Creative Community Hub Artist in Residence (CCHAiR) Pilot Program

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Abstract

The Australia Council for the Arts, Australia's premier funding arts body, received $5.2 million in the May 2008 Federal Budget to be allocated over four years in order to support a new initiative where professional artists participate as artists in residence (AiR) in schools to improve young people's access to quality arts education programs. The Creative Community Hub Artist in Residence (CCHAiR) 2009 Pilot project undertaken in three state primary schools in Ipswich was one of these AiR's funded by Arts Queensland through the Australia Council for the Arts. This paper seeks to examine the impact of the CCHAiR project administered by the Primary Arts Network Ipswich (PANI), one of two Queensland organisations that were recipients of the Australia Council's initiative for bringing artists into schools.

A modified multiple perception analysis (Ecker & Baker, 1984) incorporating a grounded theory approach (Corbin & Strauss, 1990) was adopted so that both qualitative and quantitative data could be used to provide useful interpretations regarding the impact of the project for all participants. The data gathered throughout the CCHAiR Pilot Project provided important information to improve the experience of artist in residence in schools for future projects of this kind. This paper seeks to provide insights into the implementation of these types of complex projects in schools through presenting the perspectives of the Artists, Teachers and Principals who were interviewed as part of the research evaluation. These perspectives are categorised under common themes which were found across the three groups of interviews undertaken.

The findings revealed similarities between the perspectives of the Teachers and Principals, although there were some distinct differences related to the relationships the Teachers established with the Artists which gave greater insight into their working methods. The Artists revealed that they had learned a lot from working in the school context but at times felt constrained by the very factors that Teachers contend with on a daily basis. The significance of this research is its contribution to promoting the importance of creativity, providing opportunities for the professionalisation of Artists within the education sector and giving students from low socio-economic backgrounds equitable opportunities to find success through personal expression.

Introduction

Primary Arts Network Ipswich (PANI) was established in 2002 in the Moreton region of Ipswich, Queensland. It is a voluntary, teacher run, non-profit organisation that comes under the umbrella of Education Queensland (EQ). The network's main activities are the provision of professional development (PD) workshops, Teacher conferences, Artist in Residence (AiR) projects, and advice regarding arts education and advocacy for the place of the arts in education. The professional development workshops have included the five strands of the arts in the Queensland curriculum (Visual Art, Music, Drama, Media and Dance) and have been attended by nearly 2000 Teachers. PANI has established collaborative community partnerships with the Ipswich Art Gallery, Ipswich City Council (Primary Focus AiR program) and research partnerships with The University of Southern Queensland (USQ) Springfield and Griffith University (GU) Brisbane and Logan to undertake ongoing research and evaluative studies (Free, Nalder & Fullarton, 2009; Fullarton, Baguley

& Free, 2009; Primary Arts Network Ipswich, 2009). Over the last two years 376 students across the region have been directly engaged with Artists and their arts practice through the following projects: *Primary Focus - small worlds*; *Hip Hop - A Dancer in Residence*; and *The Numbellie Seat – A Lighthouse Project* (An Indigenous Perspectives Project). All projects produced artistic outputs that significantly contribute to the recognition and identity of young people as well as the cultural fabric of the Ipswich community.

PANI was one of two Queensland organisations, the other being the Queensland Theatre Company, that were recipients of the Australia Council for the Arts initiative for bringing artists into schools. In 2009, the first year of the program, there were 71 projects in schools across Australia. In 2010, the second year of the four year program there were 117 projects being implemented nationally. PANI was selected due to their strong partnerships and links in the Ipswich area, as recognised in the project brief: "The hub will build on existing strong networks and initiatives between Local Government and the arts and education sectors in Ipswich, in particular the existing Primary Arts Network Ipswich PANI." In 2007 PANI's contribution to the arts and education was recognised through winning the Queensland Minister's Showcase Award for Excellence in Leadership. This year PANI was also awarded the Metropolitan Region Showcase Award for Excellence in Leadership.

The city of Ipswich is located in South East Queensland, a region that encompasses rural, historical and contemporary residential and industrial spaces. Ipswich is currently undergoing significant changes due to unprecedented economic and population growth. The current population of 160 000, with children aged 0-14 representing 24% of the total, is predicted to double by 2026. The census data of 2006 revealed that 40.4% of the resident population were in the most disadvantaged quintile and 3% were in the least disadvantaged quintile (Queensland Regional Profiles, 2010). Ipswich was named as the World's Most Liveable Mid-Size city in 2007. Driven by a progressive local government Ipswich's character, image, identity and potential are being embraced to shape a city for the future.

Context

The three AiRs implemented by PANI in schools in the Ipswich region were undertaken across the early and middle years of schooling with professional artists in Visual Art, Performing Arts (Drama strand) and Filmmaking (Media strand). Residencies were aligned with the current units of work operating within the classroom. Teachers developed assessment tasks, with guidance from the Queensland Studies Authority (QSA), related to the strand of the arts implemented for each AiR.

The following aspects were embedded within the project: professional development for Teachers and Artists presented by PANI prior to implementation of the project; professional development workshops for Teachers presented by the Artists; engagement workshops for parents and school communities presented by the artists; engagement with school leaders to develop their knowledge of the arts and sustaining of the arts in their schools; evaluative research undertaken with university partners; and ongoing documentation through still and moving images including the production of a short documentary vignette.

The aims of the Creative Community Hub Artist in Residence (CCHAiR) Pilot Project 2009 were to: oversee the delivery of three Artist in Residence projects in three state schools in the Ipswich region with an exhibition outcome; evaluate the project to ascertain the value of the arts in engaging children in their learning and the impact of the residencies on the school and wider community; provide professional development for teachers involved in the residency with particular emphasis on unit plans linked to the Queensland Arts curriculum (QCAR); and the production of assessment items specific to the year levels from the AiR which will be uploaded to the Queensland Studies Authority (QSA) Assessment Bank.

A highlight of the CCHAiR project was the Showcase Event *Living the Arts in Ipswich* that was celebrated with artists, students, teachers and 350 family, school and community members at the Railway Workshop Museum Ipswich on the 17 November, 2009.

Theoretical Background

The CCHAiR project is a response to a number of evaluations and reviews which have occurred in Australia in the last decade such as the: *National Review of School Music Education: augmenting the diminished* (Pascoe, et al., 2005), *First We See: The National Review of Visual Education* (Davis, 2008), *Evaluation of the Australia Council for the Arts Young People and the Arts Policy & the Young and Emerging Artists' Initiative* (Baguley & Barrett, 2007) [unpublished report], *Educating for the Creative Workforce: Rethinking Arts Education* (Oakley, 2007), *Report of the Contemporary Visual Arts and Crafts Inquiry* (Myer, 2002), and *Australians and the Arts* (Costantoura, 2001).

Creativity is an important driver of the national artist in residence program and has been guided by a set of underlying principles including enhancing a student's capacity to discover, imagine and create by fostering a culture of creativity and innovation in schools. As Stewart and Walker (2005) contend students learn best when they are encouraged to generate their own questions, engage in relevant inquiry and have opportunities to reflect on their learning. Although teachers may engage with a number of strategies such as hands-on learning activities and collaborative work, these types of pedagogical strategies, though valuable, must be accompanied by "deliberate attempts to empower students to function as authentic inquirers and, accordingly, by a shift in attitude and practice on the part of the teacher" (Stewart & Walker, 2005, p. 16). Garvis and Pendergast (2010) reveal, with a particular focus on the Queensland context, that novice generalist teachers do not have adequate content knowledge to teach the arts. The artist in residence program seeks to engage individual practicing professional artists and arts organisations to develop and deliver arts learning experiences through in-schools residencies. Therefore, an important aspect of this program is providing teachers, both beginning and more experienced, in schools with exposure to the creative process utilised by artists so that students, teachers and artists can learn together and from one another.

Daniel Pink in *A Whole New Mind* (2005) proposed that society is moving from the 'knowledge economy' to the 'conceptual age' and noted that creativity is fundamental to operating in this society successfully. This concept was explored further by Davis (2008) in the National Review of Visual Education who argued that the current global shift of communication to the visual requires educators to prepare students with the skills to "create, process, critique and appreciate the spectrum of visual phenomena in the individual's external and internal environment" (p. 11). The review also proposed that "the curriculum stalwarts of literacy and numeracy are no longer sufficient to equip students with the basics they need to operate in the innovation oriented, digitally wired twenty-first century" (Davis, 2008, p. 10). The power of the arts to engage children in learning has been well documented (Bamford, 2006; Eisner, 2002; Wright, 2003), and are also tools in creating forms of personal expression. The arts can also be manipulated for marketing purposes and therefore students need to be cognisant of how this occurs through deconstructing, for example, advertisements, and learning how to critique their messages.

Creativity is also seen as being the new economic driver for international competitiveness (Davis, 2008; Robinson, 2001; Sawyer, 2006, Wind, 2006). As Davis (2008) notes, high-level creativity is "becoming an essential skill for students to cultivate in an increasingly competitive contemporary society", (p. 162). Recent international research also reveals a focus on the connection between the arts and their ability to foster creative and lateral thinking (European University Association, 2007; Oakley, 2007; Gallagher, Campbell, Esch, et al., 2008). However, Bamford (2006) notes that although the arts appear in the educational policy of almost every country on a global scale, there is a disjuncture between the 'lip service' given to arts education and its priority within schools. Winner (2007) supports this view and proposes that the arts have been trivialised in the education sector. Many educators have advocated for the value of arts-based pedagogies, multiple ways of knowing and multiple intelligences (Bamford, 2006; Eisner, 2002; Gardner, 1993; Wright, 2003). However, the National Review of Visual Education in Australia reveals that "current provisions for visual education appear not to match the direction of education, economic and social policy" (Davis, 2008, p. ix).

It is evident that creativity is a complex concept and is utilised in this paper predominately in relation to the education sector. Creativity in this context is the way in which the teacher encourages lateral and innovative thinking and actively implements pedagogical strategies to foster this. This includes being aware of and utilising critical practices to discuss, evaluate and critique artworks and visual culture. Educators are also becoming increasingly aware of the value of creativity as an important commodity being sought globally.

The significance of this research is its contribution to the Australia Council's national initiative of making quality art education available to all students by highlighting the benefits and challenges involved in an artist in residence in schools program. In addition, this research complements the importance of the arts in engaging children in their learning through its inclusion in the second phase of development of Australia's Curriculum.

Currently the Arts are in the second phase of the Australian Curriculum following on from the completion of a draft initial advice paper by five discipline experts in the arts and education. A national forum was conducted in May, 2010 which included over 150 experts and stakeholders across the arts and education community. The Shape Draft Paper will shortly be finalised and will be available for public consultation for a period of 10 weeks from September, 2010. Consultation feedback will then be analysed and incorporated where relevant and used to review the draft paper which will be published as the Shape of the Australian Curriculum: The Arts at the end of 2010. The Shape Paper will then be used as a guide to assist the writers and advisory panel to draft the Australian Arts curriculum for years K-12.

Methods and Techniques

This project utilised a modified multiple perception analysis (Ecker & Baker, 1984) incorporating a grounded theory approach (Corbin & Strauss, 1990) so that both qualitative and quantitative data could be used to provide useful interpretations regarding the impact of the project for all participants. All of the participants, including Teachers, Artists, Principals and students were required to respond to various questionnaires and surveys. Additionally, the Teachers, Artists and Principals agreed to participate in digitally recorded interviews. These interviews were transcribed, checked with participants for accuracy and thematically analysed. Results of surveys were collated, numerical data were analysed and comments categorised. Data from all sources were analysed sequentially so that emerging themes of interest could be further interrogated through subsequent data collections. Additional data sources included reflective diaries kept by participants, photographic and video records and personal reflections of participants.

This section of the study will focus on the individual interview data from the Artists, Teachers and Principals involved in the residencies. The semi-structured interviews were conducted during the project and reveal various themes of interest. Categories were identified, coded and analysed to allow for meaningful interpretation and reporting of the data. In this study a statement is referred to as a sentence from the interview data relevant to a particular theme. These statements were counted and compiled into numerical tables to ascertain how many times similar thematic statements were made from the Artists, Teachers or Principals. The main focus in the analysis of the data was to search for the ways the participants perceived the residencies, how they affected their role in the residency and the value they perceived from being part of this experience. The resulting data revealed that the participants bring a range of different perspectives to the research process (Burns, 2000; Denzin & Lincoln, 2000; Lincoln & Guba, 2000).

In order to meet the aims of the Creative Community Hub Artist in Residence (CCHAiR) Pilot Project a range of data gathering tools were utilised. Due to data collection being conducted in Queensland state primary schools the researchers from the University of Southern Queensland (USQ) Springfield and Griffith University (GU) Brisbane and Logan sought ethical clearance from their respective university ethics committee. These ethical clearances were granted under the following codes: USQ - H09REA085; GU -

EBL/31/09/HREC. An application was also submitted to the Department of Education and Training in order to conduct research in Queensland State Education sites. Approval was granted with the following file number: 550/27/863.

Limitations

The limitations of this study include the small sample size which limits broad generalisations, however naturalistic generalisations are achievable. These are described as conclusions that are arrived at through personal engagement "by vicarious experience so well constructed that the person feels as if it happened to themselves" (Stake, 1995, p. 85). The extracts of data which contain the direct voice of the participants provide the reader with descriptive data in order to create naturalistic generalisations. The survey results, even in this small sample, present an honest and reliable indication of each recipient's responses, particularly due to their anonymity.

Other limitations related to the study included a dramatically shortened implementation time due to delays in contractual paperwork being delivered to PANI. This delay necessarily reduced preparation time by the schools and subsequently between the Artists and Teachers. In addition, mid-way through the CCHAiR project one of the Teachers was offered a promotion to another school. This resulted in a disruption to the students due to the replacement of their Teacher, however the project manager ensured the Teacher who originally was working with the CCHAiR project was available one day a week at the school during the remaining days of the residency in an endeavour to ensure continuity for the students, Artists and school community. Another Teacher was married during the residency which necessarily created some re-scheduling of the residency days.

Another aspect related to the limitations of the study includes the duration of each of the eight week residencies and the assumptions that can be made related to student achievement during this time which does not take into account natural progression which may also occur. Teachers who are not confident in assessing the arts may also tend to give higher ratings to the students' outcomes due to the creative outputs the Teacher may not have hitherto observed in the classroom context from their students.

Discussion

The participants in this study included four (4) Artists, three (3) Teachers and three (3) Principals. Two of the Artists who work collaboratively had their statements collated to provide an overall thematic count for their residency. The common themes which emerged from these groups of participants were as follows: Skills; Benefits; Relationships; Challenges; Curriculum; Value of the Arts; Support; and Recommendations. These are described as:

- *Skills* - statements which related to skills being developed by the students, Teachers and Artists during the residency.
- *Benefits* - identification of positive outcomes from the residency for the students, Teachers, Artists and school/wider community.
- *Relationships* - statements which described already existing relationships which helped to facilitate the residency and also evidence of positive relationships between the students, Artists and/or Teachers during the residency.
- *Challenges* - resources/facilities or incidents which had the potential to affect the success of the residency.
- *Curriculum* - factors which affected or enhanced the curriculum imperatives operating within the school.
- *Value of the Arts* - personal perception of the value of the arts in education including some specific incidents from the residency of how the arts contributed to the school and wider community.
- *Support* - statements which refer to specific personnel within the residency who provided support including parents participating in the workshops.

- *Recommendations* - advice given in relation to how the CCHAiR project could be implemented more effectively in the future.

Artists

Two Artists involved in the CCHAiR project were interviewed individually, and the collaborative Artists from the Media AiR were interviewed together as well as all contributing to the focus group discussion with the Artists, researchers and project manager at its conclusion. Each of the Artists honoured their commitment to the project and worked with both the Teacher and project manager to fulfil the stated aims. The interviews with each of the Artists were on the whole quite positive although some interesting tensions were experienced particularly with one residency in relation to the fostering of creativity and how space can be provided for this in a school context in which curriculum requirements need to be met.

The themes which emerged from the interviews with the Artists (Table 1) were similar to those of the Principals and the Teachers which could be partly due to the Arts education emphasis of the residency and the fact that it was located in schools. A comparison of the responses of the Artists themselves however reveals some significant differences in relation to Skills and Challenges. With respect to the theme counts for Skills, a much higher number of statements occurred for the Visual Art AiR (66) as compared to the Drama AiR (16), and Media AiR (15). This can be attributed in part to the highly successful partnership that developed in the Visual Art residency between the Teacher and Artist where they worked closely together to maximise the learning opportunities for the children including enhancing their skills in a range of media. As the Artist from the Visual Art residency stated: "You've always got to be flexible, especially with this younger age group. If they like something, it's nice to give them the time to explore a bit more because that's something that is missing in schools. The time to explore, experiment and develop. In schools you have one chance at something."

In contrast the Media residency revealed the highest number of statements related to the theme Challenges (103) compared to the Drama residency (16) and the Visual Art residency (6). This finding is somewhat ameliorated by the apparently contradictory finding for Support, which also had a high number of statements for the Media residency (30) compared to the other two AiRs [Drama (5); Visual Art (14)]. It should be noted that these statements discussed how important support was to achieving a successful and valuable residency for Artists, students and Teachers. This was also evidenced in the high number of statements relating to Relationships (40) within the Media residency: As one of the Artists noted: "When we went in on that first day we really had had no communication with the Teacher. We didn't know what our role was ... as soon as she saw the way we worked ... because it was different to how she worked. We just looked too scattered I think for her or something. Yeah, too loose whereas she's used to regimentation I think."

Theme Count Artist Interviews – CCHAiR Project

Artists	Theme Count		
Theme	Drama AiR (*n* = 1)	Media AiR (*n* = 1)	VisArt AiR (*n* = 1)
Skills	16	15	66
Benefits	25	19	29
Relationships	8	40	52
Challenges	16	103	6
Curriculum	6	3	0
Value of the Arts	13	48	0
Support	5	30	14
Recommendations	18	5	9

Table 1: Numerical responses to themes derived from the Artists' interviews

The success of the Visual Art residency is indicated by the higher theme counts for Skills (66), Benefits (29) and Relationships (52). The theme count for Skills and Relationships was significantly higher than the other two residencies. As the Artist in this residency noted in one of her statements related to skills: "... we create spaces in the program where they can be purely creative and we create spaces in the program where it's very directed. You've got to learn a technique. You're not going to have a successful print unless you learn the technical aspect of it. Like using the materials, that's all technical stuff ... There's got to be space in the classroom and just the confidence to use the terminology ... I believe you wouldn't put children in a room with music instruments and expect them to make fantastic music. They have lessons and have to learn techniques." In addition the Artist also noted that her relationship with the Teacher was a pivotal element in the success of the residency: "I'm lucky I'm very well supported by the Teacher who's really, really fantastic. We work as a great team. She interjects if she feels she needs to explain something and it works really well."

Teachers

Teachers involved in the project were interviewed individually in their school context and contributed to a larger focus group interview with the Artists, researchers and project manager at its conclusion. Individual interviews with the Teachers revealed that although they were mostly very positive about the CCHAiR project they also encountered difficulties in relation to managing curriculum requirements, completing assessment and meeting the expectations of the project manager: "... the problem with us was we all had a different focus. My focus was I wanted the kids to get the best experience, as well as improve literacy and numeracy areas and group skills, that was my focus. The Artists' focus was they wanted the kids to make a great creative film and [project manager's name] was that she wanted the project to work and she was so focussed on this, this, this and this that you know like trying to talk to her and say this isn't going to work. *No, it's in the project, we signed contracts, so much is weighing on this.* So that at times created conflict as well."

The themes which emerged from interviews with the Teachers (See Table 2) were unsurprisingly similar to those of the Principals. This could be attributed to the close working relationship between Teacher and Principal necessitated by the CCHAiR project which resulted in a solo project running within the school effectively supervised by the Principal, in contrast to a group of year level Teachers working with the same content material as a group. The challenges encountered by the Teachers varied significantly: the Teacher for the Media AiR identified numerous challenges (69) when compared to the Teachers for the Drama AiR (19) and Visual Art AiR (5). Correlations with data from the Principals interviews were apparent for the Benefits theme with the Visual Art AiR Teacher also citing numerous benefits (48) for her class as a result of the residency: "It's been much more successful than what I thought ... how smoothly it ran, how involved the children were, I just didn't have any difficulties at all. It was amazing ... in other areas and also their attendance ... They are just totally engrossed for hours, they would be, all day. ... they were showing imagination beyond what I thought that they would be ... their attention to detail, and that developed as the program went on. Their skill base, it was just amazing the kinds of things – attention to detail, they would go back later, especially with the canvasses. They worked on it for over a few weeks. They'd start and then they did a lot of layering and so they'd go back and look at it and think about colours and some of them used ink at the end ... and really some of the photos I've seen, there's absolute concentration beyond belief."

The Teacher for the Media AiR appeared to have a high awareness of the Value of the Arts given the theme count (11) around this factor in her responses, though she qualified this by revealing that she did not feel confident in the Arts and therefore often found people with far greater expertise in the Arts to engage the students in this way. She also noted that her expectations and those of the Artists were inconsistent at times and revealed: "I look at something that the kids are doing and I think oh my goodness, no, that's not right. Whereas my Artists thought it was great because it was so creative and it was this and it was that and

I was like – from my perspective that's just not great". However she also reflected on the importance of allowing space for creativity in the classroom in reference to films the children were creating: "Maybe we wouldn't have seen lolly land all of a sudden appear that day because someone had lollies in their pocket."

Theme Count Teachers Interviews – CCHAiR Project

Teachers	Theme Count		
Theme	Drama AiR ($n = 1$)	Media AiR ($n = 1$)	VisArt AiR ($n = 1$)
Skills	10	9	18
Benefits	20	17	48
Relationships	10	22	19
Challenges	19	69	5
Curriculum	8	7	7
Value of the Arts	3	11	6
Support	2	5	35
Recommendations	7	31	14

Table 2: Numerical responses to themes derived from the Teachers' interviews

Principals

Principals of the three schools involved in the CCHAiR project met with the project manager to discuss their expectations and obligations prior to the implementation of the residencies in their schools. During this initial meeting all three Principals expressed their support for the project and discussed the logistics involved such as ensuring curriculum objectives would be met, time constraints on Teachers, resources/facilities for the residency and their hopes for what would be achieved.

Individual interviews with the Principals conducted mid-way through the project revealed that they were mostly pleased with the outcomes of the project to that point and discussed this in relation to the impact on the Teachers, the students, the school community and how it would be viewed by the wider community. All Principals referred to the high level of commitment required by the schools that already have numerous challenges in respect to ensuring curriculum areas are covered adequately. For this reason they considered the value of such projects as being twofold, that is, as vehicles for promoting the Arts and as opportunities for integrating the Arts across other curriculum areas: "...we have great pressure placed on us to reach our targets and literacy and numeracy is our core business, and everything else needs to be exploited, for what it's worth as an enabler for those things ... because of the expectations that are placed on me as a Principal I also need to orient my priorities specifically to, okay, if we're having a focus on the arts, what is that going to do for our core business, which is literacy and numeracy learning? How can the arts enhance what we're doing; engaging, giving them opportunities to succeed and showcase their success, and that's where I see it. But as a part of the program as a whole, rather than as a stand alone for its own sake."

During the interviews with the Principals it became apparent that one of the residencies did not progress as smoothly as the other two. This is evident from the theme count analysis (Table 3) which reveals that the Principal from the Media AiR provided 39 statements related to challenges encountered during the CCHAiR project, as compared to 8 and 15 instances recorded from the interviews with the other two Principals. This appears to be supported by the relative number of times the Benefits theme occurs in the individual interviews, that is, Drama AiR (20); Media AiR (11); and Visual Art AiR (47). The noticeably higher theme counts for Skills (13); Benefits (47); Relationships (38); Curriculum (16); Value of the Arts (14); and Support (27) for the Visual Art AiR indicates that the experience of hosting the AiR at that school was a highly positive one. This evidence gives weight to an argument that this particular residency was effective in building skills, relationships and community support, working well with the curriculum requirements and

providing positive outcomes for those involved. Theme counts for the Drama AiR were overall much lower, though the counts for Skills (7), Benefits (20), Curriculum (9) and Value of the Arts (7) indicate that it was a positive experience for this school also (particularly when compared to the theme counts for these factors for the Media AiR). Conversely, when comparing theme counts for Recommendations, where the residencies appeared to have been more successful, the theme counts are lower.

The Media AiR Principal who felt that there were a number of challenges related to the CCHAiR project provided the highest number of recommendations (10) as compared to Principals from the Drama AiR (2) and the Visual Art AiR (4) who indicated that they felt the residency had gone well at their school: "[Teacher name] showed me there was a lot of learning that the kids were engaged in. It was really good socially for the kids as well. You could just see week by week, you could just see that the kids were really enjoying it. They were really engaged and the work they were doing was fantastic. For the Grade 1's that was terrific. I never would have expected – if you said to me the Grade 1's were going to do that, I wouldn't have thought that at all. No way. I'm really impressed with what they've achieved."

Theme Count Principals Interviews – CCHAiR Project

Principals	Theme Count		
Theme	Drama AiR ($n = 1$)	Media AiR ($n = 1$)	VisArt AiR ($n = 1$)
Skills	7	3	13
Benefits	20	11	47
Relationships	2	17	38
Challenges	8	39	15
Curriculum	9	5	16
Value of the Arts	7	5	14
Support	4	7	27
Recommendations	2	10	4

Table 3: Numerical responses to themes derived from the Principals' interviews

The following Tables (4 & 5) provide total theme counts for each of the residencies and also from each of the participants. Table 4 reveals the highest theme count was related to challenges faced during the residency. Further analysis of this result from data in Table 5 reveals that the participant group that most frequently cited thematic statements related to challenges was the Artists (125), followed by Teachers (93) and Principals (62). This result reveals how further support structures need to be considered for Artists working in schools and also for Teachers working with Artists in schools. The theme count for the Principals was approximately half that of the Artists which indicates that they were aware of challenges encountered during the residency, including their own need to ensure curriculum objectives were met; however were not as directly involved as the Artists and Teachers resulting in less statements related to this theme.

The second highest theme count was Benefits which totalled 236 statements across the three residencies. Further analysis of this total reveals there was a fairly even spread of responses between the Artists (73), Teachers (85) and Principals (78) which indicates that the participants were supportive and were already aware of, or were becoming aware of, the ability of the arts to engage children in their learning. As the interviews had revealed, the Visual Art residency was considered to be highly successful which was supported by the greatest number of thematic statements related to benefits (124), as compared to the Drama residency (65) and the Media residency (47). The disruption caused to the Drama and Media residencies may have contributed to these results.

The lowest overall theme count was Curriculum which resulted in 61 thematic statements across the three residencies. Artists contributed 9 statements related to curriculum compared to 22 by the Teachers and 30 by the Principals. This result indicates

that the Artists were aware of this aspect of the school context; however perhaps saw this area as being the responsibility of the Teachers and Principals.

Total Theme Count of the Residencies – CCHAiR Project

	Total Theme Count			TOTAL
Theme	Drama AiR (*n* = 3)	Media AiR (*n* = 4)	VisArt AiR (*n* = 3)	
Skills	33	27	97	157
Benefits	65	47	124	236
Relationships	20	79	109	208
Challenges	43	211	26	280
Curriculum	23	15	23	61
Value of the Arts	23	64	20	107
Support	11	42	76	129
Recommendations	27	46	27	100

Table 4: Numerical responses to total theme count for each residency

Total Theme Count from Artists, Teachers and Principals – CCHAiR Project

	Total Theme Count			TOTAL
Theme	Artists (*n* = 4)	Teachers (*n* = 3)	Principals (*n* = 3)	
Skills	97	37	23	157
Benefits	73	85	78	236
Relationships	100	51	57	208
Challenges	125	93	62	280
Curriculum	9	22	30	61
Value of the Arts	61	20	26	107
Support	49	42	38	129
Recommendations	32	52	16	100

Table 5: Numerical responses to total theme count from the Artists, Teachers and Principals

Conclusion

The data gathered throughout the CCHAiR Pilot Project provides important information to improve the experience of artist in residence in schools for future projects of this kind. Important aspects evident in the data included the preparation of both Artists and Teachers in being aware and respectful of each others' practices. Periods of observation time were cited by the Teachers so that the Artists could understand the routine of the classroom and the school itself. In addition, ways in which the Teachers attracted the attention of their respective class and strategies for keeping students on task were also seen as important strategies to share with the Artists. The Artists however felt that the students needed a different 'space' in which to encounter the arts in a non-threatening and risk-taking way. By repeating the strategies of the Teachers it could be seen to detract from the uniqueness of the climate they wished to create. In addition, students from the lower socio-economic schools involved in this study, were found to participate more actively, particularly in relation to affective indicators such as working in groups effectively, increased self-discipline and positive social interactions.

Recently the arts advisory team submitted an initial advice paper for consideration to the Australian Curriculum Assessment and Reporting Authority (ACARA) in relation to the proposed Australian curriculum. This advice paper recommended that every student from Years 1 – 8 will study dance, drama, music, media and visual art for two hours a week. In addition the advice paper contends that "all children need to have a basic critical understanding and agency in all of the arts, just as all children need basic oracy, literacy and numeracy to function in today's society" (Ferrari, 2010). The CCHAiR Pilot Project has

provided an important opportunity to highlight how the arts can provide children with opportunities to express themselves and build their confidence. In the same way it has also provided the Artists, Teachers and Principals involved with a range of skills, expertise and understanding to professionalise their practice, enhance the way they teach and promote the arts in schools. In addition it has provided insights into strategies which may be employed to compensate for suitably qualified teachers of the arts and the lack of pre- and in-service teachers training in the arts.

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