses, she said “I was as skeptical as anyone. I didn’t think kids in Whangarei would want to do it, but they do! At the last workshop I could see people looking skeptical and I said “Try it, it works.”

The teachers said the relationship between the school and the Arts professional development providers had been “fantastic”. The teachers hadn’t disagreed with any of the ideas or suggestions from the Arts professional development providers.

The teachers said the community had reacted well to their school’s implementation of the Arts curriculum. They supported the school through high attendance at school performances, and the teachers felt the prevailing attitude in the community was that it was now “acceptable” to take dance.

The teachers are feeling positive about the continuing implementation of the Arts in their school and in their classrooms over the next 2 to 3 years. One teacher commented: “I used to feel that I was on trial. Although we haven’t got a designated teaching space we have justified our position in the curriculum. We’ve got the numbers.” In terms of implementing the Arts in the classroom, one teacher said there was a need for more resources such as posters and videos. She felt that teachers needed to have visual evidence to counteract all the other images the students see on TV. She said “Until now I’ve had to cut pictures out of my old dance magazines and they are all very ‘ballet’. We need posters and videos of contemporary dance groups such as Black Grace”. The teachers have confidence that teaching of the arts in their classrooms is going to continue to improve, and they are already beginning to have access to more resources.

The teachers’ advice to schools about to start professional development in the arts was that they should utilise the expertise of Whangarei Girls’:

“We’ve all had professional development – we’ve got inspired. We could sit down and help them. We should be helping other schools in the North. They don’t really need to go through what we went through. We’ve done it all – we could easily share our ideas. Now would be a good time to do it.”

The teachers’ overall feeling about implementing the new Arts curriculum was very positive. One teacher said

“It’s been fabulous, I’ve loved it. I’ve been teaching for twenty years and it has been the most challenging and rewarding experience I’ve ever had as far as challenging kids and making a difference in their day. Students who have previously been unresponsive have said to me on receiving merit grades for their dance ‘This is the reason why I came to school today’. This is the reason why

they are still at school. It gives them success; it connects them with people on a real level.”

### **Students’ Views of their Arts Learning**

The Year 9 students interviewed were Claudia, Chelsea, Monique, and Kylie. They were asked to select an arts experience that they thought was important to all of them, but they found it difficult to identify a single experience to discuss. Their enthusiasm for all of their dance experiences bubbled over, as they used words such as weight-bearing, repetition, mirroring, locomotor and non-locomotor moves to describe the dance techniques they were learning. They discussed an exploration of the Iraqi war that had been initially stimulated by newspaper photographs. The students had been asked to select characters such as homeless people, protesters, fighters, and photographers, which they used to create a story about the war. They said their technique is to begin with drama and then turn it into dance.

The girls found this experience to be important for several reasons. They described their dance experiences as “fun”, and identified the physicality as enjoyable and more involving than “just sitting there writing”. The opportunity to work together in groups was seen as important, as well as the room to be creative and original. They also found that it helped them to understand other perspectives and express their feelings.

The students felt they had benefited personally from this experience in a number of ways. Kylie said that having dance as a legitimate subject area helped her to see that it is “a real thing” with its own conventions and ways of communicating. She said there was no misbehaviour in dance class as “everyone wants to get on with it”. Monique enjoyed the way students are able to “work with ideas”, to see that “everyone has a different opinion” and can share ideas. She said that “you can see that you’ve helped to put something together”. Kylie appreciated that talking is allowed and that no ideas are ever wrong: “The whole class has got ideas and can participate. It’s not stressful.”

The students felt the main thing they had learned through experiencing dance at school was the ability to work together to create something of value. All ideas were considered and they learned not to critique another person’s idea unless it was positive criticism through which the original idea could be improved.

When asked to consider what they had learned about dance in the New Zealand context, they said they believed they had gained a broad perspective of the different dance forms in New Zealand, including contemporary, hip-hop, and kapa haka. By watching videos of dance groups and interviews with choreographers they feel that they are further broadening their knowledge of dance. They had recently had the opportunity to participate in a workshop run by touring contemporary dance students from Unitec, which made them aware that there were opportunities to study dance beyond school.

The students felt they had been able to use skills from dance in other curriculum areas. They explained that their experiences in dance had helped them to see personal meaning in other subjects. For example, after their explorations of the Iraqi war in dance they began to study it in social studies. One student said: “We can see that studying the war isn’t pointless. If we hadn’t

done it in dance, we wouldn't have our *feelings* about it, like why we chose a particular point of view. We can put ourselves in other people's shoes." Another student noted that "it gives us confidence to speak and give opinions in other subjects". One student contrasted this experience with that of mathematics learning: "For maths you just sit down and do it. You have no input. It's either right or wrong." They felt science allowed them to have more input though: "When we study animals in science, we think about how they move."

The students thought that their experience of the Arts at school had impacted on the way they think about and do things outside school. One student who liked to "do art" after school said: "It has helped me to think deeper. To get right into it. To think, what can I do to make this better? You don't have to stick with your first idea." Another student noted that she looked at objects in her environment more carefully now: "I'll look at the way things move, say trees or people, and think I could use that in my dance. I might look at an object and think, 'I could take on that shape'." She described how she had used her observation of the movement of a tree to write a poem.

The students said their parents were very encouraging of their participation in the arts at school.

The students were asked if they had noticed any changes in the way arts were taught at their school, but these students had just begun secondary school. Compared to primary school though they felt that they were required to use more thinking skills and concentration when studying the arts.

The students were unanimous in claiming that more time and a dedicated space for dance would assist their learning. They explained that "at the end we have to pack up the chairs". They also wanted to be able to take more than 2 options in the arts in their subsequent schooling. When the girls leave school they all want to "do something imaginative".

## **MANGAPAPA SCHOOL**

### **Introducing the School Context**

Mangapapa is a decile 5 contributing primary school located in north-west Gisborne. It has a current roll of 437. Almost 2-thirds are Pākehā students; one third are Māori, and there is a small but increasing number of new settlers from South Africa, Zimbabwe, and Somalia. There are 20 teachers in the school. The school has been open since 1903, although the only remnants of the original school are fine established trees, the school bell, and the original gates. The buildings and grounds are attractive and well-maintained. A particular feature of the school is the collection of beautiful murals, many of which have been made by Year 6 students as a farewell gift to the school. This year students have worked with a local artist to create a mural extending around the walls of several classrooms encircling an inner courtyard. This mural, created for the school's centenary, portrays local history from early Māori and European settlements until the present day. This school took part in the Beacon Schools model. In practice this meant that all of the teachers at the school were able to participate in curriculum development in 2 of the 4 arts disciplines over a 2-year period.

At Mangapapa School we interviewed the acting principal, Christine Solomona, the curriculum leader for the visual arts, Clare Robinson, and 2 Year 6 students, Cole and Emily.

## **The Principal's View of the Arts Implementation**

At the time of the professional development Christine was the deputy principal of the school. Her initial reaction to the new Arts curriculum was positive and she looked forward to professional development which would assist the school to develop knowledge and understanding of how to implement the 4 areas. Prior to the professional development the school had what she described as a school scheme that needed updating in the area of arts. Historically the school has been strong in the area of visual arts and music because of teachers with special talents and abilities in these curriculum areas. The school has ensured that these talents are spread across the school because of an emphasis on co-operative planning, and a well-developed culture of sharing expertise with others.

The school has engaged students in designing and creating murals for many years, and this practice has included painting on a local bus shelter next to the school. The school has had an annual Fancy Dress dance for many years, which includes a wider range of dance forms than folk dancing. There has long been the expectation that teachers will teach dance.

In the principal's view the major challenge in implementing the new Arts curriculum was how to ensure coverage of the 4 disciplines in long-term plans. With the introduction of the new document, dance and drama are seen as disciplines in themselves rather than as part of other curriculum areas.

The professional development has helped teachers to understand the expectations of the new document and understand what is needed to be taught each year. This has led the school to establish separate budgets for dance and drama to ensure that these areas are well-supported by resources.

In her view staff are very confident using the new document although, because of significant staff changes since last year, there is an ongoing need to ensure that new staff are well-supported in their arts teaching. Not all of the new teachers had participated in the professional development in their previous schools. She saw this as needing to occur within the school as there is no local access to advisers in the arts. The teacher leadership model within the school carries the expectation that teachers will assist other teachers to attempt new approaches, keep the school moving towards the achievement of its goals, and provide curriculum support.

Despite the willingness of staff to share ideas, she felt that a model where not all staff participated in all discipline areas is less effective than a model where all staff have the opportunity to learn directly from the professional developers. However, she thought that this was a significant improvement on previous professional development models where just one staff member was able to attend the professional development.

Staff had not expressed any problems in interpreting what is required from the Arts curriculum document. The professional development had been very successful in helping them to find their way through the document and to understand its intentions. She also said that the supporting material provided by the Ministry of Education had been particularly helpful, especially the booklets, posters, and videos.

She did not see that there had been any significant changes in classroom teaching practices that had occurred as a result of the professional development. However, because teachers were now teaching a curriculum that included more dance and drama, she felt that students were being exposed to a wider range of activities that enabled them to contribute their own ideas and thoughts.

In terms of managing the pace of change in implementing the Arts curriculum she said that the timeframe for the professional development was very appropriate as it allowed schools sufficient time to learn about the document before being required to implement it. She said that the school had “appreciated the slowing down”. A small criticism of the professional development was that not all providers had a shared view of expectations for planning, and some discipline facilitators provided better guidance than others. She believes that for professional development to lead to change in teachers’ practice it has to be relevant to their day-to-day work in their classrooms.

With the professional development completed, the school is now dependent upon its own resources for the initiative to become bedded into the practice of the school. Ongoing developments rely on the motivation and knowledge of staff. It is fortunate that the school had a strong arts platform on which to build. The school has allocated resources such as teacher release time and access to the Internet to sustain teacher interest and motivation. However, primary schools always have to shift their focus in response to current imperatives and the focus is now on a literacy contract. Nevertheless, Christine feels that staff will be able to continue working productively in the arts.

Her suggestions to any school about to embark upon professional development in the Arts is to choose facilitators who are able to deliver what teachers need. In her view this requires people who have current or recent experience in primary school teaching, and who are passionate and knowledgeable about their subject. Facilitators must be aware of the planning requirements and expectations for teachers and be able to provide models and ideas that work for teachers when they return to their classrooms. Overall she felt that the contract generally provided this.

The community had been supportive of the implementation of the Arts curriculum. Every Friday there is a school assembly where works are performed by students and these are always very well attended. Christine reported that new immigrant parents have commented about the creativity and imagination shown in this school compared with their previous experiences. The Arts curriculum has allowed the cultures of different cultural groups to be incorporated into teaching.

### **A Teacher’s View of the Arts Implementation**

Clare Robinson is curriculum leader for the visual arts. She chose to attend the dance and drama professional development because they were areas where she had the most to learn and during the time of the Arts contract she also had curriculum leadership responsibilities for dance and drama.

Clare considers that the arts professional development has provided her with a range of teaching strategies that are useful beyond arts and drama. She notes that she now integrates a number of dance and drama strategies into her teaching, giving the example of including these disciplines in a unit on myths and legends, where her Year 1 class created Maui and the Sun. At the moment the class is studying spiders which allows for art work and dance. The arts contract has influenced the

way she teaches other subjects. She makes more use of role play and uses dramatic techniques such as “hot-seating” in other subjects.

Clare believes that she now teaches in a more interactive way, which encourages the children, especially the boys, to participate interactively. She found that the warm-up activities that were used with adult learners in the professional development contract have worked equally well with young learners.

Because the terminology for each discipline is explained so clearly in the curriculum document she is now able to be much more precise in her directions to children and they, in turn are able to talk about their work because they are able to use the terminology as well. She said that she would not have thought it was possible for Year 1 students to talk knowledgeably about terms such as “rhythm and temper”.

Initially, Clare found teaching dance a challenge in the classroom, but the professional development taught her strategies for creating boundaries within the space available which eliminated the need to move classroom furniture. She feels that the professional development has increased her confidence and she now feels she would be able to teach older students.

She was highly positive about the Arts curriculum document, calling it “the most user-friendly curriculum document I have come across”. She has found the list of suggested activities to be a “safety net” when learning to implement the new Arts curriculum, and has found the section on the Arts and essential skills to be invaluable. The final overview section on pages 95–98 has also been helpful.

Clare described the philosophy of the Arts curriculum as encouraging self expression and developing the whole person. She rated the importance of using the philosophy of the document when planning and teaching as very essential. She views the philosophy as ensuring that strengths of all students are catered for, including those students who are gifted and talented. She had found that Māori students are able to demonstrate their leadership, particularly in dance and music.

As a discipline leader Clare has taken responsibility for resource development, programme and planning leadership, whole staff professional development, and establishing a communication link with other schools that participated in the contract. She also used her own personal arts networks for the benefit of the school. She notes that schools should be prepared to pay koha when community people contribute their expertise to school learning. A major task for her has been to develop planning templates in all arts disciplines levels 1–3 that teachers can use electronically, with the assistance of the ICT specialist in the school. She has shared these templates with other participants at the professional development workshops and informally with teachers from other schools. Clare is currently finishing the Arts implementation plan with the music curriculum leader.

When asked about the advice she would give to a school about to start professional development in the arts Clare said that she would be willing to share resources with them to get them started. She would be able to provide names of professional development facilitators who would be effective. She would also advise that they allocate a budget to all of the Arts curriculum areas. She stresses that there needs to be time allowed for teachers to undertake leadership responsibilities in

addition to their classroom responsibilities. She points out that schools can lose teachers when teachers find that they are unable to sustain the workload long term. She is appreciative of the release time currently available to her.

Overall, she believes that her school is doing well in sharing the learning from the professional development across the school. Staff meetings have been targeted for this, and much sharing occurs during syndicate meetings. She cautions that because schools are continually involved in new initiatives, there are risks that the arts will be overtaken by the next initiative. This means that schools must build opportunities for revisiting the arts into their long-term planning, otherwise “give it another year and it will start to be forgotten”. Staff turnover also creates a risk that institutional knowledge will be lost.

She feels supported within her school, and by the resources accompanying the professional development. She has been able to use these to induct new staff. Teachers are willing to share their own knowledge of resources, and ideas for portfolio assessments. The TKI website has been very useful to her and to other staff. She regrets the loss of accessible advisers in the arts, describing this as a “big loss”.

Clare described the relationship between the school and the professional development providers as “fabulous”. The only difference of opinion she recalled was over a directive to teach all 4 strands in a year. This was resolved satisfactorily.

In terms of managing the pace of change, Clare believes that the 2-year implementation timetable made things much more reasonable. “If we had been asked to do the 4 in a year we would have fallen over,” she said. She was also appreciative of the fact that the contract was well-resourced to allow for release time which helped teachers’ learning. She felt that the school had been somewhat pressured because of participating in *Early Numeracy Project* at the same time.

In her view the community has always been supportive of the arts. She thinks that the major challenge for the school is to maintain momentum. She describes the Arts professional development as follows:

“In my experience of a changing curriculum it’s been the best professional development I’ve ever been involved in. The quality and depth was fabulous. The document itself is user-friendly, and it is so good to get supporting resources that are so good you WANT to use them. They are spot-on. They were done with the teacher in mind.”

### **Students’ Views of their Arts Learning**

Cole and Emily, both Year 6 students, were keen to talk about their experiences in the Arts. They described their teacher as being “very good at art and music” and highly valued the practical knowledge that they were developing in both disciplines. In music they described listening to music, using symbols to represent sound, and investigating ways of creating sound. They described in detail what they had done in their music class that morning. Cole said: “We got 2 stones each and we did rhythm, 1-2-3-4-5. Then we did it to the CD.” This appeared to have been part of a series of lessons exploring sound as Emily talked enthusiastically about when they had simulated the sounds of rain: “Each person had 2 stones. We all learnt different rhythms and then we fitted them in together. The teacher would say ‘go harder’ or ‘go softer’, or she might point to

you and everyone would stop and you would do your own rhythm.” Cole said that this was great fun, and it ended up sounding just like rain on a tin roof. One of the aspects they particularly enjoyed was “using your own ideas, making different sounds, trying them out”. Both students stressed that although this was “fun” their teacher was “really into her teaching. She wants to teach us to know beats and rhythms. It is important, and she tries to make it fun and everyone joins in.”

Both Emily and Cole also enjoyed the performance aspect of music, particularly singing. They were both in the choir and were learning how to present different styles of songs, including harmonies. Both continued their musical interests at home with Cole spending a lot of time listening to music, while Emily was learning to play the piano.

They also enjoyed the visual arts, and having visited their classroom it was obvious that they were producing work showing considerable thought and skill. They liked the structured ways that specific skills were taught, and described in detail an experience of drawing and painting a still life which involved observational drawing, and the use of specific painting techniques such as stippling and shading. They had clearly experienced a range of practical art experiences including printmaking, painting, and a co-operative 1x2 metre calico banner. There are now 18 banners hung in the school hall which show work from every child in the school. Cole mentioned that he enjoyed being able to develop ideas and use his imagination in visual arts and music.

Both students said they enjoyed the arts because “it doesn’t feel like work” and “in other subjects you don’t feel so relaxed”. Nevertheless they were motivated to “try really hard”. They were able to more quickly notice increases in their knowledge and skill in visual arts compared with other curriculum areas and it was really obvious to them that “you learn things *all the time*. You improve your skills, you are always aiming for something higher. Just for fun you are trying to do better than last time.”

Sharing their ideas with others was also enjoyable and they found it reinforcing to know that their suggestions have “made other people’s work better”. They both felt that they were able to use skills learned in visual arts in other curriculum areas. Their knowledge of how to work with colour was employed in presentation of other areas. For Cole and Emily, the Arts are a very important part of their school life which enriches and extends their appreciation and expertise in a range of important areas.

## **ST ANNE’S SCHOOL, WANGANUI**

### **Introducing the School Context**

St Anne’s School is a decile 7 school with a current roll of 255 students. The majority of the students (80 percent) are Pākehā; with 19 percent Māori and 1 percent identifying as Samoan. As one approaches the school, the first building encountered is a new and attractively designed community church, sharing the school grounds. The school has well-kept grounds and gardens, and the colours of the buildings have been chosen with care. Inside the school, the special character of the school is reflected in the students’ artwork, and features of its design. Behind the reception desk in the school administration area is a stained-glass window featuring a cross, designed and made by the school principal.

## **The Principal's View of the Arts Implementation**

Peter Dunlop, the principal of the school, was supportive of the opportunity to participate in the Arts contract because he was aware that there were gaps in the school's implementation of all of the Arts curriculum areas. The school had very experienced teachers who were very supportive of the Arts curriculum and open to new ideas and experiences. He personally had few challenges with the implementation of the curriculum apart from the insistence from teachers that he participate in practical activities outside his comfort zone!

The school already had existing strengths in the visual arts and music, which gave a good base for the other disciplines. He noted that the teaching of arts is now more planned for and skills-based than when he was a classroom teacher. He believes that students learn in greater depth in the arts than previously.

In his view the staff feel very confident with the Arts curriculum document. This he attributes to the high-quality professional development offered, and to the ethos of collegial support within the school. He considers that due to extensive additional commitments occurring in the past year or 2, the teachers would have been less able to participate fully in the contract had it been offered any earlier. However, despite the best intentions of the teachers, fitting in additional curriculum areas on top of the extra curriculum area of religious education created some pressure.

The principal had not noticed that teachers had any problems interpreting the curriculum document, or any components that they found to be particularly helpful, other than it was very user-friendly. He did not identify any changes in teaching practice other than the teaching of more drama than previously.

Implementing the curriculum was assisted by careful planning and care not to overload teachers. "If you give them something extra you have to take something away," he advised. After looking at the school's assessment and reporting systems it was decided that "fine-tuning" these processes would generate additional time.

Teachers and curriculum leaders and the Board of Trustees were all supportive.

Sources of support outside the school were parents, the providers, arts advisers, and community arts specialists. He found the providers "knew their stuff" and offered practical, down-to-earth guidance. He appreciated the fact that the providers "listened to us, and were prepared to support us in what we were trying to do". In his view the professional development was very geared to the needs of the school.

The school chose the whole school professional development model, as it believed that focusing as a school "was the only way to go" in implementing professional learning. The principal said that the sharing and support built into this model was a real strength. In addition to the contracted professional development, the school provided teacher release time, access to the Internet for resources, opportunities to network with other Catholic schools in the district, and staff mentoring. The teachers also had their own band.

The principal was very positive about the continuing development of the Arts in the school over the next few years, because of the enthusiasm and commitment shown by teachers and children,

and because it was built into strategic planning. This allowed students to experience visiting performers once a term, and for an extension budget for Years 7 and 8. Syndicate areas also had their own budgets they were able to spend according to their own priorities.

His advice to a similar school beginning professional development was to begin with a careful analysis of teacher strengths and then appoint a “really great co-ordinator”. In addition, he stressed the importance of principal advocacy for the professional development, and the need to support it financially and practically by the provision of teacher release time to allow for the sharing of ideas and support.

The community has been supportive of the school’s implementation of the Arts curriculum. The school’s Māori community was fully consulted about the introduction of kapa haka. Appropriate artwork is also displayed in the church. For example, there were 2 new banners displayed at the front of the church which are changed regularly. The principal noted that parishioners commented positively about these and looked forward to new work.

In the principal’s view the Arts curriculum has added richness to the school. This has extended to improvement of the aesthetics of the school environment. The school has designed and installed a peace pole.

### **A Teacher’s View of the Arts Implementation**

Sue FAMILTON is the Arts curriculum leader for the school. She believes that her teaching of visual arts and music has changed little as a result of the professional development contract, as she had personal strengths in the teaching of these subjects. She was able to bring her knowledge of what constituted good teaching in these areas to new knowledge about dance and drama. She has found that techniques used in drama have strengthened students’ learning and added depth in other curriculum areas. For example, she has found that “hot seating” is particularly helpful in religious education and reading comprehension. She described an occasion where a 7-year-old boy managed to sustain the character of King Herod for 20 minutes, as the class explored Herod’s personality and character. His response to a question about why he killed the boy children was, “I didn’t, my soldiers did.” This led to further challenging questions.

She has also found that these questioning skills are very helpful in text comprehension. For example, children may be required to come up with “five interesting questions you could ask of a character in the story”. Sue said that the demonstration of the professional development facilitator showed her the potential of using techniques such as “freeze frame”. Sue considers that knowledge of drama techniques has enriched her teaching of other curriculum areas.

She has some reservations about the manageability of the new Arts curriculum commenting,

“With the best will in the world, it has introduced 2 new subjects into the curriculum. It has impacted on the depth that previously existed in the visual arts. What I see us doing is that drama will be integrated into English, dance will be part of the PE curriculum, and we will go back to having strong visual art and drama.”

She believes that students’ experiences in school should be sustained and significant, rather than attempting to cover all subjects at a superficial level. The main issue for her in implementing the

new Arts curriculum is depth: the tension between coverage and teaching for real understanding. To some extent this dilemma has been resolved by following the advice of the providers to teach the structures of a discipline during one term and integrate them into other areas the following term. “All of a sudden it has become manageable. They have given us a way in.”

Solving this dilemma has reinforced her sense of herself as a knowledgeable person able to use her own judgment to make curriculum decisions. She reported that she has found the Arts curriculum document to be one of the most readable curriculum documents. She particularly appreciates the teaching and learning examples. She also finds it helpful that the specific vocabulary and the specific elements are listed for each strand. “It’s not guesswork. It’s what the children need to learn.”

She has read the philosophy of the Arts curriculum and has fitted it in with her own philosophy. In her view, children need to be engaged successfully in progressively more complex experiences. “No longer little one-off bits in the sanctity of their classrooms.” She has a strong emphasis in ensuring that children gain tools in each discipline, and know why they are important as well as how to use them. While the Arts curriculum emphasises understanding, developing, and communicating ideas, these can be more powerful when they are linked to other experiences.

On a 5-point scale she rated the importance of using the philosophy of the Arts curriculum to inform her planning and teaching as a 4. While she acknowledged its importance she felt the needs of the students were uppermost in her mind and at times these could override the philosophy of the Arts curriculum.

As curriculum leader, Sue has taken responsibility for resource development, planning and programming, and organising the whole-school professional development. She believes that school success in implementing the Arts lies in teamwork, and the fact that most of the teachers have a personal strength in one or more areas of the arts. She also noted that there was strong support from the principal and the Board of Trustees, and a willingness to allow for experimentation. Her advice for other schools beginning the Arts professional development was to have it as the key curriculum focus for the year. Trust in teachers’ ability to implement the Arts was also essential: “This year we gave people broad parameters and resources and trusted them to come up with a programme that met their kids’ needs. We weren’t worrying about coverage.”

Sue also felt the school was able to ensure that teacher learning was distributed across the school because of the school culture of working together and sharing ideas. “No-one is over-protective or defensive. You can say ‘I’m stuck’ and someone will come and help you.” She felt that it was essential that the school kept on developing in the Arts and that it moved on from its period of experimentation. The next step she saw as important was developing school-wide themes or priorities for each discipline.

In terms of managing the pace of change, what worked well was restricting professional development to a single area. The factor which she saw as constraining the change process was “the over-crowded curriculum. It was not until teachers had developed more familiarity with the Arts curriculum that they felt able to say ‘Drop this’.

Sue was able to identify support both within and outside the school. From outside the school they had a teacher for guitar and band, as well as “an inspirational kapa haka leader”. The professional development providers had been important. She did note, however, that the provider teams did not have a shared view of a unified approach to the Arts curriculum, but tended to have different perspectives on areas such as long-term planning. “Each one gave the emphasis to their own discipline.”

She commented positively on the TKI website, describing it as “exceptionally brilliant”. She liked the way it linked to other sites and found the units to be of very high quality. She also found the supporting Ministry of Education booklets to be of high quality with very helpful ideas.

### **Students’ Views of their Arts Learning**

Two groups of students were interviewed. The first group of students, Callum, Rory, Mathew, and Josh were 7 and 8 years old. They decided that they wanted to tell me about the operetta they performed at Christmas last year. They were full of enthusiasm for this experience saying that everyone had been able to be in it, and there were lots of good parts such as stars, rainbows, and clouds as well as the more usual roles. Callum and Josh were musicians, and they “played triangles and scraping and dinging things”. Rory said he was the narrator who “introduced staff and that”, while Matthew was part of a cloud.

They chose to talk about the operetta because it was “such fun”. Three of the boys identified things that they had learned to do: to keep tapping to the beat, to learn stuff off by heart and to speak clearly, and “to play instruments better. To know when to pick up my instruments.”

The entire group had used skills gained in this experience at a later time. Callum is now learning drama outside school, and finds that he is confident in projecting his voice. Rory was able to make a speech at his Irish dancing group, and Matthew still uses his dance steps when listening to music at home. Josh had asked his parents to teach him the guitar.

It was the performance aspect of arts that they enjoyed most. They liked dressing up, and the reaction of audiences, especially when they got laughs. Other aspects of the arts that they like were “making new friends”, and “comments other people give you”. They also relished singing Māori songs because they “could be sung more loudly than English songs”. One boy said thoughtfully: “It puts more input in my brain and it makes me more focused. If you make a mistake it makes you try harder.” They also noted that performing gave them more confidence and “guts” to try new things.

The second group of students were Jen, Hannah, and Joanna, who were in Year 8.

This group wished to talk about their experiences in drama. They chose drama because it was done as a class group and it was “really fun acting out another person”. They said that typically the teacher would start them off with stories and then they would decide how to interpret these. They particularly liked the “hot seat” technique where they took on the role of another person, and “put yourself in their shoes”. They talked about using this technique in *Little Red Riding Hood* and *The Highwayman*. Being able to put themselves in another’s shoes and see their point of view was very helpful when reading and writing poetry.

They all appreciated the skills that they had learnt in drama. They now felt that they were “not so shy” and that “it makes it easier talking”. One girl described herself as “knowing that I can go out there and show my talent”. They felt that learning dance and drama was valuable to all students and had noticed “Sometimes people who aren’t confident on other areas are confident in arts”. They valued the opportunity to learn about the arts in other cultures, “Like kapa haka and Samoan dance; it’s a different way of dancing”. They felt that they could express their feelings more, and that the arts “can lead you into different pathways. There is a whole world that you can go to. It just comes out of your body.”

The arts were important to them outside school as well. They participated in a variety of arts activities such as band, visual art classes, and singing. When asked if they had noticed any changes in the teaching of the arts, they were aware that they were doing more drama and that they were “more into instruments now”.

## **MANGAROA SCHOOL, UPPER HUTT**

### **Introducing the School Context**

Mangaroa School is a small “country school” a few minutes from Highway 2 near Upper Hutt catering for students up to Year 6. It is a decile 9 school with 5 teachers and a roll of 119 students who are mostly Pākehā (81 percent), with 10 percent Māori, and other children, including several who are bilingual in European languages.

The school has large and attractive grounds bordered by a row of tall trees, perfect for climbing and for imaginative play. The foyer is bright and welcoming, and displays still life and observational drawings, as well as a quilt made by Year 1 children.

In this school we interviewed the principal, 2 classroom teachers (one of whom was the Arts curriculum leader), and held focus groups with 2 groups of children.

### **Principal Interview**

The initial reaction of Glenys Rogers, principal of Mangaroa School, to the new Arts curriculum was that it was going to be a challenge to fit it into an already busy school day. She believed that the arts were important, but implementation was going to be a logistical challenge. The school has had a long tradition as being good at crafts, with assistance from mothers who were able to assist with quilting and other crafts. The school prepared for its involvement in the arts contract by putting together a draft implementation plan and by participating in the Arts online contract.

Despite Glenys’ belief that she had limited personal skills in visual art and music, she felt that she was able to teach these subjects. As she had particular skills in physical education she had considerable confidence in teaching dance. The process of implementing the Arts curriculum had heightened her awareness of the creative side of dance. Drama was an area where she still believed that she lacked confidence.

Glenys considered that the staff were fairly confident and enthusiastic about the Arts curriculum before the professional development. Their confidence was enhanced by the professional development experience, once they had overcome a reluctance to participate in some of the

practical activities. Staff had not expressed any problems interpreting the Arts curriculum document.

The major obstacle for meeting the document's requirements was the lack of an appropriate space for dance. They had managed this by using the library, but on occasions they had to use the asphalt playground.

She considered that teachers were more specific in their teaching intentions as a result of the Arts professional development and their participation in Project Abel<sup>9</sup>. Knowing vocabulary specific to each arts discipline aided this intentionality. This impacted on children who were also clearer about the intended goals of lessons. As a consequence, they were able to articulate what they were learning.

The fact that teachers had already worked on a draft curriculum plan for the Arts, and enjoyed teaching the arts, helped them to manage the introduction of the new curriculum. Teachers used each other's strengths, talked through ideas, and adapted them for their own students.

Their planning is helped by the willingness and talent of Desiree, a teacher-aide and parent with considerable imagination and skill in the visual arts. I saw examples of a variety of visual arts work that had been designed by Desiree to support teachers' plans in a range of curriculum areas. These included mosaics, 3D construction, paper maché figures, printing, sketching, and coats of arms. Desiree has also designed a school sculpture in consultation with the school community. When constructed this will consist of a carved base, with different national greetings radiating from the top.

The principal identified the parents of students and the professional development providers as the main source of support outside the school. She would have liked more input than the 2 staff meetings for each discipline. A strength of the model was the school could focus on a different discipline each term. Staffing issues with the provider meant that the professional development for one discipline was delayed till a second year. She felt that while some facilitators were better planned than others, all were able to provide useful help.

In addition to the contracted professional development, the school offered access to the Internet for professional development resources, and staff mentoring.

The principal said that she was feeling really positive about the continuing development of the Arts in the school over the next 2–3 years. She was really looking forward to the next stage in music, there was “heaps of drama, and the visual art is wonderful”. The school has budgeted generously for ongoing development in the arts, and has a long-term plan for the continuing implementation of the arts. The community has been very appreciative of displays of student work in the library and during assemblies. Students' visual art work is well displayed and honoured and the children are very proud of their work.

She has found that the school has been able to cater for its diverse students and families by incorporating kapa haka, as well as dancing and songs from a wide range of ethnic groups, e.g,

---

<sup>9</sup> Assessment for Better Learning

Irish, Scottish, English, South African, and Samoan.

Her advice to a school that was just embarking on professional development in the Arts was to do some reading first, either online or reading actual materials. Talking with a school that had been successful in implementing the Arts was also wise. Another suggestion was to get parents fully involved, as she had found that many have talents that they are willing to share.

Overall, Glenys feels that implementing the Arts curriculum enabled teachers to teach areas where they have real passion, and inspire children to share the teachers' love for a subject.

### **Teachers' Views of the Arts Implementation**

Teacher Jillian Adams is the curriculum leader for the Arts and Kelly Drabble is a teacher of Years 1 and 2. As a consequence of the professional development both teachers considered that they were more aware of the elements of each discipline, and how to explore them. Kelly felt that she thought more about the underlying concepts and ensured that she included objectives from all strands in her planning. Both teachers had noticed that students are more focused about what they are learning because teachers make a point of telling students the learning outcomes of each lesson. Kelly said that "I'm always thinking about what I want the children to learn," and that "children know the point of what they are learning. It's not a mystery any more." When art products are displayed teachers now include a description of the lesson objectives and learning outcomes. They both acknowledged that this was also influenced by their involvement in Abel. Kelly has also noticed that students are using what they have learnt in one arts context to apply it in another.

Jillian said that the professional development had encouraged her to use more self and buddy assessment, resulting in students taking more ownership of what they were doing, and identifying what they have done well and where they want to improve. Kelly now had deeper understanding of the content in each area. One of the facilitators had introduced the teachers to the concept of a reflective diary, to use with the students, and this was working well.

Neither teacher had encountered any particular challenges in teaching the arts, and did not think that the professional development had influenced their teaching apart from their awareness of the importance of specificity of their objectives and sharing lesson objectives with students. Kelly did not think that the professional development had changed the way she teaches other areas, but she found that drama was helpful in developing oral and written language. She felt that using drama enriched children's use of descriptive language. Jillian still found it challenging to write specific learning outcomes with success criteria, particularly in drama and dance.

Both teachers found the learning outcomes at each level and the glossaries to be helpful parts of the Arts curriculum document. Kelly reported that she found the layout of the curriculum document very easy to follow and use for planning.

Jillian's understanding of the philosophy of the Arts curriculum was that students should be enabled to find their own strengths and pleasure in various art forms. This in turn would strengthen their understanding of heritage, culture, and identity. Experiences in Arts could sometimes enable children to "find something that they didn't even know was there". Kelly believed that all 4 disciplines are important in a child's education. She considered that the arts

give children the opportunity to express themselves in a variety of creative ways and that they stimulate both creativity and thinking. She felt that the Arts curriculum emphasised the role of the arts in helping children to think about their own and others' cultures.

On a 5 point scale with 1 being the highest rating, both teachers rated use of the philosophy of the Arts curriculum in planning and teaching as a 2. Jillian felt that attention to the philosophy of the curriculum ensured that its expectations were translated into children's experiences. Kelly thought that while using the philosophy was important there also needed to be opportunities for teachers to "interpret and think about things for themselves".

As curriculum leader Jillian has taken responsibility for resource development and programming and planning. She and Kelly said that the school does considerable collaborative planning, so Jillian has been able to share this responsibility with other teachers. "Everyone on the staff is willing to give anything a go," she said. Her main tasks have been role modelling, providing encouragement and advice, and referring staff to good resources.

Jillian's main sources of support within the school have been the principal, other teachers, the teacher-aide, and parents, whom she did not view as being outside the school. She identified arts advisers and resources such as National Library books as being the main sources of support outside the school. Kelly also identified the same sources of support, and had found the support from the drama and music professional development providers to be organised and enjoyable. Jillian had found communication from the providers about the timing of the professional development delayed, but felt that "Overall, the sessions were fairly practical and helpful". There were no disagreements with the providers.

Jillian considered that the learning from the contract was spread across the school by joint planning and assessment. Kelly thought that school-wide planning could be extended further. The skilled teacher-aide who worked across the whole school also assisted with ideas and planning. Performances were held at the completion of each unit of work, particularly in dance and drama. The school was trying to do more integration of areas. For example, in a social studies unit on the Pacific Islands, students made *tivavae* and focused on Cook Islands dance forms.

Teaching dance was Jillian's biggest challenge in the new curriculum and she felt that she and the rest of the staff needed further professional development to feel confident.

Her advice to a school beginning professional development in the arts was to begin with a strength and develop that discipline first rather than trying to cover all the disciplines at once. "Be very specific about what you want to learn," she advised. Kelly recommended that teachers set aside time to process the new ideas, and get to know the curriculum document. She now enjoyed teaching music much more than previously. She was very appreciative of the quality of resources for teaching music now available for teachers. She described the Ministry of Education resource *Into Music* as "Amazing. They make it very easy for us to teach it."

Jillian felt that the community had reacted very positively to the school's implementation of the Arts curriculum. Parents enjoy attending weekly assemblies to view what the students are learning in the arts. Kelly has found that she enjoys reporting to parents as she now has much clearer ideas of their children's learning.

The next step for the school, in their eyes, is to collectively develop the disciplines in which some teachers have less confidence. They both expressed confidence and enthusiasm regarding the development of the arts in the school.

### **Students' Views of their Arts Learning**

Cameron, Alex, Kelsi, Rebekah, and Jessica from Year 5/6 were interviewed together. They decided that they wanted to talk about a production, *Dance all around the world*, in which they had participated at the end of the previous year. *Dance all around the world* was a collation of songs and studies that the children had encountered during the year in class and school programmes. As it was the year of the Commonwealth Games, each staff member took the opportunity to explore the arts disciplines to produce a suitable presentation for a particular country. For example, The Legend of the Battle of the Mountains combined both haka and poi.

Cameron said that he chose to talk about this experience because he had a “a passion for music. I love singing and I can play the recorder.” Alex said that she “loves singing, actions, or general listening. I have a very wild imagination. I love all the arts.” Kelsi also saw herself as “really, really musical” and enjoyed the dancing in the production. Rebekah had also enjoyed the dance experience, tapping to rhythms and playing instruments. In Jessica’s view “this school is really imaginative. The teachers are as well. We always have challenge in the arts. Like when we are painting we only get given a few colours and we have to mix the ones we need.” All of the group were enthusiastic about their experiences in the arts and the commitment of their teachers. Alex enthused about her “very bubbly, busy teacher. Everyone is happy about school. The way we learn is the way we will never forget, because it is so much fun.”

The group said that the ideas for the production had come from the students, although they were inspired by the teachers. “They let us have a choice of moves. We are free to give our own ideas and our point of view to the teachers.” They thought that all students had gifts to share with others, and that they were able to inspire less confident children to try new things. One student commented that, “Melanie didn’t think she was good at drawing. She looked at ours and now she is much happier with her art.”

Reasons for enjoying the arts included: “developing confidence through doing speeches”, “bringing out people’s imaginations”, “finding out how creative you are”, “beats, rhythms and tunes, seeing how they turn out”, “instruments I’ve never seen before, dance moves I’ve never known before, and I’m really into it”.

The children said that they were able to use the skills they learned in the arts in other curriculum areas. They used the example of a study of Cambodia where they used instrument-making skills to construct Cambodian instruments. They had learnt about hot and cold colours in art, and used this knowledge in their pictures of rice fields.

Children described a learning culture where teachers and students were learning and exploring together in the arts. They felt that teachers were “putting out more challenges” and as a consequence thought that standards of work had risen.

The arts were important to all of the students at home and they considered that they were able to use skills learnt at school. For example, Rebekah had learnt a tune on the recorder which she was able to transfer to the piano. She also recounted how she had played the recorder to earn money for charity. Cameron also transferred a song learned on the recorder to the guitar. Other children talked about experimenting with music, and Alex had painted a mural on a nephew's wall.

Another pair of students, Zoe and Sam, who were both aged 8, were interviewed together. They chose to talk about a drama that they engaged in during the previous year, where they were on an island and had to find shelter in a "dark and scary cave", and the end-of-the-year show where their class were mountains "so we didn't do much moving".

They both saw the arts as very important, noting that "there are always heaps of things to do" and that "you can experience your feelings in painting". Sam said: "With me being a Māori when I grow up there will be a lot of challenges. Especially if you are a teacher. You would need lots of courage to stand up and dance so it gives you courage."

Zoe believed that "If you are bored you will always have something to do. It will be easy to flash back on and you can remember what you did at school. A 'mind diary'."

She also liked the arts because "In other subjects you have to get it 'right' but in arts nothing is wrong". She also felt that the visual arts had extended her interests beyond "reading all the time. I create a new personality when I'm doing art." They believed that they had learned particular technical skills such as how to hold a paint brush but Sam noted "A few things come from the heart, not the skill".

Sam thought that working in the arts was "more relaxing" than in other subjects.

"There's no boundaries. It has helped me discover all the things that I can do. You can draw and draw and draw until you come up with a whole new world you have created on a piece of paper. Art is a very *expressive* subject."

Both children continued to experiment with visual arts at home, including drawing with younger siblings, and building a bird house with the help of a grandparent.

## **CHRISTCHURCH EAST SCHOOL**

### **Introducing the School Context**

Christchurch East School is a decile 3 school located in the inner city of Christchurch within the 4 avenues. It has an extremely diverse school population with 211 students from 17 different ethnic groups. The school presents a welcoming face to its students and community. There is a stone sculpture and water feature outside the entrance, and children's visual artworks of outstanding quality are well displayed throughout the school.

In this school we interviewed the principal, Marg Robson, the curriculum leader, Adelmata Matthews, and a group of Year 7 students about their experiences with the professional development contract in the arts.

## **The Principal's View of the Arts Implementation**

Marg acknowledged that her initial reaction to the new Arts curriculum was that it was both challenging and exciting. The school needed to continue its emphasis on meeting the literacy and numeracy needs of the students while ensuring that their learning was enriched through experiencing and learning in the Arts.

The school had had some previous curriculum implementation professional development in the arts that heightened staff awareness of what was required from the new Arts curriculum. The staff were very aware of the importance of overall school commitment, and teachers fully supported those teachers who were already demonstrating leadership in the arts. This was demonstrated by a willingness to release students for practice and attending performances in the arts, and by teacher commitment to learning more about teaching the arts. The principal saw her role as nurturing teachers and fostering their professional learning, and providing support for them, such as release time. In her view, because the culture in the school was collaborative and supportive, there was fertile ground for the professional development to grow and flourish.

The process of implementing the Arts curriculum has enhanced the way that the school views arts education. Before the professional development, a visual arts specialist worked with small groups of children. This person now works in the classroom alongside the teacher, modelling the skills and strategies needed for successful visual arts teaching.

The staff now feel confident teaching the Arts curriculum. The curriculum leader has been well supported by the professional developers, and has developed knowledge and skills to lead teachers through the document through a series of staff meetings.

The principal saw no obstacles to the implementation of the Arts curriculum apart from time constraints. She believed that being required to implement a series of curriculum documents has meant that teachers have been unable to reflect on and develop their practice before the “next wave of change sweeps through”. Managing the pace of change has been achieved because of the goodwill of teachers, and their commitment and dedication to their roles as teachers and to their colleagues. The whole staff was involved in the decision to engage in the professional development, and staff meetings have been focused and well-prepared. The principal held the view that teachers now need time to integrate, review, and reflect on their learning before any new initiatives are required from them. In her view “The Ministry needs to slow down”.

When asked if teaching staff had expressed a view of the relative helpfulness of particular parts of the document, the principal said that she did not recall staff commenting about this.

The principal believed that the professional development had resulted in changes in teaching practices. Teachers were moving to the teaching of dance that included the students' own creative elements, and there was more refinement of students' initial efforts. She considered that expectations for the teaching of dance were increasing in a way that scaffolded improvement through action, feedback, and reflection. All students were seen as being able to achieve in the arts, and the acceptance of difference in abilities was a feature of the dance process.

The professional development has impacted on the way that students learn in the arts, particularly in their ability to work together collaboratively to plan and perform dance works.

The school made the decision to choose the curriculum leadership model as it could not afford the time for the whole staff to be involved, given that literacy and numeracy professional development were occurring at the same time. The principal saw the strength of the model as creating a specialist within the school and having an individual (the provider) available as an identifiable mentor both for the arts specialist and for other teachers. There were no negative aspects to this model according to the principal.

The principal reported that the school had provided further professional development in addition to the Ministry of Education initiative: teacher release time; access to the Internet for PD resources; assistance to network with other schools; and staff mentoring. These were provided by the school to assist teachers in developing a culture supportive of the teaching of the arts.

The principal was very positive about the continuing professional development of the arts over the next few years. The participation of Year 0–8 students in dance experiences was seen to have benefited the children in terms of creativity, self-esteem, and confidence. Parents had greatly appreciated seeing their children in a performance at the Ngaio Marsh Theatre. She reported that parents were “absolutely blown away” by the performances at the in-school Artspiration evenings at the Ngaio Marsh Theatre. The principal believed that the school community wished to build on the success, benefits, and enjoyment that have occurred.

To do this, the school has budgeted for further dance development. This includes provision to release the curriculum leader to work with students and teachers, supporting children in performing outside the school, and continuation of one day a week specialists for visual arts and music to work with teachers, individuals, small groups, and whole classes. The principal noted that all students from diverse backgrounds benefited from cultural experiences that celebrated the indigenous heritage of Māori, commenting that it was “exciting to see Somalian, Korean, and other groups all doing the haka with enthusiasm and a sense of cohesion”.

### **A Curriculum Leader’s View of the Arts Implementation**

Adelma was the curriculum leader in the Arts contract. She considered that her teaching had changed as a result of the professional development in that she has added dance and drama to her teaching repertoire. She also felt that her teaching of practical knowledge and techniques was at a deeper level.

She has noticed that students are now engaged more fully in the arts, particularly in the development of their own ideas and in communicating them, because they have gained knowledge of a language to describe and share their views with others. Adelma attributes these changes to her own increase in knowledge and skill as a consequence of the professional development in the arts. This has given her personal confidence, as well as specific teaching knowledge, and a sense of appropriate expectations for children in the area of dance. She also considers that the professional development has influenced the way she teaches other curriculum areas. She gave the example of using freeze frames at the introduction of a science unit on Mt Cook. In another example, she described how she includes response items such as “Show me how the character is feeling” in shared reading.

Adelma identified challenges and challenging moments in the teaching of arts. Initially, students were reluctant to persevere beyond their first attempts at dance, and were discomfited at having to

experiment and try new activities. She also found it difficult to get children of different ages to work together, and for older students to share ideas with and accept the suggestions of younger students. Over time these difficulties were resolved as students saw the benefit of working together. One difficulty that she considered would not be easily resolved was to work meaningfully in each of the arts disciplines in the amount of time allocated.

Adelma also felt that her work in the arts had caused her to see her students in different ways. She could see that different children emerged as leaders, as they resolved their artistic dilemmas. She also felt that the professional development had shown her the importance of expecting children to work on and develop from their first efforts, learning that she has taken into other curriculum areas. She now considers that standards have been raised in other areas.

Adelma also believes that the professional development has influenced her own feelings about her capability as a teacher. Managing a group of Year 3–8 students through the creative process up to performance level has led her to recognise “people management skills” that she did not realise she possessed.

When asked if she had had any problems interpreting what is required by the curriculum Adelma commented that the requirements weren’t so clear or easy to enact from the Arts in Context strand for dance, so she concentrated initially on what she saw as the “easier” strands. She noted that some units are specifically planned to include all of the strands, and that some others are less focused on the strand-based requirements and more on the activity itself.

Elements of the curriculum document which Adelma has found to be particularly useful are the glossary, and the wide variety of learning examples at each level.

Adelma saw the philosophy of the Arts curriculum as developing students as creative risk takers and being prepared to participate in and respond to art whatever their own personal skill level. She rated the importance of using the philosophy of the Arts curriculum to inform her planning and teaching as a “2” on a 5-point scale (with 1 being very essential and 5 irrelevant.) She chose this response because of her view that the core philosophy of the Arts curriculum was that of student participation. Once participation has been achieved she believes that students can develop greater knowledge and expertise.

The curriculum leadership model adopted by her school has engaged Adelma in resource development, programme planning, and mentoring of other teachers. Having other colleagues involved in the professional development has lightened her workload and allowed teachers to “bounce ideas off each other”. She noted that the school’s specific focus on dance has allowed for deeper and more meaningful knowledge development.

The support of other teachers in the school has been critical to her role, even when they may not personally have been involved. In her view this strengthened student perceptions of the value the school placed on the arts, and gave her a sense that her work was valued and acknowledged by other staff.

The major challenge in implementing the Arts curriculum has been attitudinal, as until recently the arts had tended to be seen as somewhat peripheral to the school curriculum. Even now, she

commented that there is a tendency for the arts to be dropped on the days when the timetable is squeezed. The pressure on teachers in a school with high literacy and numeracy needs is to raise performance in these areas, sometimes at the expense of the arts.

In terms of advice for other schools adopting this model she stressed the importance of a curriculum leader being prepared to model for other teachers, of schools assigning adequate time in staff meetings to allow teachers to talk about what they are doing, to share ideas and experiences, and schools being prepared to use the expertise of the facilitators. She found that actively seeking support from the facilitators resulted in prompt and helpful guidance from them.

When asked what she felt her school did well in ensuring that the impact from the contract was spread across the school, Adelma said the school had built on existing strengths, in that the school already had existing dance groups. The school has recently developed a specialised music and art room, and she noted that this was particularly encouraging, as a permanent art space was available, as opposed to having to move furniture or put newspaper down.

When asked what has worked well in terms of managing the pace of change Adelma was strongly in support of the curriculum leadership model. She said that while there had been a “push” to improve the teaching of the arts “it did not feel like a shove”. She believes that additional pressure on teachers was minimised: for example, the annual school production was not held during the professional development. Instead, individual teachers showed off highlights of their arts programme.

The principal is seen to have been most encouraging and supportive of the professional development contract, and the facilitators have been the main source of support outside the school. Their initial demonstrations with students from the school were very motivating for teachers, and Adelma found that they had high expectations of the curriculum leaders. They expected to see evidence of dance in action across the school, and were prepared to advise and provide support even out of school hours. They also were prepared to come and watch performances and offer feedback. Overall, they were seen to have provided more than required by their contract, and are seen as “enthusiastic, encouraging, and motivating”.

Teachers from other schools also were a source of ideas and support, as they worked together at festivals and met at social occasions. They also spent time reflecting together on their implementation of the dance curriculum in their various schools.

The next step for the school is to develop its school-wide planning processes, which have been put on hold until teachers gained greater knowledge and understanding of the Arts curriculum. Adelma believes that it is important for schools to have continuing opportunities to participate in-depth in strands of the Arts curriculum that have not had professional development at this stage. She considers that a school focus and external support are necessary to develop all aspects of the Arts curriculum.

Community reaction to the school’s implementation of the Arts curriculum has not been strong according to Adelma.

## **Students' Views of their Arts Learning**

The students interviewed were from Year 7.

They chose to discuss a dance performance called “Spirit of our Nation” that was performed for the school and to an audience at the Ngaio Marsh theatre. The most exciting part of the project was the audience response to the performance, although the students enjoyed doing the haka both live and in rehearsal.

Important skills that the students thought that they learnt were the moves for the haka, the importance of working together, precise movements such as stretching right out, and the use of strong movements when required. The students saw that knowledge of the haka would allow them to perform it again in the future.

When asked what they liked best about working in the arts, students said that completing a work was satisfying, as was the process involved in getting there. They also said that getting positive feedback and advice was rewarding. One student said that “making stuff from my imagination” was enjoyable.

Students were unable to say how learning in the arts helped them in other areas of their life or identify any arts activities they were engaged in outside the school. One student said that his arts activities outside school were playing with Lego.

Students felt that there was “more chance in school now to make things up”, and despite their perception that work was harder, they thought that their work was more creative.

The students all reported that they had received positive feedback from family and friends and others about their participation in the arts.

## **TAINUI SCHOOL, OTAGO**

### **The Principal's View of the Arts Implementation**

The principal of Tainui School was very enthusiastic about the opportunity to participate in the professional development contract for the arts. As a classroom teacher she had enjoyed teaching the arts, and she was keen that the arts would now be more effectively taught in her school. Her experiences of previous professional development had been positive, particularly that of the literacy leadership programme which she saw as a similar model.

The school chose the whole school model, which created some logistical difficulties such as obtaining 2 to 4 relievers on the same day. There was also a need to ensure that all teachers felt comfortable about participating in the in-school professional development days particularly in dance and drama areas that were new to some teachers. The second challenge was overcome by the skill and sensitivity of the arts facilitators who introduced the activities sensitively and supported the teachers in their efforts.

Integration with other curriculum areas assisted with the introduction of the Arts curriculum. The principal considers that the process of implementing the Arts curriculum has developed her understanding of the dance medium. She felt that the process was inclusive for all children, and

allowed for the development of creativity as students worked to express their ideas through dance. She also felt that the curriculum was manageable for schools. The curriculum was understandable for teachers, and they saw the glossary as particularly helpful. They also appreciated the overlapping of knowledge between the disciplines.

In her view the 4 lead teachers were very confident working in dance and drama, and she attributed this to the professional development, particularly to the expertise of the facilitators, and having a DANZ person in the school. The major obstacle to meeting the requirements of the Arts curriculum was in balancing these with other curriculum requirements.

In terms of implementation she felt that it had been an advantage to have 4 teachers working together. She was also wary of the risks involved in pushing too strongly for requirements such as long-term planning before teachers had developed their personal understanding to a degree that gave them the confidence and knowledge to think ahead. Teachers had found that the spacing of the professional development workshops throughout the year had been helpful in terms of allowing them time between sessions to develop their confidence and skills. The school had decided to give a 2-year timeframe to the implementation of the Arts curriculum to avoid putting additional pressure on teachers.

When asked what hadn't worked so well in managing the pace of change she noted that sometimes there was insufficient lead time for events arranged by the provider, but this was not seen as a major difficulty.

The principal considered that staff had been mutually supportive during the professional development, with lead teachers working hard, producing resources, modelling for other teachers, encouraging each other and the wider staff. There was much informal sharing of ideas. From the principal's perspective, introducing the curriculum was made easier because of the positive attitudes of teachers and individual staff who were able to come up with practical solutions to problems.

Sources of support from outside the school were parents, the facilitators, arts advisers, community arts specialists, and the Ministry of Education kits. Parents attended the school drama dance production in large numbers over 3 performances and also helped in making costumes. The community was highly positive about the standard of student performance.

The school chose also to work with the curriculum leadership model because the principal considered that teachers had the strengths to be effective curriculum leaders, and because it provided "good focused professional development" for them. The strengths of the model were the intensity of the workshops, the high expectations from teachers of the college-based days, and the high levels of responsibility accepted by the school's curriculum leaders. The principal was unable to identify any drawbacks of the model.

In addition to the contracted professional development the school provided teacher release time, access to the Internet for professional development resources, and ongoing support from the principal. The principal saw the arts as continuing to grow in the school, now that momentum had begun. She said that teachers had returned from a recent conference wanting more professional

development. However, arts would need to be a secondary focus in the next school year as the major focus would be numeracy.

She advised schools beginning professional development in the arts to share the leadership within the school and to take advantage of people and resources outside the professional development programme.

Over the next 2 to 3 years, the school would continue to devote regular staff meetings to ongoing professional development in the arts. Teachers would begin to develop long-term plans for arts teaching, and there would be opportunities for communicating and sharing student work within the school and wider community. Arts celebrations would be integral to school assemblies, and there would be a school production every second year.

The principal considered that the professional development had had a noticeable impact on teaching approaches to dance. She felt that the teaching was now more “child-centred” in that teachers were now more willing to allow children to design parts of the lesson. She described lessons as being “more dynamic”; drawing on students’ problem-solving and extending their thinking.

The principal had also noticed changes in the ways in which students learnt in the arts. She saw them as taking more responsibility in initiating ideas to create the shape of lessons. This allowed for groups of children who had not previously excelled to emerge. Another development was the preparedness of students to work together co-operatively, which, although it had been a feature of the school, had now increased. She also felt that there was more music played in classrooms across the school.

She considered that the arts programme was able to cater for the diversity of student needs. All students were able to be onstage in the school performance. The programme encouraged the acceptance of different perspectives and ways of doing things. Overall, the principal said that she had found the professional development to be “positive and uplifting”. She felt that it had helped to strengthen the collegiality of staff and team building within the school.

### **A Board of Trustees Member’s View of the Arts Implementation**

A member of the Board of Trustees was interviewed in this school. This person reported that the BOT was initially “fairly reserved” about the proposed professional development in the arts, because of the primacy of literacy and numeracy in their eyes. There were questions about what dance and drama would contribute to the future of students. However, as the Board was satisfied that the basics were being well taught it was supportive of “some energy” being put into the arts.

The BOT representative was unaware of any challenges the school had faced in the implementation of the Arts curriculum. The BOT was well-informed by the staff representative, and had confidence in the experience and dedication of teachers. He said that boards of trustees could not “make” professional development happen, but could be supportive of it. He saw the quality of teaching staff as fundamental to the effective implementation of any professional development.

He noted that there was a certain amount of public scepticism about the importance of the arts in schools, and the school actively promoting the Arts curriculum through assemblies and school

newsletters had allayed this. The Board was “comfortable” with the current level of spending on the arts.

### **The Curriculum Leaders’ Experiences of the Arts Implementation**

At the suggestion of the principal, 2 pairs of teachers (2 dance discipline leaders, and 2 drama discipline leaders) were interviewed.

Teachers thought that the way they taught the arts had changed as a consequence of the arts professional development. Drama is now planned for and taught specifically, with the teaching of practical and other skills. Drama conventions were used as part of teaching. Teachers expect students to refine and develop their knowledge of dance and drama, and feel that they challenge students more.

They identified changes in the ways in which students learnt in the arts, noting, “Children who haven’t previously responded in other curriculum areas are opening up more.” Boys in particular had participated and achieved well in dance. One teacher felt that because students were able to take on other roles, this tended to alter the usual processes of group dynamics, and allow more students to be included. Teachers also felt that students now had a vocabulary to express their knowledge, and that this new terminology allowed them to explore drama conventions. Teachers related these changes directly to the professional development.

Teachers considered that there was now more integration with other curriculum areas. “Frequently the children will say, ‘we could not do this’ in the context of another curriculum area such as social studies or English,” said one of the teachers. Teachers frequently use drama to “open up” and explore the potential of a new unit of work, and part of social studies and health unit teaching involves drama.

Teachers found writing student learning outcomes to be the most challenging part of the new Arts curriculum, but this was addressed fully by the facilitators. Another challenge was the difficulty in scheduling time for teachers to reflect together on their learning.

There were no problems interpreting curriculum requirements because of the thoroughness of the professional development. Teachers found the cut-away structure of the Arts curriculum document made things easy to find. They liked the glossaries, and the consistency of the achievement objectives across the strands.

When questioned about their understanding of the philosophy of the Arts curriculum, they agreed that its purpose was for students to enrich their experience by developing the knowledge and tools to explore and develop strengths within the arts. The curriculum was also seen as contributing to students’ self-concepts. On a 5-point scale with 1 being “very essential” and 5 “irrelevant” for the importance of using the philosophy of the arts to inform teaching and learning, teachers selected “2”. They said it was very important that all students were reached because parents did not always have the time to do extra things with children. One teacher said that assisting students to widen their knowledge and understanding was a fundamental goal of teaching.

As curriculum leaders, they had taken responsibility for the development of resources, whole staff professional development, and communication with community arts specialists. They also put together a unit plan for the whole school to use the following year. Other responsibilities included

purchasing resources and setting up resource boxes (which included lesson plans, videos, music, and props) for dance and drama.

The teachers considered that pairing curriculum leaders from 2 parts of the school added vitality and energy to the implementation. They believed that other schools could consider this approach.

Challenges they identified were: time constraints, especially time to reflect on learning and progress; and the need for support after the second year of the contract to help with long-term planning. They felt that the time challenge was ongoing, and were intending to seek outside help with long-term planning at a later date.

They valued the roles and responsibilities of their leadership roles in that they have led to personal and professional growth, and increased confidence in other areas of their teaching. One teacher also noted that she had a greater appreciation of how students feel in new situations.

In response to a question asking them to identify what their school was doing to ensure that the learning from the arts professional development was spread across the school, the teachers named the following as helpful:

- ensuring that there are teachers from each area of the school working together;
- having regular staff meetings about the professional development;
- ensuring that staff meetings are practical;
- reporting back promptly after workshops;
- curriculum leaders being always available to assist teachers;
- placing posters in the hall with the vocabulary highlighted for teachers;
- providing unit boxes of resources for teachers;
- starting from where teachers are at; and
- integrating areas as much as possible to take some of the time pressures off teachers.

The teachers did not feel that there was anything else that they could do to improve the implementation process. They had helped manage the pace of change by building on areas that teachers were doing already, for example, choosing folk dance as a starting point. Other strategies they identified were keeping things practical and simple at staff meetings, being enthusiastic and positive, keeping the main focus on 2 disciplines, and doing it well.

They considered bringing in assessment too early was not a wise idea.

Their main sources of support were their principal, other teaching staff, the Board of Trustees through its funding, the willingness of students to accept change, and the assistance of College of Education students during teaching practice. The main sources of support outside the school were parents, facilitators, teachers from other schools, and community arts specialists. They said that relationships between the school and the arts professional development providers had been excellent and open, and teachers noted that the providers had asked them for support in keeping

things teacher-oriented and student-based. They felt that the community response to the school's implementation of the Arts curriculum was very positive.

Teachers reported looking forward to the continuing implementation of the Arts in their school over the next 2 to 3 years. They were confident that it would run smoothly, as there were plans to involve the whole staff in further professional development, including teacher modelling of dance and drama activities during assemblies. They acknowledged that they were fortunate in having a school hall which made dance activities more feasible. They believed that teachers would be able to integrate the different arts strands within their class programmes. One teacher said that she believed teachers would consolidate their learning, particularly in music, and she looked forward to encouraging and watching the growth of dance.

When asked about the advice they would give to a similar school that was going to begin professional development in the arts, they stressed the importance of principal leadership and advocacy for the arts, and advised:

- using pairs of teachers from different levels of the school;
- taking time to do the implementation over at least 2 years;
- against trying to implement all 4 disciplines at once;
- “holding the planning and assessment until you have had some practical experiences with students”;
- implementation requires funding;
- expect only low-key performances from students;
- taking every opportunity to participate in as many workshops as possible;
- using other arts organisations such as DANZ as well; and
- trying to get a balance of disciplines in terms of performers coming into the school.

They also felt it was worth acknowledging that none of the 4 discipline leaders had previously had any experience in the arts. They saw themselves as “good classroom teachers who were prepared to try something new”. Overall, they believed that the professional development in the arts had benefited students, and had led to a stronger and more cohesive teaching staff.

### **Students' Views of their Arts Learning**

In this school both NZCER and the school considered the original data collected from the students was inadequate. We decided to go back to the 4 students to ask them to respond to 4 key questions suggested by the school. These questions were:

*What do you like best about working in the arts?*

*What experiences of dance and drama do you remember? Tell me more about this.*

*Do you do arts type activities outside school? What do you do?*

*Do you feel more confident performing in drama or dance?*

The principal reproduced the children's responses to these questions and sent them to NZCER.

Children identified many things that they liked “best” about working in the arts. They liked:

- the variety of activities;
- trying new things and “having fun” while doing them;
- the opportunity to “make things up” in dance;
- trying on new roles for size in drama and “being a different person and finding out about their personality”;
- hot seating in drama (“being someone different in the chair (acting) and having people asking you questions”);
- “jumping and moving and organising things with your friends in dance”;
- “it’s fun doing different instruments and finding out how they work”; and
- “you get to do concerts and you dress up and do different costumes”.

The “cat dance” was the favourite dance or drama experience of 3 of the 4 students. This was part of the Tainui Cat Show, and the students “spent weeks and weeks practising it”. The practising was seen as enjoyable because it was a creative process with the children contributing their own ideas. Despite some performance anxieties children liked choosing the costumes and dressing up, and one child said that “It felt good because you did the dance and people enjoyed it”.

All 4 students were involved in arts activities outside school. These included formal classes such as flute, clarinet, recorder, and drama and dance (e.g., ballet, modern, jazz, and national character dancing) as well as informal experiences. One parent brings home A2-sized paper from work for her child to paint watercolours. Children said that they made little gifts for their parents, such as painting pots, and drying flowers. One child said she liked “making stuff” at home. The father of one of the children is an artist and she wrote that “He asks me for my opinion on his paintings”. Students all reported that their parents encouraged them to develop confidence skills in performance. They attributed most of their growth in confidence to their opportunities to learn dance and/or drama in the community as well as at school.

## SECTION NINE: CONCLUSION

The principal purpose of this research has been to examine the effectiveness of the professional development to support schools to implement *The Arts in the New Zealand Curriculum*. This research-based evaluation encompasses 3 key aims:

1. to provide information on the extent to which the providers incorporated effective professional development practices in the programmes they designed to support the implementation of *The Arts in the New Zealand Curriculum*;
2. to describe specific school-based factors that lead to successful curriculum implementation; and
3. to explore how the Arts curriculum is being planned for and implemented in New Zealand schools. This final aim is intended to inform the Ministry of Education's ongoing Curriculum Review processes.

To conclude, we draw together relevant findings to provide answers to each of these 3 questions.

### PLANNING AND IMPLEMENTING THE ARTS CURRICULUM

#### Primary Schools

Approximately 40 percent of New Zealand primary schools took part in the contracted professional development. In these schools all 4 Arts disciplines are predominantly being taught by primary teachers within their own classes. The visual arts discipline is the most likely to be taught by a classroom teacher, and music, the least likely. Some schools use a staff member with particular strengths in a discipline to teach across the school. This was more common for music than for other arts disciplines. Visiting performers were used most often for drama and music.

Most primary schools which took part in the professional development have designated Arts curriculum leaders, who take responsibility for programming and planning, resource development, whole staff professional development, and communication with professional development advisers and community arts specialists.

The primary schools that took part in the professional development favour a pragmatic model in which the disciplines are sometimes integrated with other curriculum areas, sometimes combined with each other, and sometimes kept separate. Very few schools consistently teach each Arts discipline separately. This makes it difficult to estimate the number of hours given to the Arts.

Volunteers and parents are an important resource for schools. Eight to 10 percent of schools reported using them in a teaching role, and this is illustrated in one of the 6 case studies. Itinerant teachers are used most often for music.

Most primary principals said that they were not planning changes in the way they were staffing the arts in their schools in 2002. Those who were planning changes were most likely to be thinking of adding paid external teacher time and increasing use of specialist teachers' time.

## **Secondary and Intermediate Schools**

We cannot provide an overview of how the arts curriculum is being planned and implemented for intermediate and secondary schools, since intermediates' participation in the Arts professional development was low, and secondary schools' participation, minimal. Providers saw this gap in 2001 and tried to attract more schools from these sectors. For example, one provider adapted the curriculum leadership model to attract intermediate schools and large primary schools with arts specialists. Three providers in 2002 offered secondary schools professional development services outside of, or as a completely separate part of, the professional development contract.

Possible reasons for the low participation rate of secondary and intermediate schools include:

- already having specialist Arts staff who feel they have enough discipline knowledge to implement the curriculum;
- a greater existing use of advisory services, subject associations, and school networks for their professional development;
- a lack of interest in sharing professional development sessions with primary schools, perceiving that there are different needs; and
- the implementation of the National Certificate for Educational Achievement being the priority for many New Zealand secondary schools at the time of the professional development.

The secondary school case study in this report shows that the professional development was found to be useful and to improve Arts curriculum planning, teaching, and learning. This indicates that it would be worth exploring ways in which secondary schools can be involved in further focused professional development in the Arts curriculum.

## **EFFECTIVENESS OF THE PROFESSIONAL DEVELOPMENT**

Overall, the learning experiences reported by teachers, principals, and other participating staff members suggest that their needs were met and the professional development has been successful in supporting the implementation of the Arts curriculum in New Zealand schools. The research found no substantial differences between the 2 models, whole school and curriculum leadership, in terms of their effectiveness.

The school-based need identified most often by participants was the need to develop knowledge of the Arts curriculum and Arts education. This was followed by school-wide planning needs and resourcing. The greatest personal needs were for knowledge and skills, planning information, and ideas for practical application in dance and drama.

Participants generally expected the contracted professional development would assist them to meet their individual needs, although there was some early scepticism about this happening in music and in some practical application areas such as making space and time provisions. Those who responded to the needs analysis by stating confidence in some aspect of their current practice, rather than by identifying an actual need, were less likely to expect the professional development to help than those who clearly identified learning needs at the outset.

Teachers perceived that their needs were largely met through the professional development. More than 80 percent of those who responded to questions asking them to rate the effectiveness of their Arts professional development said it had addressed their needs well, or very well. Eighty-four percent of those interviewed said they had made changes to their classroom practice in the Arts as a result of their professional development, including a greater focus on literacy in dance and drama, and new and "non-traditional" activities. Around three-quarters of those interviewed described positive changes in their students' learning, which they thought resulted from their professional development. They had gained experience and confidence, and improved their knowledge of both what and how to teach. They reported greater student confidence and enthusiasm, positive changes in both teachers' and students' attitudes to the arts, a greater ability to use arts language when students critiqued their own and other's work in a constructive manner, and improved literacy. The case studies show a widening of student learning outcomes planned for, achieved, and celebrated.

Providers reported from their work with teachers and schools an increase in teacher confidence, resulting in a greater willingness to try new techniques for teaching the arts. They also noted changes to teachers' planning practice, use of "action/reflection" as a tool for self-assessment and an increased use of discipline-specific literacy. They saw greater student involvement in public performance and arts displays, and increased student confidence. These changes were also described by teachers during the 2002 phone interviews, when a dominant theme was the change from a focus on product to a focus on process. For example, the traditional focus in dance and drama has been the product (folk-dancing in physical education, the drama play in English). Now, as teachers come to recognise the uniqueness and integrated possibilities of each discipline, they are focusing on encouraging children to communicate and interpret their own ideas through each Arts discipline. This movement in the ways children are learning in the arts is also illustrated in the student interviews in the case studies of this report.

Providers attributed the changes that occurred in the practice of participants to the ways they involved themselves directly in teachers' professional development and tailored their programmes to the needs of teachers, including modelling the teaching of an Arts discipline or observing teachers. Participants talked about the commitment of individual facilitators and about the way one person's teaching could "light a fire" for the participant, encouraging them to take risks in their own schools and communities.

Another indication of the effectiveness of the professional development was that the majority of principals interviewed in 2002 said their school was planning to take part in further Arts professional development, with the current providers being chosen by almost all of these principals as their preferred provider. Interest in ongoing professional learning in the Arts was also notable among teachers, more so in 2002 than in 2001.

The providers followed a staged approach to in-service training, attempting to develop participants' knowledge through experience-based sessions that built discipline, curriculum, and pedagogical knowledge. Some participants would have liked an earlier emphasis on planning. In 2002, this issue was resolved for many participants as all providers incorporated planning into their contract and explicitly told participants about the reasons for first developing knowledge and skills. Arts planning ideas were also available on Arts Online.

The concept of multiple literacy did seem to present some problems in the 2001 professional development. Providers took a somewhat different tack in 2002, and used a wide range of strategies to link the underlying philosophy of the Arts curriculum to experience and teaching. This resulted in a deeper and wider understanding of it, and support for it. Primary teachers could align themselves to it through their existing "child-centred" orientation. Teachers attributed the philosophy of the curriculum with their ability to use Arts education to move children in different directions. For example, teachers talked about how the curriculum allowed them to link their teaching to the many cultural groups in their classroom, and to provide an opening to students who had not achieved in the more traditional understanding of literacy. The Arts curriculum gave children new ways of expressing themselves, and telling stories about their lives.

While teachers did not embrace the concept of multiple literacy as a phrase, they did use the specific conventions and languages of a discipline in their teaching. For providers, there still seemed to be some tension between modernist and postmodernist interpretations of the term multiple literacy: with modernist interpretations espousing a focus on a single discipline and postmodernist encompassing the collaborative nature of the arts disciplines and of arts to the world contexts of students. Most providers were comfortable that teachers have taken ownership of a philosophy for the Arts, even if it differs to the intended philosophical stance. Providers commented on the differences that face teachers in their daily practice (community, school-type, classroom, and individual learning differences) and how teachers need to be able to adapt their own teaching philosophy to meet these differences.

Individual participants expressed the need for resources in the form of advice and information in each of the disciplines, with drama being the area where help was most commonly sought. Providers met this need by guiding teachers through the types of resources they could use and the ways in which current school resources could be improvised.

Both models of professional development had their strengths and weaknesses.

### **The Whole School Model**

The main strength of the whole school model was the way it involved all the teachers in a school. This gave greater opportunities for the learning from the professional development to impact on all staff, and for the shared learning gained to remain in the school despite staff turnover.

The whole school model provided opportunities to model teaching approaches, generate excitement amongst staff, and share ideas with colleagues. However, the success of the model was undermined when not all staff in a school were involved.

Staff from schools that participated in the whole school model were very satisfied with their learning, and were more likely to respond to the request to evaluate their learning than teachers who took part in the curriculum leadership model. However, this model also generated the most comments about practical sessions outnumbering planning sessions. Providers believed that, in a school where there are many staff members, there are many needs, but the provision of in-service learning should cater for those teachers at greatest need. For more experienced teachers and curriculum leaders the curriculum leadership model, on its own or in concert with the whole school model, offered a more in-depth focus on curriculum learning.

## **The Curriculum Leadership Model**

The curriculum leadership model created in-depth understanding of the curriculum for the curriculum leaders who participated, and allowed for detailed planning. Providers emphasised the importance of the appropriate staff member being chosen as curriculum leader. Curriculum leaders who participated in the phone interviews found the focus on disciplines the greatest strength in this model. Some were taking workshops in a discipline that was new for them (such as drama or dance) and their learning in this model gave them the resources to effectively integrate their learning into the school programme.

The biggest issue reported by curriculum leaders was the responsibility they felt to motivate staff who had not participated in the professional development. Some participants also had concerns about the time allocated for the curriculum leadership model (often after-school workshops over a short period of time) as this did not give sufficient time for providers to meet their needs, and occurred at a time when their energy was at an ebb. A weakness in the model seen by principals was that the confidence and knowledge gained for the school could be lost if the curriculum leader left their school.

## **FACTORS RELATED TO SUCCESSFUL IMPLEMENTATION**

The quality of the professional development, which was related to the providers' enthusiasm, expertise, attentiveness to teachers' needs, and modelling of what they were emphasising, was important in giving teachers the desire and the confidence to change their own practice.

The case studies bring to the fore the importance of principals in deciding that the Arts will be a school priority, and supporting it further with resources and interest. Principals are effective when they foster staff collaboration, provide adequate resources, participate at a personal level and manage the pace and pressure of change, and embed the Arts into strategic planning and review.

The case studies show principals thinking carefully about their own school situation in terms of professional development focus, and not taking on too much at any one time, so that sustainable gains can be made in particular curriculum areas. They also show principals show-casing the results of the professional development through changes in teaching practice, which both affirms the work being done, an important element in sustainability, and demonstrates its worth to the wider community. One case study shows that this can be particularly important if the Arts are seen as competing with the "core" of literacy and numeracy, rather than, as the case studies show, supporting them.

Making effective use of the curriculum leader was an important strategy used by schools to ensure effective implementation of the curriculum. In most cases curriculum leaders also received specific support from their school with opportunities for professional development, and time to undertake their role in the school. In the case study schools, the lead teachers were positive about the professional development they had received. They were conscious of acting as good role models and willingly took the lead in planning and resource development.

An anticipated outcome of the professional development was that it would encourage increased networking between schools in the arts as a means of supporting implementation of the Arts

curriculum. Half the participants said they had been involved in some form of networking with other schools, with clusters formed through the professional development being the most common. School clusters developed outside of the professional development were used to a lesser extent, but were still important. Networking enabled teachers to develop new skills, to gain experience, and to develop support networks.

Providers described a number of strategies they used to encourage networking amongst schools and teachers. These included conferences, workshops, and summer schools. However, some providers pointed out that teachers needed release time and ongoing advisory support if they were to maintain their involvement in clusters.

This contract has shown how successful networking can be on both a physical level (through school clusters) and on a remote level (online listservs). What is of importance is the maintenance of networks outside the contracted development. This will ensure that Arts learning continues and that a rich resource of people are available on a national and local level.

Almost all participants used websites related to the Arts curriculum. Accessing planning ideas was the most commonly cited reason for using websites, followed by teaching ideas, access to exemplars, and ready-made downloadable teaching resources. The arts links available through TKI were the most commonly used websites, and Arts Online to a lesser extent. Since Arts Online is available through TKI, some teachers could have accessed it without knowing.

All of the providers mentioned encouraging teachers to subscribe to specific listservs and to visit websites although some mentioned that some teachers' lack of technical ability hindered their ability to use online resources effectively.

The main barriers to implementation of their learning that professional development participants identified were curriculum and timetabling issues, curriculum resources and funding for them, and staff skills and confidence.

Around half the teachers interviewed did experience some problems in the implementation, particularly in relation to balancing curriculum demands, lack of positive collegial support, issues related to dance or drama, and workload. These were resolved for only a quarter, through the use of whole school development opportunities to involve all staff (including management), and the use of staff meetings to share information and learn from others. Principals described actively supporting both curriculum and discipline leaders in their schools. By learning together, teachers were able to solve the "big" problems of timetabling and enlisting the support of colleagues.

## REFERENCES

- Anderson, G. (1998). *Fundamentals of Educational Research (2nd ed.)*. London: The Falmer Press.
- Corcoran, T. (1995). *Helping teachers teach well: transforming professional development*. University of Pennsylvania, Philadelphia: Consortium for Policy Research in Education.
- Darling-Hammond, L. (2000). How teacher education matters. *Journal of Teacher Education*, 51(3), 166-173.
- Davey, R. (2001). *Teachers' use of the internet for professional development: 'The English Online' example*. Paper presented at Paper presented at the Annual New Zealand Association for Research Conference. Christchurch 13-16 December.
- Dillman, D. (2000). *Mail and Internet Surveys: The tailored design method*. New York: John Wiley and Sons.
- Fullan, M. & Hargreaves, L. (1992). *Understanding Teacher Development*. New York: Teachers College Press.
- Hargreaves, A., Earl, L. & Ryan, J. (1996). *Schooling for Change: Reinventing education for early adolescents*. London: Falmer Press.
- Hipkins, R., Strafford, E., Tiatia, R. & Beals, F. (in press). *An evaluation of Arts professional development online in support of The Arts in the New Zealand Curriculum*. Report to the Ministry of Education. Wellington: New Zealand Council for Educational Research.
- Keiny, S. (2002). *Ecological thinking: A new approach to educational change*. Lanham, Maryland: University Press of America.
- Little, W. (1993). Teachers' professional development in a climate of educational reform. *Educational Evaluation and Policy Analysis*, 15(2), 129-151.
- Ministry of Education (1993). *The New Zealand Curriculum Framework*. Wellington: Learning Media.
- Ministry of Education (1999). *The Arts in the New Zealand Curriculum: A background paper*. [www.minedu.govt.nz/index.cfm?layout=document&documentid=5660&indexid=1005&indexparentid=1004](http://www.minedu.govt.nz/index.cfm?layout=document&documentid=5660&indexid=1005&indexparentid=1004) [4.12.01]
- Ministry of Education (2000). *The Arts in the New Zealand Curriculum*. Wellington: Learning Media.
- Rhine, S. (1998). The role of research and teachers' knowledge base in professional development. *Educational Researcher*, June-July, 27-31.
- Scriven, M. (1967). The methodology of evaluation. In R. W. Tyler, R. M. Gange and M. Scriven (Eds.) *Perspectives on Curriculum Evaluation*. Chicago: Rand McNally.
- Thornley, C. (1998) *Professional Development: Curriculum policy to curriculum practice*. Paper presented at Paper presented at NZARE annual conference, Dunedin: 4-6 December.
- Wilson, V. & Edwards, L. (2000) Telephone interviewing in educational settings. *European Educational Research Association Conference*. Edinburgh, 20-23 September.