



An investigation into Arts in Education and the benefits for our students of implementing an Arts in Education Project, similar to our Sport in Education Project that contributes to improved outcomes for our school and students by using The Arts (Ngā Toi) as a context for learning and improving engagement and outcomes.

Eleanor C Sim  
October 2015

***“I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning”***  
**PLATO**

## **INTRODUCTION**

### ***Ko Eleanor Sim toku ingoa***

*Currently a Deputy Principal at Hillmorton High School, Te Kura Tuarua o Horomaka, I have a background in primary, intermediate and secondary education teaching a wide range of essential learning areas.*

*As well as responsibility for Curriculum development, I currently have overall responsibility for the development of a Middle School at Hillmorton since the introduction of Years 7 and 8 at Hillmorton in this post earthquake era.*

*I also have a passion for and background in the Performing Arts.*

*Hillmorton High School is one of the eight schools in New Zealand involved in the Sports New Zealand programme – Sport in Education Project.*

*We constantly seek to look at ways of engaging our young people, to raise achievement and, as we look at possible next steps and begin to look at our building redevelopment and modernization, the opportunity to look at Arts in Education and the possibility of implementing an Arts in Education project was most timely.*

*The period of the sabbatical - Term 2, 2015*

## **ACKNOWLEDGEMENTS**

I wish to thank the following people, schools and organisations that made possible, this amazing opportunity. I am in your debt.

Board of Trustees, and the staff, of Hillmorton High School for allowing me the time to focus on this investigation during Term 2, 2015

Ann Brokenshire, Principal, for her support

Those staff who ‘stepped up’ and undertook the various roles and responsibilities in my absence

The schools, principals and deputy principals whom I visited -

McDonalds College of Performing Arts, Sydney Principal - Maxine Kohler  
The McDonald College is Australia's leading Academic and Performing Arts College for Years 3-12,  
<http://www.mcdonald.nsw.edu.au/>

Newtown Performing Arts College, Sydney, Acting Principal – Peter Shields,  
<http://web1.newtown-h.schools.nsw.edu.au/v1526/>

Narabeen Sports High School, Narrabeen, Sydney, Principal – Lance Berry  
<http://www.narabeen-h.schools.nsw.edu.au>

Rowville Secondary College, Rowville, Melbourne, Deputy Principal - Daphne Clements

Templestowe Secondary College, Templestowe, Melbourne, Deputy Principal – Peter Ellis, Principal – Peter Hutton

Meadow Primary School, Broadmeadows, Melbourne, Principal – Julie Cooke

Etobicoke Arts College, Toronto, Ontario, Canada, Principal – Rob McKinnon

The organisations that are delivering Arts Education and supporting schools in delivering Arts Education. My thanks too to the individuals from these organisations who were willing to meet and share with me –

Joanne Cole, Education Manager, New Zealand Opera

Rachel Sears, Education Manager, Court Theatre, Christchurch New Zealand

Cathy Irons, Community Manager, Christchurch Symphony Orchestra, Christchurch New Zealand

Ros Gifney, Coordinator, El Sistema Aotearoa, Auckland Philharmonic Orchestra

The Arts Unit, Anna Yerbury, The Arts Unit, NSW Education, Sydney, NSW

The Song Room, Deborah Nicholson, The Song Room, Melbourne

Pizzicato Effect, Melbourne Symphony Orchestra - Lucy Rash, Education, Melbourne Symphony Orchestra; Julie Cooke, Principal – Meadows Primary, Melbourne

Weill Music Institute, Carnegie Hall - Joanne Massey, Head of Education

Canadian Opera, After School Programme, Ossington and Dundas, Toronto, Dean Burry - Composer and Members of the Education team

My thanks too to -

Sports New Zealand, Sport in Education Programme, Gary Carnachan

Mel Ruscoe, HoD Physical Education, Lead Teacher, Sport in Education Project, Hillmorton High School

The Ministry of Education who allow Senior Managers this opportunity for reflection, renewal and professional development

## **PURPOSE of my SABBATICAL**

Hillmorton is currently participating in the SPORT NEW ZEALAND – SPORTS in EDUCATION PROJECT. <http://www.sportnz.org.nz/en-nz/young-people/Sport-in-Education-Project/>

This involves a Year 9 and two 10 classes being selected according to aptitude and passion for a Sport in Education class where, their passion is built upon and used as a base for improving engagement. Sport is the context for learning and improving engagement and outcomes. We are looking at ways we might further develop this programme and develop curriculum provision that is engaging and authentic, that leads to improved outcomes for students.

Our Involvement in the Sport in Education Project sits alongside our becoming a Year 7 - 13 school.

In the same way as there is much research and literature that speaks of the benefits to student outcomes for involvement in sport, there is equally a body of evidence that endorses the benefits of student participation in the Arts for their educational and social outcomes.

There is many an Arts organization and project, whether it be in the Visual Arts, in Music, Dance, or Drama that exists and their work, is testament to the transformative power of the arts. There are many stories of individuals of any age enjoying the opportunity to explore their passions, creating, expressing themselves and gaining enjoyment and personal fulfillment.

Involvement in the Arts allows for the development of the key competencies as outlined in the New Zealand Curriculum and they are a context for the development of many of those skills and understandings that will be required in a future that is very different from now. Creativity is forged in the Arts.

To implement a similar Arts in Education Project where the Arts are a context for improving engagement and student outcomes is a possible next step on from the Sports in Education project for us. The implementation of such a model will be dependent on a number of critical factors as it was for Sports in Education Project.

My research took the Sport in Education model and explored whether the model will work for the Arts and investigated whether the five strands of Sport in Education project - Curriculum, Leadership, Values, Community, Professional Learning Development for primary teachers can be replicated within an Arts context.

Many students already enjoy success in the Arts (Ngā Toi) at Hillmorton – particularly a number of our priority learners. A number of these students have gone on to enjoy success and employment in the Creative Industries.

This research built on curriculum development work undertaken when we developed an innovative curriculum at Years 7 and 8. The curriculum implemented and the philosophy underpinning this, was informed by best practice globally and the work of such educationalists as Sir Ken Robinson – “ The Element – How finding your Passion changes everything” and “Out of Our Minds – Learning to be Creative”.

The research also followed on from visits that were made to a number of schools both here in New Zealand and in Australia in 2013 when we first were looking to implement Years 7 and 8 post the closure of Manning Intermediate. A number of virtual visits to schools and organisations also took place and continue, where there is much to be gleaned and learnt.

This sabbatical allowed time for further research, networking, reading as to how Arts opportunities could be supported, developed and further enhanced, leading to greater engagement and improved outcomes.

At Hillmorton, we are currently contemplating and beginning to explore and implement various future possibilities –

- the development of a Middle school/ Senior High School
- developing programmes/schools within schools/ developing teaching and learning programmes around the pursuit of finding your passion
- a possible consideration of an Arts in Education Project similar to the Sport in Education Project

- Extending our “Explore” programme – (an Inquiry / UBD based/ programme at Years 7 and 8) into Years 9 and 10 and the further development of collaborative practices.

We need to be constantly looking at possible new ways of doing things, looking to best and current practice regarding curriculum innovation, design and provision. Our size of school population, a desire to meet student needs, to ensure student success and a desire to deliver a broad curriculum, requires us to look at new and different ways of delivering curriculum to ensure positive outcomes for students.

This fits in with our school strategic plan and our goal of seeking to improve engagement and outcomes for all students.

My research, findings and recommendations may inform some of these curriculum developments 2016 and beyond and will possibly inform some of Hillmorton’s scheduled building redevelopment plans.

There were four main aspects to my sabbatical work -

- a. Research and reading of the literature pertaining to the Sports in Education Project and the importance of Arts in education;
- b. Surveys with former students in the creative industries and looking at possible lessons for us;
- c. Research into Arts education programmes with Arts organisations and how we could make better use of these and visiting artists and teachers. Investigate some models and practice in NZ, Australia and USA/ Canada of Arts delivery and again, reflect upon possible lessons for us;
- d. Visits to schools in Australia - in particular Sydney and Melbourne, and the USA/Canada that have specialist Arts programmes that allow students to explore and develop their creativity, their passions and gifts.

## EXECUTIVE SUMMARY

*“I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning” – PLATO*

*“It is in Apple’s DNA that technology alone is not enough—it’s technology married with liberal arts, married with the humanities, that yields us the results that make our heart sing.”  
–Steve Jobs, in introducing the iPad 2 in 2011*

*“In my own philanthropy and business endeavors, I have seen the critical role that the arts play in stimulating creativity and in developing vital communities....the arts have a crucial impact on our economy and are an important catalyst for learning, discovery, and achievement in our country.”  
–Paul G. Allen, Co-Founder, Microsoft*

*“ I firmly believe the arts are vital to how we connect with others, understand ourselves, and share our unique Kiwi identity with the world. The arts are also vital in supporting a cohesive, stable, and inclusive nation – they encourage freedom of expression; democratic participation; tolerance; and inclusiveness.”  
– Minister for Arts, Culture and Heritage Maggie Barry at the launch of New Zealanders and the Arts, Parliament, 16 June 2015*

Ngā Toi (The Arts) is one of the Essential Learning Areas (ELA) in The New Zealand Curriculum. Within this ELA, there are a number of quite discrete disciplines – Dance, Music, Visual Arts, Drama. There are a number of ‘other’ disciplines that might be deemed ‘Arts or

Liberal Arts' subjects such as English, Media, Visual Communication, Design, Design Technology, Film, Social Sciences or Humanities and Performing Arts Technology.

A number of schools visited both during this sabbatical and previously, had specialist strands, or were 'Arts' schools offering students the opportunity to pursue their passion whether it be Dance, Drama, Music, Visual Arts and Media. They were a mix of private and public schools, schools that were selective and non-selective.

Some of the schools were Arts only schools, others had sports programmes also and other specialist streams. Many different ways of organizing schools, delivering the curriculum are being explored with positive outcomes for students. Reports of improved attendance, reduced behavioural issues, increased rolls and improved public image through the introduction of specialist programmes and innovations being implemented were heard.

Student ensembles being treated and run like 'professional' Arts organisations or companies, starting the day earlier, blocked timetables, specialist strands running first thing in the morning, students running school services such as the canteen and cleaning, and being paid as tutors, were just some of the innovations that I saw.

Many of these top performing Arts programmes did not always take place in modern, state of the art facilities. In many of the schools visited, Arts programmes were being delivered in older buildings that could only be termed as traditional, 20<sup>th</sup> century facilities. The need for some specialist provision such as Tarkett and sprung flooring, mirrors, storage, recording studios, exhibition space, performance venues, sound proofing and the like were often being put in place, retrofitted, developed in inner city urban buildings that have often had a former use – a gymnasium redeveloped into an Auditorium for performances, classes, assemblies and community use, a basement recording studio, rooms gutted and a 'simple' black box space developed for Drama. All schools and organisations visited had a community presence and the Arts provided an opportunity for the development of community.

Arts Education takes place not only in schools, and visits to a number of Arts organisations revealed committed, passionate artists, teachers, composers running programmes in school time, after school, in the weekends and in the holidays, teaching and the learning taking place in a variety of contexts. Workshops for students, teachers and community were part of their offerings, schools and family concerts, performances and exhibitions, were an integral part of their programming.

Professional support in the form of professional development for teachers, online resources, teacher and student curriculum material is to be found as part of any Arts organization mission. There is some outstanding material being produced and the opportunities for students to have access to high quality Arts experiences are numerous. Access to high quality, relevant, Arts specific professional development is crucial.

Technology allows for access to high quality dance, music and drama performances, galleries, concerts and educational material on a global scale and for virtual arts experiences to be enjoyed by all. Technology is integral to the provision of vital Arts education. On line curriculum resources, filming of the rehearsal process, recording studios, performing arts technology standards, computers as a composition tool, virtual field trips and virtual master classes were just some of the use of technology in the Arts that was witnessed.

The focus so often, was not only on Arts experiences for their own value, but on arts provision contributing to improved social outcomes such as health, feelings of connectedness, wellbeing, belonging and enjoyment.

Visits to The Song Room in Melbourne, El Sistema Aotearoa New Zealand run by the Auckland Philharmonic Orchestra, to the MSO's Pizzicato Effect Programme run at Meadows Primary

School in Melbourne, one learnt of the work of practising artists working with disadvantaged students in arts programmes and having significant social and academic impact.

The impact of The Song Room “New Moves” programmes working with young people from refugee backgrounds has been the subject of a research study undertaken by Victoria University <http://www.songroom.org.au/wp-content/uploads/2013/06/new-moves-executive-summary-report.pdf>. This is just one of their programmes and they are just one example of such an arts organisation affecting social change. There are such programmes the world over, working with children, refugees, minority groups, mothers and prisoners. These are just some of the groups that I read and heard about whose lives were being changed due to their exposure to and involvement in various art forms.

A visit to The Weill Music Institute in New York and attending one of its ‘Link up’ concerts in Carnegie Hall and attending a rehearsal in one of Canadian Opera’s after school programmes running in various locations in Toronto, revealed - hundreds, thousands of students of all ages singing, playing, laughing, creating, collaborating and fully engaged. Dedicated artists and teachers, performers, volunteers, and caregivers, parents and administrators were all committed to the provision of opportunity for students for personal growth and learning.

Students’ worlds were being opened up to new experiences, they were creating and learning on an individual level - personalized learning and were making music, creating art works, moving, dancing together, rehearsing and coming together in performance in front of esteemed guests, family and whānau in hallowed halls, basement venues, school halls and at home. Often they were also responsible for creating the costumes and the set. They were participating, collaborating, showing leadership, communicating and creating. The list of skills and experiences goes on. The universality of the Arts was evidenced time and time again around every corner.

In one of the most deprived urban areas of Melbourne, students left for home after their ensemble and individual lessons carrying their violins, violas and cellos so as to be able to practise. This was a joy to see and the impact is being seen in the wider community with their parents, families, schools, churches and communities as a whole.

In Carnegie Hall, I sat next to young students from a school in Harlem, enjoying the big event - being and performing in this venue that is steeped in musical history, with its strong message – “ How do you get to Carnegie Hall? Practise, Practise, Practise!” Their enthusiastic singing and playing was evidence of the excellent teaching and learning that had taken place prior to attending and the support, of the excellent on-line resources for teachers and of the power of the Arts to change lives. They won’t forget the day they made their debut there!

Every art gallery visited – physically and online boasts outstanding educational resources and programmes and the opportunity for students to have access to such is limitless.

There were a number of recurring themes with all these visits to schools and organisations -

- The transformative power of the Arts.
- The power of the Arts to speak to people’s spirit or wairua, to their emotions, to excite, to incite and to transcend barriers of class, race and socio-economic status. There are real gains to be made for people’s sense of well-being and belonging through being involved in Arts experiences. Much has been written about this.
- The Arts have the power to engage students, and allow them the opportunity to explore their passions and their identity.
- There is strong evidence that students being involved in Arts activities brings about increased enjoyment, engagement and improvements in academic and social outcomes.
- Academic gains in such things as literacy and numeracy are made through the

involvement in the Arts.

- The Arts allow for connection, collaboration, communication and creativity.
- The Arts are crucial to and offer a valuable context for the development of 21<sup>st</sup> Century skills that are transferable to many other contexts and life.
- Teacher professional development is essential.
- The importance of celebrating the Arts and the role of the Arts in culture development with a school and community. Also, the Arts provide a vehicle for community presence and improved public relations.
- The importance of collaborative partnerships with Arts organisations and artists to support the delivery of the arts curriculum.
- Crucial for these partnerships if they are to exist and teaching and learning to take place, is the financial and practical support of government agencies, arts funding bodies, philanthropic support and arts organisations having a belief in and commitment to arts education.
- The immense value of excursions – trips to galleries, concerts, performances and the like
- The importance of role modeling and mentoring.
- The importance of vocational pathways in the creative Industries and education for students.
- The importance of technology to the Arts and Arts education delivery and development

Arts organisations both here in New Zealand and overseas, have an outstanding commitment to education on many different levels – for schools, teachers, and in the community. On-line resources and programmes are available that support productions, exhibitions and performances; these see students gaining access to professional and world class arts experiences and their experiences being enhanced by these educational resources that have strong curriculum links and have a sound pedagogical focus.

Through and with the Arts, the world is made richer.

*“Arts education aids students in skills needed in the workplace: flexibility, the ability to solve problems and communicate, the ability to learn new skills, to be creative and innovative, and to strive for excellence.”*

– Joseph M. Calahan, Director of Corporate Communications, Xerox Corporation

## **BACKGROUND AND RATIONALE**

This sabbatical was most timely.

Subsequent to the earthquakes, Hillmorton became a composite Year 7 - 13 school. As part of the preparation for this, in 2013, a team of staff visited a number of Melbourne schools as part of curriculum development. In particular, we visited schools that had strong sports programmes, were middle Schools, had strong Arts provision and had innovative teaching programmes. This current work continues from this.

Hillmorton also was successful in being accepted into Sports New Zealand's Sport in Education Project.

At the heart of the Sport in Education project is a desire for improved academic outcomes, improved positive and reduced negative social outcomes and more young people enjoying and involved in playing sport. (See Appendix 3)

One of only eight schools in New Zealand, the following comes from “HHS STORIES, March 2015” -

“The change to a Year 7 – 13 school was seen as an opportunity to expand the school's focus

on providing clear pathways for students, developing modern learning environments, and using specific pedagogies to support purposeful and engaging learning for all students.

A number of teachers at Hillmorton have been exploring Understanding by Design a form of curriculum planning that works backwards from outcomes to how these might be achieved.”

“This model has a focus on integrated learning, so the teachers investigated what this might look like in Years 7 – 10 and how they might better engage students and develop and strengthen student inquiry pedagogies. Staff recognised that sports contexts could be readily adapted for all these purposes. Working as a tight team: creating greater coherence for both teachers and students.”

“In 2013 core subjects for one Year 9 class (PE, English, and Mathematics) were taught by a “tight team” of SiE teachers. They worked together to build their awareness of how their subjects could fit together and create greater coherence in the students’ learning experiences. The teachers planned and coordinated the overall programme of work, drawing on sports contexts and metaphors to engage students and motivate them to become more self – directed in their learning. This model morphed in 2014 into a Year 10 Sport in Education class. Social Science and Science teachers joined the team.”

In 2015, the Sport in Education project has expanded to one Year 9 class and two Year 10 classes. Teachers continue to collaborate – meeting together, planning together, feeding into each others practice, making connections and enjoying seeking to bring about improved outcomes for students.

After a year of being a composite school, we have started to look at the development of Middle School and Senior School, with the Sport in Education project being a feature of the Middle School programmes.

We continue our strategic planning, looking at best practice, looking also at the tenets of - Connect, Collaborate, Communicate and Create.

In the next few years, significant building redevelopment is to occur and we desire that related decisions are curriculum driven and future proofed. Where do the Arts fit in this redevelopment?

In the same way that there is a strong culture at Hillmorton around sport, students are engaged and achieving in the Arts – Ngā Toi. A number of priority learners are enjoying success. A possible next step on from the Sport in Education project is an Arts in Education project where we develop Arts in Education classes at Years 9 and 10.

Another possibility is that we simply seek ways within our current Arts provision at all levels, to focus and develop those strands of the Sport in Education project - Curriculum, Student Leadership, School Values and Culture, Connections, Community links and Professional Learning development for staff.

Already, students have enjoyed the opportunities afforded by collaborative partnerships that the School has with Arts organisations and there are possibilities to develop these further with improved outcomes a given. This is in line with the community strand of the SIE project. (Refer Appendix 1)

Ngā Toi allow us to connect, to collaborate, communicate and create. These tenets are at their very heart.

## METHODOLOGY

My sabbatical involved the following –

- A number of visits to schools – Specialist Performing Arts schools; schools with specialism strands – Arts/Sports and Mathematics and Science; schools with collaborative partnerships with arts organisations; schools that are undertaking innovative approaches to curriculum delivery. Both primary and secondary schools were visited. In the main these were ‘public’ schools. A number of other schools were approached for possible visits but they did not reply to requests – often several requests. This was disappointing, but schools are busy places.
- Visits to rehearsals involving young people of a variety of ages – Abbotsleigh Girls’ School - Sydney, Opera House; Canadian Opera After School Programme - Dundas and Ossington Ave Programme, Toronto, Canada; Meadows Primary School – Pizzicato Effect, programme run by Melbourne Symphony Orchestra, Melbourne.
- Attendance at concert – “ The Orchestra Moves” – “Link Up”, Schools’ Concert, Carnegie Hall, New York.
- Visits to and meetings with Arts organisations that deliver Arts education programmes and support Arts curriculum delivery in schools.
- ‘Virtual visiting” a number of school with strong Arts programmes/ Specialist Arts Schools through their websites and You Tube.
- Visits – both physical and virtual – with a particular focus on associated education programmes, to Art Galleries – Melbourne, Sydney, Venice, Rome, Florence.
- Professional reading – including material associated with Sport in Education Project. Some involvement in aspects of Sport in Education Project.
- Surveys of former Hillmorton students involved in the Arts.
- Previous Arts education involvement and involvement in aspects of the Sport in Education Project, have also informed this sabbatical and work pre and post the sabbatical.
- My own ‘Arts in Education’ Project. My sabbatical also involved my being a “learner”. I was able to immerse myself visiting places I had always heard and read about. I attended numerous high profile concerts, opera performances, enjoyed museum and gallery visits, undertook reading, had the opportunity for conversations with numerous artists, composers, musicians, and educators and undertook singing lessons and attended rehearsals. The opportunity in particular to attend such high profile arts events was truly memorable and of immense value to me as a senior leader, a teacher of the Arts, English and Social Sciences and a performer myself. There were many reflections on the learning process and pedagogy and much to bring back to my teaching and my own performing.

## FINDINGS

“The results of the *New Zealanders and the Arts 2014* survey show the highest-ever level of engagement with the arts over the past nine years. This is encouraging news for the arts in New Zealand. Most New Zealanders agree (85%) that New Zealand arts are of high quality and the

vast majority of us are supportive of the arts. Five new attitude statements were tested in 2014 and the response to these indicates that New Zealanders value the positive contribution the arts make to our personal wellbeing and to cultural inclusion.

It is also encouraging to know that young New Zealanders still love being involved in the arts. It gives them a sense of accomplishment, inspiration for the future and, equally importantly, it's fun!

Every 10-14-year-old New Zealander (100%) in our survey has participated in the arts in the last 12 months, and nine in 10 (88%) have attended at least one event.

Not surprisingly, using digital technology to create art – whether it's a film, a graphic or a poem – has continued to increase in popularity. Digital arts show the greatest potential for further growth.”

### **From the Forward – “New Zealanders and the Arts 2014”, Creative New Zealand, 16 June 2015**

Studying and being involved in the arts prepares a person for a lifetime of enjoyment and appreciation, and being open to new experiences and becoming a life-long learner. They are vital to our very well-being.

The basis of the Sport in Education Programme is that the research globally says that if students are involved in sport, there will be improvements in academic and social outcomes. The involvement in sport and the values of sport such as teamwork, rules, respect and leadership learnt and practised in sport will become incorporated into the wider school environment.

The Sport in Education project is designed to engage young people in learning. It uses the power of sport inside the classroom and seeks to develop and reveal student leadership. It has at its heart a desire to connect teachers, students and communities through sport.

“ Sport is a means to an end, a vehicle to engage kids to achieve better outcomes. It is not a health strategy but an education strategy ”

- Baroness Sue Campbell, Chair Youth Sport Trust and Sport UK – from Presentation, Sport in Education project, Sports New Zealand

Replace the word Sport with ‘ Arts’ and the same rings true.

Feedback from students and staff at Hillmorton High School involved in the Sport in Education Project already relate improved student teacher relationships and improved achievement (NZCER, school data, 2014). There has been much work done on leadership development through such things as Year 10 SiE classes providing leadership for local primary schools sports days, swimming coaching and other activities which is in fulfillment of our school goal of developing leadership and independence.

### **ARTS, ENGAGEMENT and ACHIEVEMENT**

“Education in the Arts is more important than ever. In the global economy, creativity is essential. Today’s workers need more than just skills and knowledge to be productive and innovative participants in the workforce... To succeed today and in the future, America’s children will need to be inventive, resourceful, and imaginative. The best way to foster that creativity is through Arts education.”

*Arne Duncan, USA Secretary of Education, Foreword to Reinvesting in Arts Education - Winning America's Future through Creative Schools, President's committee on the Arts and the Humanities, May 2011*

“The benefits of introducing the arts and cultural practices into learning environments showcase a balanced intellectual, emotional and psychological development of individuals and societies. Such education not only strengthens cognitive development and the acquisition of life skills – innovative and creative thinking, critical reflection, communicational and inter-personal skills, etc – but also enhances social adaptability and cultural awareness for individuals, enabling them to build personal and collective identities as well as tolerance and acceptance, appreciation of others. The positive impact it gives on the development of societies ranges from cultivating social cohesion and cultural diversity to preventing standardization and promoting sustainable development.”

<http://www.unesco.org/new/en/culture/themes/creativity/arts-education/>

“Learning music can help students’ self-confidence, self-discipline and team work. Music helps students progress in other important learning areas such as Maths and English. Indeed, countries with a strong focus on music education tend to have higher scores in literacy and numeracy. Engaging music programs have been shown to help with attendance and can be particularly beneficial for students who are not achieving well in school.

All of this evidence for music’s extrinsic benefits make a strong case for music education, but should not overshadow the sheer joy people experience making music, nor the value of the artform itself.”

<https://musicaustralia.org.au/>

“Findings revealed that students who participate in community-based arts programs were more likely to participate in school leadership, have better attendance, better academic achievement, and were more likely to attend art events.

- Young people learn through art projects about revising their art work, translating and transforming what they experience into art, and receiving feedback and reflecting on their work.
- The values youth obtain from working in the arts that carry over into general learning include critical thinking skills and risk-taking.”

*Living the arts through language-learning: A report on community-based youth organizations*  
Heath, S. B., Soep, E., & Roach A. (1998). *Living the arts through language-learning: A report on community-based youth organizations. American for the Arts Monographs, 2.*

A visit to any arts class room in any of the schools that I visited, saw students at the heart of the learning process and teachers working as guides on the side – the experts sharing of their own passion, skills and experience. Always the creative process was at the centre and the student and their creativity was being carefully nurtured and developed. Discipline and a desire to be the best that one could possibly be, was always there. High expectations were voiced and sound pedagogical practices were evident with such features as differentiation, specific learning objectives, a commitment to continuous improvement and reflection on the learning process. Much of the learning was personalised.

The students to whom I talked knew exactly what they were doing and why; passion and enjoyment were evident.

Students dancing, playing, performing lines, reading poetry aloud at ANZAC commemorations, visiting galleries, rehearsing in the Sydney Opera House Recital Hall - all were observed to be confident, connected and developing skills that will see them well-equipped to operate in an ever changing society.

In Carnegie Hall, sitting next to that young girl from a school in Harlem, I witnessed her and her friend singing, laughing, playing, watching, interacting with all that was taking place on stage. Bussed in from all around the city, the students participated in ‘ The Orchestra Moves’. The concert was an interactive performance with a professional orchestra, in which the students discovered how the orchestra moves. This was but one of the music programmes run by the Weill Music Institute. Carefully chosen, accessible and enjoyable repertoire, hands-on activities, were all supported by programme guides, video, audio scores, interactive games that are all available online for all participating schools and in fact, available to be accessed globally. That this was a memorable once in a life time experience for this young girl was obvious - no less so for this observer from New Zealand who also had the privilege to attend.

## **COLLABORATIVE PARTNERSHIPS**

One of the strands of the Sport in Education Project is Community links. Arts education is best when delivered in conjunction with the wider arts community. We are well-served.

In the schools visited, excursions overseas and to galleries, concerts, exhibitions, performances were part and parcel of their arts programmes. Incursions, visiting artists programmes, artist in residence programmes were seen and having great impact for student outcomes. Such “excursions” and “incursions” are vital if schools are to provide a rich arts education.

Former Hillmorton arts students surveyed spoke of such opportunities that had been afforded them, as being both memorable and influential in their choosing of their career pathway. Hillmorton has a significant number of former students pursuing careers or further training in the Arts. A number of these former students enjoy high profile careers in such creative industries as musicians, in television and radio.

Collaborative partnerships with Arts organisations are win-win for all. Students gain the opportunity to attend live and professional theatre or dance or drama performances or visit galleries. Associated with these attendances are other educational opportunities such as workshops, meet the artists, and access to extremely well-written educational material.

In 2014 and in 2015 to date, Hillmorton High School students have enjoyed a variety of Arts opportunities (Refer – Appendix 1). In recent years, students have also benefitted from talking with artists – such as Pasifika boys having the opportunity to listen to and talk with New Zealand Samoan opera singer Jonathan Lemalu. They have attended role model assemblies, or worked with musicians as part of New Zealand Music Commission’s “Music Mentors” programme which has seen students in recent years work with the likes of Hera, Jason Kerrison, Mark Vanilau and Jon Toogood. The support of these individuals and such organisations is vital if we are to provide enriching and engaging arts experiences that can be life changing. Such opportunities need to be pursued further and taken up when offered.

The barriers to accessing Arts enrichment opportunities need to be removed and attendance become the norm. The biggest barrier is often the costs associated with excursions such as transportation and ticket costs. For many students and their families, attending such is not part of their normal practice and could be seen as a “luxury” but there are ways by which these barriers can be overcome.

Given the wealth of Arts education opportunities and the educational resources that are available in support of curriculum provision - both on-line and real - one could wonder why are these not always taken up by schools as frequently as they might ? Is it that the arts are still seen as not as important as some other subjects? Do we have an over crowded curriculum ? Are schools and teachers fully aware of all that is available to support them in the the delivery of a rich arts programme? Are teachers aware of the possibilities and benefits that exposure to such can have for students?

All the galleries I visited during my sabbatical had strong education programmes and material that supported Arts education in the classroom. Two such examples of galleries were Heide and the NGV in Melbourne. A visit to Heide in Melbourne can be supported by the following online resources - <https://www.heide.com.au/education/programs-for-educators>. A visit to the NGV is enhanced by exploring - <http://www.ngv.vic.gov.au/explore/education/>.

The Christchurch Art Gallery despite having no physical building currently, has continued to deliver excellent arts education. This is the same with virtually any gallery in the world and technology, the internet and such online educational resources have enabled access to arts resources, connections and collaboration.

The Royal New Zealand Ballet is another example of an arts organisation that produces some outstanding educational material that can be used in the classroom by teachers which supports workshops and seasons. This material has strong curriculum links and allows for the integration of Arts and other essential learning areas.

New Zealand Opera also produces excellent on line, downloadable educational resources in support of their Opera seasons and recently, for the first time, they collaborated with Core Education, Virtual Learning Network and The Ministry of Education to provide a virtual field trip to the opera associated with their Christchurch season of Madame Butterfly. Statistics gained from New Zealand Opera and LEARNZ indicated that with this virtual fieldtrip there were almost 1000 visits to the website and 106 classes and 2,500 students registered from every decile, in every region. This was an excellent opportunity, allowing access to this arts experience for many who would not otherwise have had access.

Previously the Christchurch Symphony Orchestra has also collaborated with LEARNZ to provide on-line virtual field trips. These are but a few examples. These are free on-line experiences, with all possible barriers being removed and, it is to be hoped that there will be more Arts virtual experiences offered in the future.

A group of Hillmorton students in 2014 enjoyed the opportunity to experience a Design and Creative workshop offered by New Zealand Opera which was part of their buildup to the Christchurch season of “La Boheme”. Working with industry experts, this was memorable and will continue to have lasting impact on the students who were fortunate to experience this opportunity. As with the virtual fieldtrip, there was an emphasis on vocational pathways - in particular in the creative industries. This was collaborative learning with a variety of learning areas being covered in the workshop. It may be possible to host such a workshop again and perhaps use this as a forum to further develop some of those secondary, primary, intermediate links. For staff to attend and work alongside industry experts is also invariably valuable professional development.

In 2015, New Zealand Opera visited again – this time with an hour long show – “A Close Shave” based on ‘The Barber of Seville.’ With the Sport in Education Programme there is a focus on developing connections with primary schools. Following this model, we invited a number of our contributing schools to attend this performance, shared with them the support material and, this is something that we will continue to do as we work to host other arts performances.

The Sport in Education project has another strand – that of curriculum development. Teachers have been working together and seeking ways by which they might integrate sports into other curriculum areas. Initially this was Health and Physical Education, English and Mathematics. This has grown to incorporate Science and Social Sciences.

The material produced by all these Arts organisations demonstrates clearly how the Arts can easily be integrated with other of the essential learning areas with clear curriculum links and activities being provided in a wide array of subjects. This integrated approach – more holistic and engaging?

In the strategic planning for Sport in Education, one of the goals set in 2015 reads as follows –

“developing a better partnership with CPIT and have clear pathways for students and experiencing this earlier in school so students are more aware of sport/fitness industry based vocational pathway course”

- Strategic plan, Hillmorton High School, 2015

A feature of the schools visited and in existence in schools in Victoria is Work Experience –

“Work Experience is part of the schools’ educational program where students experience the world of work, often for the first time. It is the short-term placement of secondary school students with employers, to provide insights into the industry, and the workplace in which they are located. Students are placed with employers primarily to observe and learn – not to undertake activities that require extensive training or expertise. It is undertaken at the employer’s premises and has enormous benefits for students.”

<http://www.education.vic.gov.au/school/teachers/teachingresources/careers/work/pages/workexperience.aspx?Redirect=1>

All schools visited in both Victoria and New South Wales also spoke of the importance of visits by industry specialists and industry days.

In surveying former arts students, there certainly seems that there is still a need for more information about possible pathways in the Creative Industries to be made available and maybe there should be more work experience opportunities?

“I think it would be really special if all teachers could consider the Arts as a viable career option and celebrate student achievement in these areas on an equal level with the likes of Maths, Chemistry etc.”

This was from a former student who was also told - “acting isn’t a real job and I would never get any work!” (Student survey feedback)

Possibly, there is need for teacher education regarding the importance of the Arts and the vocational pathways that exist within the Creative Industries.

Careers Development education that includes visits for students to Arts providers are crucial. A number of these occur already.

A number of schools have an artist in residence programme – whether it be a visual artist, musician, writer or composer. This has significant benefits for students with their exposure to practising professionals. The teaching artist was a feature in many schools in Australia teaching, sharing their particular specialist skills and role modelling.

Schools can apply to Creative New Zealand for an artist in residence programme, as long as the artist is not replacing what a teacher would do but their employment enhances and deepens arts experiences as part of the national curriculum. This could be something that we explore in conjunction with some of the primary Schools in our local cluster.

The Sport in Education model seeks to develop effective links between primary and secondary schools resulting in improved delivery. The Arts allow for such.

## **CULTURE DEVELOPMENT and CELEBRATION of THE ARTS**

One of the strands of the Sport in Education Project is Values and School Culture. At Hillmorton, as part of the involvement in the project we have developed postcards and large billboards that celebrate our school values. Initially, these used sporting images that exemplified Mana, Whanaungatanga, Ako and Whakaiti. The images were expanded to include students and staff and included images that were not just sport related. The postcards are very

popular with staff sending them home to students and families for a variety of reasons. This has met with favourable responses.

The Billboards make a strong statement around the school and many a younger student has been heard talking about them and asking how they get to be on one. The overt messaging of the school mission, goals and values around the School has been a real positive outcome of our involvement in the Sport in Education Project and has resulted in further steps being taken such as a focus each term on one of the school values.

Those values that exist in sport such as teamwork, discipline, practising, seeking to be the best, high expectations and the like, exist also in the Arts.

Throughout the schools and arts organisations in Australia visited both this time and when we were there previously, there was an obvious celebration of achievements and overt positive messaging that existed. Whereas we may display such for Open Nights and the like, or for limited times in classrooms, there were show posters from years past, photograph collages of trips, of past performances, of high achievers, of arts works and the like. In stairwells, outside classrooms, in the local shopping mall, on their websites, in communal spaces, arts learning, models, achievements and high expectations were before you at all times to inspire and encourage. Halls of fame were the norm, along with inspirational quotes and motivational messages. In a drama area for example, there were posters of Hugh Jackman, Nicole Kidman and other famous Australian actors giving inspirational messages. We have alumni and famous New Zealanders whose story we could be making more of as we seek to inspire and bring about improved outcomes for students. This has started to happen with the Sport in Education Project and the Arts need to follow suit.

Whilst we have made some inroads here, we are getting better at telling the good news stories and celebrating the Arts, but there is still work to be done, and whilst expensive and time consuming to produce – this is important work that makes a difference. The good news stories and achievements in the Arts and indeed all areas, need to continue to be celebrated, sung from the mountaintops.

In having the opportunity to attend a performance in an ancient arena and visit a number of performing arts venues and schools throughout my sabbatical, one again was reminded of the importance of such spaces for performances but also as places where people, a community can come together for variety of reasons – both formal and informal. These spaces are critical to culture development and community. One of the aspects of the Community links strand of the SiE project involves schools engaging with sporting organisations, improving facility utilisation and looking at possible partnerships and community use of facilities. This is surely to be encouraged and can also take place in the arts arena.

As well as the performing arts venues and purpose built classrooms, on more than one occasion, I have visited schools where a sunken area with tiered areas for seating, an atrium, or an area with raised steps can be both a gathering area, a place to eat lunch, to relax or study, an assembly space and also become a performance area. Such flexible, open spaces may be a consideration as we look to future building redevelopment though there are obvious constraints here in Christchurch!

## **BEYOND 3PM!**

In the strand of the Sport in Education Project - Culture Development and Values, an area of reflection for me through my sabbatical was the fact that much sport takes place after 2.30 or 3pm. Schools have traditionally used the terms “Curricular” and then “extra curricular” or “Co – Curricular. The same is true for many Arts activities that are crammed into those ‘other’

moments and are taken by staff on top of their teaching load and voluntarily. The provision of such is dependent on much goodwill and parental, whanau and community support.

Significant numbers of students at both Hillmorton and most schools in New Zealand are heavily involved in sporting and cultural activities associated with their school and community – before school, breaks, after school, weekends and holidays.

The provision of such arts and sports activities is a vital component of the culture of a school - the way we do things around here, what's important to us here.

These activities are contexts where much education takes place. They are a forum for the development of the Key Competencies and an opportunity for the goals, values and principles of the New Zealand Curriculum to be exercised and developed. Many of those skills we know are required to be successful citizens both in the past, now and in the future, are nurtured in these beyond the classroom contexts. These are the activities that remain at the forefront of people's memories of their schooling.

Former students surveyed spoke passionately about Stage Challenge as an example of an Arts activity – deemed a “co-curricular” activity - in terms of the skills and opportunities this afforded them. It was significant that they had the opportunity in Year 13 to lead this endeavour. – thereby gaining confidence and experience that has stood them in good stead in their chosen fields.

In the schools visited in Australia, many students were not only travelling significant distances via public transport but were getting to school early in the morning for rehearsals, practices and the school day certainly did not end at 3pm with many remaining for long periods after school. In all the schools, many of the ensembles and arts activities just continued until late afternoon.

The challenges of course remain: staff involvement in these significant activities as well as their teaching commitments, the costs that are often associated with such activities, student commitments to out of school jobs and other family and community activities.

When we are interviewing potential staff, do we consistently ask what their contribution will be to such activities?

As we continue to develop a Middle School, what expectations are we placing on our Middle school students that they will be involved in a sporting, cultural, or service activity and that the bell at 3 pm does not signal the end of the school day for all?

How do we ensure that all students take advantage of all the opportunities that are available at school?

A visit that was a highlight of my sabbatical was to Meadows Primary School in Melbourne. After the bell signaled the end of the school day, a number of students were to be found engaged in the Pizzicato Effect – a programme run by The Melbourne Symphony Orchestra. The room was full of teaching artists, liaison personnel and students from a number of different ethnic groups, enjoying music making together. Former students now at a local high school were coming back and being important role models in this string ensemble. Other students were also enjoying individual lessons from the experts.

As stated in MSO material – “The Pizzicato Effect is a partnership between the Melbourne Symphony Orchestra and Meadows Primary School which creates new learning pathways for children in Broadmeadows through the introduction of instrumental music teaching. Established in 2009, it was created in response to a community regeneration project.”

Better behaviour, more team work, improved confidence, a love of music and the concept of “musical democracy” are just some of the positive outcomes of this programme which runs, in the main, after school.

Is it time that we stopped using the terms – “co curricular” and “extra curricular” and that these sporting and cultural activities are just part of what happens around here and fully a part of the ‘education’ on offer?

## **“ROLE MODELLING is EVERYTHING – Looking Through the Keyhole”**

Leadership is one of the strands of the Sport in Education Programme. This aligns well with one of Hillmorton’s school goals – “Developing Leadership and Independence.’ Leadership is encouraged and celebrated with our Colours, Whaia te iti Kahurangi Awards and Koru Awards. There is an emphasis on servant leadership.

With the Sport in Education project, there has been a heightened focus on how through this they might work to fulfill this school goal. Increased opportunities for leadership have been sought – with such things as Year 10 students helping with Primary schools’ Athletics days, Senior Physical Education students regularly working with Year 7 and 8 students, and senior students assisting with swimming coaching for Years 7 and 8. These are additional opportunities to those that have previously existed - leadership roles such as peer support and house leaders.

One of the major pluses of the Arts and Arts activities, possibly something that the Arts has over sport, is that they can be non – age specific. Older students are able to play, sing, perform alongside younger students. Experienced performers can act as role models, younger performers can learn from those more experienced and skilled. The creative process is collaborative, taking no heed of age. An artistic journey is one that is continuous and lifelong.

Stage Challenge allows for leadership opportunities – seniors, those with more experience and skills, teaching those who have maybe do not have the same skills base.

The addition of Years 7 and 8 at Hillmorton has given us the opportunity for further leadership development. The introduction of J Rock allowed for Year 12 students to take responsibility leading this; Primary Schools’ Cultural Festival involvement has seen senior students from Years 10 and above assisting and teaching, taking up the leadership mantle – thus fulfilling our school goal – “Developing Leadership and Independence”. Many of the skills - choreography for example, learnt in class, are being applied with others – often non dancers – in preparing for these performances - students teaching students. These skills are being taken, used and developed as some students also work in the community tutoring as part of local after - school programmes.

Visits to performances or workshops with visiting artists can be for specific ages, or for students with particular interests or talents and can transcend those often arbitrary age groupings that exist in education. Outings to see the Ballet for example, have been times for students of all ages to join together and enjoy the experience. Such tukana-teina models are to be encouraged for all the benefits that they bring.

Throughout the period of rehearsals for Polyfest, younger brothers and sisters are often to be found watching their older siblings. Much role modelling and learning is occurring.

I heard of the story of a young man rushing to watch rehearsals of the ‘big kids’ through the keyhole. This was instrumental in his subsequently becoming a dancer and choreographer and having an international career.

The role modelling that is taking place and the development of 21<sup>st</sup> century skills such as working as a team, creativity and the physicalisation of concepts – often with a really powerful social message, is crucial learning. Often, this takes place with little guidance from staff – self driven students successfully in charge of their own learning.

Albert Schweitzer wrote – “ Role Modelling is everything.”

## PROFESSIONAL DEVELOPMENT

With the Sport in Education project, there is a real emphasis on professional development support for staff and connections and collaboration occurring in order that there is improved delivery.

Many arts staff are working in isolation so the opportunity to connect online or with others is of real benefit.

A key feature of the Weill Music Institute and its work is the professional development of teachers and the support given to teachers of a very practical nature. Online materials of the highest order are available as previously mentioned and face to face professional development opportunities available. This is just one example.

This high level support was also seen in the Australian context in the schools visited and with the work undertaken by such organisations as The Arts Unit, New South Wales. The Arts Unit provided targeted professional learning to build capacity, allowing them to develop both artistic and teaching skills in order that teachers are equipped to deliver arts education to the highest possible standard. This commitment to the delivery of Arts education not just for students but for teachers also, was at the heart of the work of The Arts Unit in NSW.

Arts teachers in New Zealand are well-served by various subject associations and arts organisation is vital.

Chloe Stapleton, our dance teacher at Hillmorton was interviewed in an Education Gazette article this year -

“ Good professional development keeps me excited about dance and teaching,” says Chloe Stapleton.”

“Chloe is the Canterbury representative on the Dance Subject association and helps arrange PD sessions for colleagues in the area.” This collaborative practice and professional dialogue is vital for arts staff who are often operating in isolation being sole teachers of their subject.

Passionate about dance, Chloe knows the benefits of dance in terms of student outcomes -

“ it fosters skills like literacy and creativity, project management and problem solving. These are highly transferable skills that students can apply in other subjects and in life in general” - *Education Gazette article, 2015, Nurturing Physical Expression' Teaching Dance in New Zealand Schools, Melissa Wastney*

It is vital that arts professional development for teachers is a priority.

## IMPLICATIONS/ POSSIBLE NEXT STEPS

SPORT New Zealand's Sport in Education Project and the principals of schools involved identified seven Critical Success Factors – the Most Significant Enablers ( Appendix 2 )

If we are to implement a similar Arts in Education project, we will not have the support of Sports New Zealand, but would have the opportunity to work, or continue to develop our relationships with a number of New Zealand Arts organisations.

We could look at the possible implementation of a trial – Arts in Education class at Year 9, 2017. The gains experienced with the Sports In Education classes would be there with such a class. The Critical Success Factors (Appendix 2) would need to be considered.

We have excellent teachers and students are achieving some really good results and producing some outstanding performances and art works. In the last weeks of Term 3, 2015 there were performances by students in Music assessment evenings, Year 7 and 8 students danced and sang, commanding the stage at the Primary Schools' Cultural Festival, a Dance Showcase – with large numbers of performers of all ages performing a wide variety of dance styles with aplomb; again, the senior Drama students delighted audiences with their performances of “ A Midsummers' Night Dream” and “Off the Wall’ – an exhibition of Art works was held with some fine examples of student art.

All of these events are testament to the fact that the Arts are alive and well at Hillmorton. These successes need to continue and to be celebrated. We need to continue to explore ways by which these and other ‘arts products/performances’ can be shared with wider audiences, thereby ensuring authentic opportunities.

Whilst away and in Term 3, much thought has been given to other possible next steps for Arts Education at Hillmorton. The following are some possibilities. They are my ideas only and need to be thrown into the mix of discussion with staff, students, Board and community alike for consideration.

- During my sabbatical, I had the opportunity to meet with The Education Manager and another staff member at the Court Theatre. The Court Theatre is in Addington – relatively accessible for our students. There are considerable possibilities to develop this relationship at a number of levels and maybe look at a collaborative partnership where they are possibly able to work with us to enable the provision of some the Performing Arts Technology Standards for NCEA. This will take some time for staff to work through. Next steps here are for staff to attend some of the best practice workshops that are occurring in Term 4 and for further discussions to take place with the Court Theatre and also possibly work with Gateway staff.
- Continue to develop and maintain our relationships with New Zealand Opera, Royal New Zealand Ballet and other national/local Arts providers. Where possible and appropriate, ensure that our students have access to these arts forms. If we ‘host’ performances, we will continue to invite cluster schools to join with us – thereby continuing to forge those community connections.
- As with the Sport in Education project where secondary specialists offer professional development for primary schools, is there the possibility for us to explore how this might occur if there was interest?
- The CSO has an education programme that we have yet to make the most of and again, a meeting with the Community Engagement Manager points to potential future collaboration if we wish to take up this opportunity. Funding such is always going to be a challenge and making time in what is an already crowded curriculum and timetable – if staff believe such experiences are important.
- Further development of other collaborative partnerships with arts organisations to support the delivery of quality arts opportunities – incursions and excursions
- Explore further ways we can collaborate with local schools for arts opportunities
- It may be that, to implement an Arts in Education Project or further enhance Arts opportunities as a school, we need to apply for/access funding to enable time for arts staff to meet, plan and collaborate with other teaching staff.
- Continue to utilise Arts Coordinator funding to enable access, subsidising opportunities for students. All schools visited spoke of the importance of students paying for aspects of excursions and incursions - in so doing, a value is placed on the arts opportunity.
- Ensure that all instruments are being taken up and the opportunity to learn, taken up by students at the earliest possible age.
- Seek to ensure all arts opportunities are made available to students such as ambassadors programmes.

- Aside from such 'free' opportunities, there are obstacles to schools taking up such as cost, over full curriculum, timing of information coming into schools about arts experiences, other school demands, NCEA assessment schedules. Continue to work to remove any barriers to accessing arts opportunities.
- Continue to ensure that Arts experiences are inclusive – inviting and involving students from Van Asch who are at Hillmorton and Upland students.
- As we undertake building development, consideration is given to purpose built facilities with some non-negotiable requirements. For example, Dance to have sprung floors and Tarkett flooring and space/ height; Music – instrument storage and performance space; recording studio; Drama – flexible space.
- Consider for building development – Multi purpose mid size public space/ assembly/performance venue with community use. A recent Dance Showcase held in our school hall, where the audience's enjoyment and experience was compromised is evidence for the need for some improvements in facilities. It could be that this was a facility built in conjunction with other partners and available for public use also.
- Explore possible implementation of short term 'Artist in Residence' in one or several of the art forms. This would require a funding application for such in conjunction with Creative New Zealand and possibly as a cluster collaborative project. It could be that this was to fund a writer in residence building on the Writers' workshops that have been operating with Kerrin Sharpe in 2015.
- Further development of leadership opportunities for our students at all levels with such projects as HNN. HNN – or Hillmorton Network News is a collaborative partnership with South Learning Centre and as a tool for engagement. Possible development of Media Studies students undertaking Magazine production and other publicity work.
- Explore possible timetable changes – 'specialist day' / 'I think' day each week or how to give time to 'specialism/ passion/ interests with possible blocked timetables
- Stop the talk about 'core subjects' and "option subjects"
- Explore ways by which the Arts and various other Essential Learning Areas might work together
- Professional development for staff regarding the creative industries – including a visit – HOD Art/ Art Staff and HoD Hard Technology to CPIT.
- Do we over assess? Consideration given to this.
- Some thinking and change of thinking regarding terms – 'curricular' and co-curricular/ extra-curricular; "Option" and "Core" Subjects
- Continue to look to ways to reduce the barriers to accessibility to the arts – namely, costs associated with incursions and excursions.
- Music Therapy as a given for Upland Students (Multi Disability unit at Hillmorton High School). To date, this has been dependent on successful funding applications.
- Increased use of technology to record creative process to fulfill demands of NCEA
- Professional development, team involved in Arts education – collaborative planning time
- Implementation of multi-level study at Years 7 – 10
- Badges, awards for Arts students
- Leadership roles in the Art – establishment of Arts Student committee
- Implementation of some further prizes at Prize givings – both at Middle school and senior for the Arts and in particular for contribution and Leadership in the Arts.

Much of this research and the possible next steps are specific to the Hillmorton context but, there are possibilities here for consideration for any school.

Again, I would like to express my gratitude to all that made this time and opportunity possible. It was a once in a lifetime experience and there are memories that will, though this sounds clichéd, last a lifetime.

Thank you.

I also wish to salute all those colleagues – musicians, drama teachers, art teachers, dance specialists - all those staff who give up hours of their time and expertise to produce musicals, productions, mount art exhibitions, who do makeup, make costumes, lighting, set design, who write arts resource materials, who apply for funding, who run after- school arts classes, the parents who transport students to music lessons and the like... the list goes on.

You make a difference. Your contribution is vital to the Arts.

The Arts are vital to our very existence.

Eleanor C Sim  
October 2015

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## APPENDIX 1

### Arts Enrichment Experiences –Hillmorton High School, 2014 – 2015, Term 3

The students at Hillmorton continue to have the opportunity to experience a wide range of Arts experiences. The aim would be to continue to provide such incursions and excursions and expand them to include schools within our cluster and further develop our relationship with arts providers.

#### 2014

- **Rhythm Interactive**

-all year 7 and 8

-some music students

- all staff as part of Professional development and beginning of the year induction

- New Zealand Playhouse - Performance of "Bot Farm"
- Design and Creative workshop - NZ Opera  
20 students, Years 7 and 8
- Ben Reid- visiting artist workshop- print maker
- Technical toolkit - Lighting Theatre workshop at Court Theatre. March 2014
- Hip hop Workshops with visiting tutor
- NZ Music Commission- Song writing workshops with Mark Vanilau and Jon Toogood
- Visit by dance students to hear Li Cuxin, Mao's Last Dancer, April, 2014
- Drama – Regular visits to performances at Court Theatre
- Workshops (2) with Court Theatre education Officer, with Sheilah Winn students on Shakespeare
- Theatre sports – Workshops in association with Court Theatre
- RNZB. Workshop May
- Java Dance company, Years 9- 13 dance students
- RNZB workshop based on Christmas Carol
- Visit to RNZB Performance, Issac Theatre Royal - ' A Christmas Carol'
- Crash Bash
- Year 10, street dance and contemporary workshops - 2 day workshops, 35 students, December, 2014
- Stage Challenge
- J Rock
- Polyfest cultural group
- Kapahaka
- Sheilah Winn - attendance at nationals and workshops, Wellington

Extension ballet class

Hip hop group

Summer school attendance - one student at Southern Ballet

Students involved in Primary Schools' Music Festival

Students involved in Primary Schools' Cultural Festival

Access to Itinerant Music Lessons

## 2015

To date:

NZ Opera schools tour, "Barber of Seville - A Close Shave" – Year 7 and 8, various music students and invited schools

Year 7 and 8 Hip hop group- auditioned. Tutor - Weekly classes

Stage Challenge – Year 13 students leading

J Rock – Year 12 students leading

NZ Music Commission – Song Writing with Mark Vanilau

Kapahaka cultural group

Students involved in Primary Schools' Cultural Festival

Students preparing for the Primary Schools' Music Festival - October

Polyfest cultural group – community and student tutors

HNN

Access to Itinerant Music Lessons

Students to RNZB performance of Mid Summer's Night Dream as part of Christchurch Arts Festival;

Attendance at ' Salute" by RNZB

Attendance - Dance students to Sydney Dance Company workshop at St Margarets College

Attendance – September – Pasifika Boys to "White Guitar" – performance – part of Arts Festival Christchurch

Music Mentor Visit – Beau Monga, 11 September, 2015

## **Appendix 2**

### **SPORTNZ Sport in Education Project**

#### **7 Critical Success Factors – the Most Significant Enablers**

**The following were factors were identified by Sports New Zealand and Principals of participating schools as crucial to the success of the Sport In Education project in their schools.**

##### **Principal & SMT leadership, support and advocacy**

- Utilises SiE to positively influence and reinforce school culture and values
- Is pro-active in driving enablers such as timetable structures, budget, planning & preparation opportunities, professional learning and network opportunities
- Advocates for SiE both inside the school and staff and outside with whanau, primary & secondary school principals, and key agencies eg. ERO, MoE and Regional offices, Teacher training institutions
- Provides support for SiE leader, including regular formal meetings
- Acknowledges & encourages and supports staff working in SiE
- preparation opportunities, professional learning and network opportunities
- Advocates for SiE both inside the school and staff and outside with whanau, primary & secondary school principals, and key agencies eg. ERO, MoE and Regional offices, Teacher training institutions
- Provides support for SiE leader, including regular formal meetings
- Acknowledges & encourages and supports staff working in SiE

##### **Quality, dedicated in-school SiE leader**

- Has respect and status (mana) amongst staff and students in the school
- Can influence key decision makers – Faculty Heads, Senior Management Team, timetablers
- Understands and utilises teacher inquiry and school data to demonstrate impact
- Ability to connect with primary school principals and the wider sporting community

##### **Time to plan & prepare**

- Time for dedicated leader
- Time for key staff – curriculum area leaders
- Time for cross-curricular planning
- Commitment to professional development time

##### **Motivated, valued, passionate teachers**

- High quality teachers who can work as a team and can communicate a shared vision
- Passionate about the SiE concept
- Understand and can apply a range of effective pedagogies
- Can work with cross-curricular approaches
- Utilises Teacher inquiry to evaluate practice and inform teaching
- Has ability to influence and support other teachers in joining the SiE approach

**Build buy-in from other staff as well as the school community – students, BOT, primary schools**

- Start small, celebrate wins
- Important to get “runs on the board”
- Make the success stories visible, inside and outside the school
- Use student voice to leverage the SiE concept
- Develop and a “tribe of followers” to influence others
- Invite people in – utilise cross-curricular opportunities
- Recognise & celebrate the work of key people
- SiE is promoted as an Education initiative

**SiE is a part of School Strategic and Annual Plans**

- SiE is explicit in school strategic and annual plans
- SiE is braided into other school programmes, strategies and interventions
- BOT receives reports on SiE initiatives and impacts
- 

**Expert support through project design and leadership**

- Effective project design provides leadership & support
- Individual school visits include a role as a “critical friend”
- Provide quality professional development and networking opportunities

# ARTS in EDUCATION PROJECT OBJECTIVES

More young  
people enjoy  
and are  
involved in  
The Arts

Improved  
positive and  
reduced  
negative  
social  
outcomes

Improved  
academic  
outcomes

Arts Organisations and Individual  
Artists local and national effectively  
engage with schools

Nga Toi are integrated  
with ELAs and links made  
and explored where  
relevant

**Ngā Toi - A vehicle to  
improve Academic and  
Social outcomes**

The School culture  
actively embraces The  
Arts as a tool for  
achieving wider  
educational outcomes

**Increased involvement  
and enjoyment of  
The Arts**

Effective Arts links exist  
between primary and secondary  
schools and others which results  
in improved delivery

## SPORT

More young people  
enjoy and are  
involved in sport

## ACADEMIC

Improved academic  
outcomes

## SOCIAL

Improved positive  
and reduced  
negative social  
outcomes

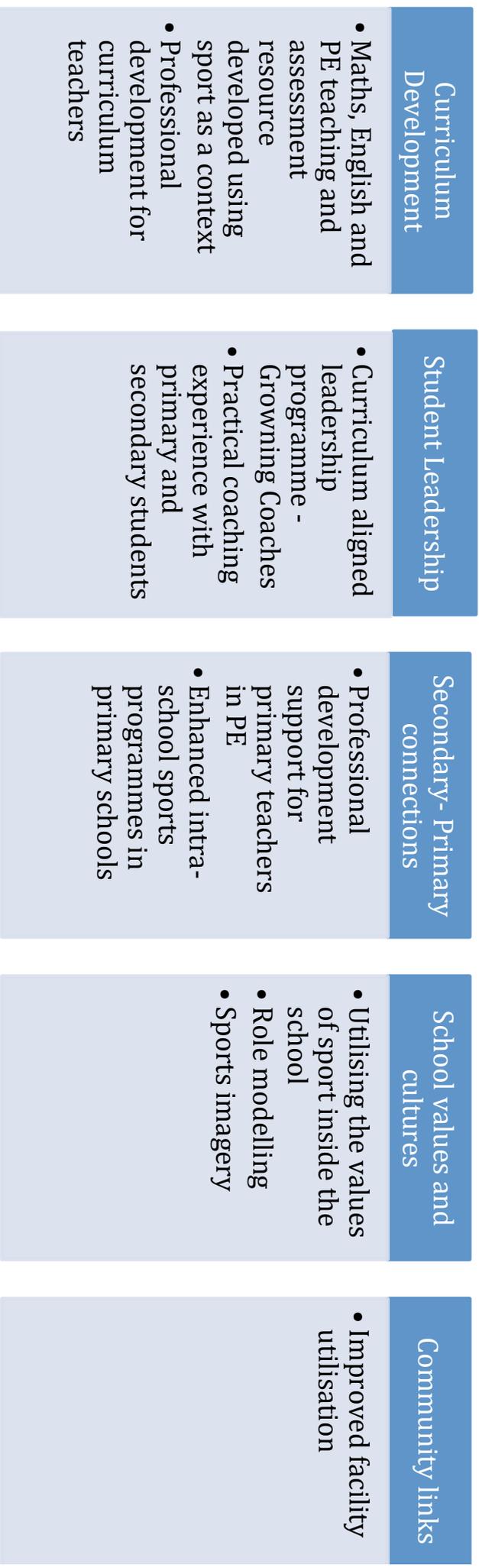
Sport integrated into other curriculum learning  
areas (PE, English, Maths)

Effective sport and PE links exist between  
primary and secondary schools (resulting in  
improved delivery)

**Schools use sport to advance  
academic, social, sporting and  
other student outcomes**

Sporting organisations (clubs, regional)  
effectively engage with schools

The school culture actively embraces sport as a  
tool for achieving wider educational outcomes



# Monitoring and Evaluation

# Advocacy and Promotion

**ARTS in EDUCATION – A Draft model  
for delivery**

**Adapted from the SPORT in  
EDUCATION MODEL  
APPENDIX 3**

