Evaluating the impact of the Arts in Education
Recommendations and ideas

UNESCO Expert Symposium on arts Education in Asia
Hong Kong SAR China
9-11 January 2004
January 11 2004
Music Project Indonesia

Description
- Large project $400,000 US
- Produced 4 books and audio visual materials to teach arts - dance, music and theatre [performing arts - diversity in Indonesia]
- 28 Schools
- Trained 30 teachers
- Purchased kits of media arts equipment

Research Focus
- Increase appreciation of the diversity
- Increase arts audiences in different parts of country

Quantitative Research focus:
- Measure the impact of teaching on the audiences, e.g. increase in size of audiences
- Measure impact on funding support for arts in school budgets
Atelier Reports : Music 2

- Qualitative Research focus:
  - Survey student participants
- Role of UNESCO
  - Support by influencing member state on the significance of this project through
    - publication
    - policy guidance
- The value of this research proposal
  - Descriptive research/survey style of research
- The issues:
  - Is the change in audiences caused by the activity?
  - This research could also lead to qualitative research through interviews when a specific issue is
  - How do you measure changes in multi-cultural awareness
  - The length of time for a measurable effect to be evident
## Atelier Reports: Dance 1

### 2 possible projects - dependent on context

- **Urban communities - impact of introduction of dance in schools**
  - Australia and Hong Kong
- **rural communities - impact on introducing dance in schools and the impact on developing those rural communities**
  - Access to a lost body language; regenerating non-verbal signs and gesture; legitimizing ways of being

### Issues

- *Why dance?* - sport/movement/dance - when do we move to communicating through movement with meaning
- *Competition*
- *Re-inforcing multi-cultural societies*
- *Propagating traditional forms*
- *Dangers of advocating for dance - or any change -*
- *The differences between evaluating programs and assessment of student learning*
- *Training for teachers*
- *Propagating - subverting arts forms for political ends*
- *Re-inforcing stereotypes*
Atelier Reports : Dance 2

What do you evaluate?
- Quantitative analysis is open to manipulation
- Qualitative analysis is preferred
  - Easier in an urban environment [possibly]
  - How can this be undertaken in a rural environment
  - Use of video graphers - participant observer
  - Using existing systems of description - e.g. RASA -
  - Peak experiences ["Flow"] may also be a clue for further investigation

Issues
- A need for some fundamental questions -
  - How is my physical expression a part of identity
  - Theoretical research - conceptual discussion
  - Questions of "flow" - and impact on creativity - structural anthropology based on exploration of ritual
  - Using alternative methods of reporting research; unspoken knowledge
  - Distinguishing between an art form to be an expert and teaching an introduction to an art form [the distinction between the "elite artist" and "arts for all" - the professional artist and the human who lives with an artistic soul!]
  - How the arts can fill the gaps?
Researchers who want to make love - not to flirt!

Description and the need for stories to be told and shared in a range of contexts -

- Thick descriptions, models or whatever and the meta-narrative in the story becomes the means of sharing and articulating a terrain - not to fictionalize the research but to recognise how the story is also metaphorical.

- Research is a kind of arts form - arts based research is an opening field of possibility [research and communicate through the arts, through aesthetic means; using aesthetic means to do the research].

Advocacy

- The process of rehearsing for advocacy affects the sort of feedback mechanisms are built into the research [integrity of research.

- How can the research improve the terrain for the researcher and for the participants?
Two projects

- **Bright Child**
  - On going project - but a need to be addressing issue of being "victims of research".
  - To build on the consultative mode of in-built research
  - Examining the impact - Ministry already making policy shifts as a result of the project
  - Issues of transferring into other locations

- **Using Sangeeta as a model project - because of her expressed desire for evaluation**
  - To encourage more thorough description - video to writing, external examiner
  - Deriving the premises, principles that would articulate a methodology - an ongoing dialogue with the self/teacher as well as participants
  - Build a lexicon of language around which to build the research
  - Develop ressources that arise from this example
Atelier Reports : Visual Arts 1

- Researchers as artists
- Projects
  - Malaysia - Inner City Heritage project
    - How evaluated?
      - Through enrollment: How many kids? What did they bring?
      - Process: dependent on when evaluation took place e.g. during acquisition or application
      - Product: through skilled observation and comment on the product, it is possible for a teacher/participant expert to evaluate
      - Audience response to product [exhibition/performance] e.g. response of trader artisan to child’s product
      - Sustainability of project - e.g. can a curriculum be produced as a result; training of facilitators along the way; setting up a web page; subsequent training programs; repeatability
  - Pakistan -
    - How effective is the communication to the children?
    - Is what is communicated what is intended?
- Multi-faceted - meeting the needs of the participants and inclusive of all the stakeholders; a tool for other researchers
Atelier Reports : Visual Arts 2

Issues

- Need to define the outcomes of the evaluation
  - Design evaluation to measure the impact on the student depending on the
    Dialectic between the intrinsic/instrumental outcomes can be problematic

- Who should be the evaluators?
  - Internal or external
  - Parallel evaluations - external and internal
  - Using student participants - the intrinsic feedback process within the arts can lead children to
    being their own evaluators [challenge the conventional view of research objectivity - the
    participant researcher! But to also be aware that researchers are always subjective, not
    objective, not neutral!]

- Many don’t think of BEFORE - DURING - AFTER projects

- Many don’t think of theoretical frameworks - we are artists
  - Theoretical frameworks have uses but perhaps artists need assistance in articulating them.

- Artists as mediators between programs and student/teacher participants
  - What is the impact of this changing of roles - the master artist becoming the teacher? The
    impact of the student or teacher being the artisan? [a potential case study]
Who evaluates the evaluator?

What of “consumer” evaluation - parents and community under the influence of competition; the need for hard data to swing the minds and hearts of consumers

The value of publicly available information - e.g. on a UNESCO web site; could be useful to have comparative data.

Asian context is significant - context is everything!

The difficulty of evaluation underlines the significance of the work - and its necessity

Audience for evaluation: what is the purpose of the research?

– Advocacy

– Dealing with issues of power and decision makers

Evaluation is so important that it cannot be left to evaluators - it must include the researchers

Can we put together a compendium of some of the evaluations of projects - by the end of 2004 in preparation for World Summit?
Recommendations
South Asia and Central Asia

TO UNESCO

- Noting that at UNESCO’s working level, there appears to be a lack of connection between sectors, this is an opportune time for linkages to be developed. As a first concrete step, there may be greater dialogue and cooperation between programs in the Bangkok office. These programs would support high level research and projects undertaken collaboratively.

- That UNESCO [Bangkok office] commission observatories of the arts in education
Recommendations
South Asia and Central Asia

TO MEMBER STATES

- That this meeting of experts strongly recommends that member states initiate research projects and programs in the arts in education. Member states work collaboratively and in partnership with UNESCO.
- That member states provide assistance to initiate research projects which have practical operational outcomes to
  - Build innovative models
  - Sustain existing models
- That member states recognise the value of and contemporary relevance of - and give accreditation to - “traditional”/“indigenous” methods of transmission of artistic knowledge systems
  - In recognition of age old artistic practices that have assured continuity of traditional methods of transmission of knowledge, member states
  - Support ways of linking traditional and institutional learning systems
  - Making maximal use of artistic resources of the community and support teacher empowerment of drawing on these resources.
Recommendations
South Asia and Central Asia

TO ARTISTS

- Artists look to themselves and their arts to devise ways of meeting the needs of learners
- Establish projects of qualitative research to evaluate projects of innovation
Recommendations
East Asia

- Changes in the assessment system in the education policy to produce more holistic ways of incorporating the arts in education
- Improve student teacher ratio
- Networks to reduce the imbalance in dialogues
  - Sub-regional level
  - NPO/NGO/Government level
- Through observatories to address the issues of advocacy, monitoring and applied research
- Comparative studies of arts education policy development and implementation
- Include both primary and secondary for the 2005 World Summit
- UNESCO to act as a watch dog to monitor the concrete actualising of the summit
Recommendations
South East Asia

**TO UNESCO**
- Establish a network on several levels
  - Between different people who set up curriculums - to be more inclusive of ministries of education
  - Pre-summit meeting should also include artists, researchers, curriculum writers, economic planners, educationalists not just policy makers
- Same for the World summit
- Establish a forum - for both UNESCO and the private sector - to create an arts and education advocacy centre and tool kit: a resource for best practice, resources and facilitate collection of information [e.g. a web designer available to local artists]
- Showcase results in some form of why arts should be put into education
  - Case study of cultural products
  - Case study of how arts contribute to more meaningful life
- Outline potential outcomes and benefits of these case studies.
Recommendations
South East Asia

**TO UNESCO**
- World Summit should not be just one-off but should attempt continuity with smaller regional meetings to feed into the summit

**To MEMBER STATES**
- Governments to identify the role of the arts in nation building
- How to fit arts and culture into larger agenda of economics
- Existing ministerial level organisations to establish a specific arts and education desk and strengthen linkages with the experts in the area and other stakeholders
- Countries with more established financial situations can assist and support sharing of case studies
- Participate in network of networks for more joint planning between education and culture ministries
- Attend to incorporation of distinct traditional arts in the curriculum - in and out of school
Recommendations
South East Asia 3

- To MEMBER STATES
  - Teacher training and facilitator training [artist facilitators]
  - Take cognition of learning contexts - urban and rural - as well as developmental learning stages of children and multi-cultural groupings
- To ARTISTS
  - Document and share best practice with state as well as UNESCO
  - Use web resources for documentation
  - More advocacy and communication of their work to media and state [UNESCO help because of the need for top down models]
Issues from floor

- East Asia: Assessment - clarification
  - Changing the mindset of the education system or developing tools for assessment
  - To what extent can the formal education system be changed so that arts can be accounted for more effectively; formal examination system and school based assessment
  - Strong support - in the mind of parents “if you don’t accredit it is not valued”
  - It can be done!
  - Developing authentic means of student assessment is included in the agenda of the Summit
  - Possibilities of proxy ways of assessment

- Don’t limit Summit to primary include secondary and include also artists don’t limit to policy makers - include artists and students even

- Do we need a shadow student summit alongside the World Summit
Issues from floor

- Research - the need for publishing
  - Setting up a journal on the arts and education for the Asian region
  - Validation of research through publication
  - Using a publisher
- Publishing visual materials and teaching tools
  - Dealing with copyright and intellectual property right issues in educational settings
- UNESCO as a mediator - honest broker - how it questions the status and revises the prestige of the arts and education;
  - Perception of the arts needs to be challenged; how do we allow for a range of voices and value systems that are not hierarchically valued
  - Inclusive making of links - who is included and who is excluded
- There are two aspects of the discussion
  - the outcomes - what we want to achieve through arts in education
  - The tools and strategies for achieving these outcomes - how to win friends and influence people [policy agenda through networking]
  - A sustainable voice
What are the limitations of UNESCO?

- **How does UNESCO measure impact on arts in education?**
  - At one level - limited
  - UNESCO doesn’t have in house expertise in arts and education - hence the need for this meeting;
  - Network the brain power
  - There are realistic limits because UNESCO is inter-governmental but there is also a no limit approach! [a fiction that we would like to live!]

- **What is UNESCO’s likely contribution**
  - Observatory, research, publishing of materials could be proceeded with now
  - Requests for meetings etc may need other thoughts - consult
  - What is budget? For the world = $USD600,000 but UNESCO is not a funding agency it spends its money on networking brains;
  - However, there is in the budget some money to support observatories
    - Web site
    - Publishing case studies
    - Evaluating case studies
Issues from floor

- Summit
  - Will it follow the usual pattern of having targets?
  - Recommendations?
  - Policy mandate: clearing house
  - Standards setting
  - How will general education forums promote and advocate for arts in education - in the context of a huge demand on the education agenda!?!?
    - How can this community of arts in education people position our sector of education to the broader command in the light of the demands that are put on the whole curriculum
  - Successful summits:
    - Not just a meeting of specialists - to convert the unconverted [not just speaking to ourselves]
    - An agenda for change - a clear message a gospel - what is the message/mission!
    - The purpose of the summit is TO CHANGE THE WORLD
    - Need for preparatory regional meetings
    - Message of transformation
Issues from floor

- Orality and multiplicity of languages
- Address not just artists we also need to reach institutions of education
  [sometimes some of the most conservative of institutions!]
- The art of living - that are supported by the other modalities
- The Summit is a marketing tool - a business like approach - a different face that
goes beyond providing fuel for the participants; it is marketing to the education
and cultural ministers of the world.
  - There is a need for an agreed marketing slogan [even if we don’t always
    specifically agree on the slogan]
  - Can we agree on the slogan -
    the arts making a better world for children
    Transforming the lives of child
- The arrangement of the space - how we move from linear to group and circle
- Partnerships enacted
- We have evaluated education and found it wanting - we have evaluated the
  possibilities of the arts and found it has great potential for education!
Issues from floor

- Why are arts educators so defensive?
  - Artists are more valuable than they know!
- Marketing is not just marketing - it is a strategy
  - How should we target World Bank? Arts Institutions? Teachers? Business sectors?
  - What is the purpose of this summit?
- Arts in education is not just one aspect of education, it is pervasive.
- Engaging with the “creative economy”
- Opportunity to EDUCATE ministers!
  - To attend to deficits in knowledge about arts in education
  - Give the Ministers a “peak experience” at the summit!
Conclusion

- How can we "democratise the arts for children" -
- The importance of arts in education
- A beginning
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