

**“We need to put the Arts on the map!”—  
Exploring the perspectives of primary  
educators about the teaching of the Arts in  
Australian primary schools**

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## Required Statements

### STATEMENT OF ORIGINALITY

*I hereby certify that the work embodied in the thesis is my own work, conducted under normal supervision. The thesis contains no material which has been accepted, or is being examined, for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made. I give consent to the final version of my thesis being made available worldwide when deposited in the University's Digital Repository, subject to the provisions of the Copyright Act 1968 and any approved embargo.*

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## Abstract

This research contributes to investigation of the place of Arts education in Australian primary schools, a mandated area of study largely reliant on presentation by general classroom teachers with little background and limited training in the Arts. The project considers the perspectives of public primary school educators in three different regional areas about their presentation of learning experiences across the five different disciplines of Arts education (Music, Visual Arts, Drama, Dance and Media Arts). A mixed method approach, including descriptive quantitative and qualitative data from 196 questionnaires and 25 follow-up interviews, was undertaken, with educators discussing the implementation of each Arts education area in their teaching space.

Participants reflected on their own confidence to teach in each Arts area in the classroom, expressing their appreciation of Arts education, but also feelings of inadequacy and uncertainty in the Arts education space, leading to a need for training and ongoing support within their schools and communities. Concern was expressed at the lack of time allocated to the Arts in several teaching spaces, with an already crowded curriculum giving priority to the teaching of literacy and numeracy. This emphasis away from the Arts, together with classroom teachers' perceived lack of confidence, was described as leading to considerable neglect of Arts education implementation in several teaching spaces.

Spatial themes emerged, with educators reflecting not only on their own personal space to teach the Arts, but also considering the challenges faced in different teaching contexts, where appropriate spaces for Arts learning experiences were reported to be limited and resources were perceived to be inadequate. The work of Michel Foucault inspired further analysis and interpretation of the data through a spatial lens, akin to observing patterns within a kaleidoscope: problematising the current situation, described through truth-telling by

participants (parrhesia), exploring the network of power relations perceived in different spaces, considering historical influences on the present, leading to contemplation of freedom and resistance. Examples where challenges had been navigated within different school contexts, demonstrated strategies explored to create space for the Arts, ensuring that the Arts are put on the map.



## Chapter 1 Introduction and Project Overview

This research highlights the perspectives of 196 government primary classroom educators from teaching spaces in three different regional areas (two in New South Wales (NSW), Australia, and one in the Australian Capital Territory (ACT)); the importance that they place on the various Arts education areas in the primary curriculum; and their level of confidence to implement each area in their classrooms. Participants' descriptions of their own experience, in questionnaires and a series of follow-up interviews, offered rich data for analysis and discussion, creating a picture of the place of the Arts in these Australian primary schools.

The researcher had worked as an Arts educator for many years, with a particular focus on Music and Dance, in various school and university settings, support networks for teachers, and Arts education organisations. Her awareness of struggles from these experiences within a number of Arts education contexts certainly provided impetus for this research.

The work of Michel Foucault provided a lens through which to consider participants' reflection on their classroom practice, exploring apparent power relations within different teaching spaces, but also the negotiation of these challenges to enable and ensure Arts education implementation. The resulting study explores issues related to Arts education within these teaching spaces, offering awareness of the complex network of challenges to implementation, as well as direction to support future implementation of Arts education in the primary school.

### 1.1 Background to the study

There is a long history of concern with the inadequacy and inconsistency of Music and Visual Arts opportunities in Australian primary schools, including from the *National Review of School Music* (Pascoe et al., 2005) and the *National Review of Visual Education* (Davis,

2007). Subsequent advisory and advocacy programs have emphasised the need for future reform, but despite these efforts major changes have not occurred and the provision of primary Arts education has remained inconsistent (Caldwell & Vaughan, 2012; de Vries & Albon, 2012; MacDonald, Hunter, Ewing, & Polley, 2018; Stevens & Stefanakis, 2014).

Primary classroom teachers in Australia are expected to present all aspects of the curriculum with their students, requiring comprehensive knowledge and skills across a variety of learning areas, to cater for a range of students' abilities (Alter, Hays & O'Hara, 2009).

However in the current educational climate in Australian schools, there is emphasis on the teaching of literacy and numeracy to prepare for standardised testing (Anderson, 2003; Caldwell, 2013; Gill, 2012; Wilson, MacDonald, Byrne, Ewing, & Sheridan, 2008), as well as the integration of Science, Technology, Engineering and Mathematics (STEM) (NSW Department of Education [NSWDoE], 2017). Working within the stresses of a crowded curriculum, time and priority are taken away from other curriculum areas, and the Arts have been one such area of the curriculum (Alter, Hays, & O'Hara, 2009; Anderson, 2003; Davies, 2010; Hennessy, Rolfe, & Chedzoy, 2001; Oreck, 2006; Wilson et al., 2008).

Although there had been some Arts education interest and emphasis in Australian primary schools since the 1970s, Music and Visual Arts have been the focus of Arts learning (Ewing, 2010). However at the time of the collection of data in this research, the *Australian Curriculum: the Arts* (Australian Curriculum Assessment and Reporting Authority [ACARA], 2018) was in its planning phases, with the inclusion of Music, Visual Arts, Drama, Dance and Media Arts. In 2011, in the two regions of NSW where data was collected, the *NSW Creative Arts K-6 Syllabus* (Board of Studies NSW [BOS], 2006) was included as the curriculum document, including Music, Visual Arts, Drama and Dance. In the ACT, where further data was collected, schools followed the preschool to year 10

guidelines and framework of *Every Chance to Learn* (Australian Capital Territory (ACT) Government, 2007), including focus on the art forms Music, Visual Arts, Drama, Dance and Media. Media Arts, included in the planning of the *Australian Curriculum: The Arts* (ACARA, 2018), had not previously been included in the NSW curriculum. However in this research it was decided to include discussion around the five Arts areas in order to gauge knowledge, experience and concerns within each aspect and attempt to provide curriculum guidance.

## 1.2 Purpose

This research collected unique, previously untapped data, by studying and interpreting participants' responses regarding the teaching of the five Arts education areas of Music, Visual Arts, Drama, Dance and Media Arts, in government primary schools in three different regional areas. This exploration of the identified participants' perceptions of their Arts teaching practice and the place of the Arts in various teaching spaces, identified inhibitors to Arts education implementation. Consideration of participant evaluation of their own implementation of Arts learning experiences in each Arts area (Music, Visual Arts, Drama, Dance and Media Arts), can support teachers in other teaching spaces in the implementation of Arts education programs.

## 1.3 Research significance

In this study, the consideration of the perspectives of primary school educators about the teaching of the Arts in different teaching spaces, has significance for educators in primary schools and tertiary institutions and for those planning future frameworks for Arts education. It also has significance for educators engaged in theoretical discourse regarding the practice of Arts education, and the consideration of theoretical frameworks in data analysis, particularly, as in this instance, the contribution of the work of Foucault in exploring the meaning of participant observation.

### 1.3.1 Research design

#### *1.3.1.1 Opportunities for comparison*

In this research, it was considered that the study of a large sample of responses from educators across three different regional areas, highlighting their perspectives related to the place of Arts education in their particular contexts, would provide much possibility for comparison. Regional areas chosen for this study were considered to have demographic variations related to population, industry and lifestyle, which would provide much scope for comparison, and contribute to an understanding of the context of primary schools in different geographical spaces. As a result all government schools within the three regions were invited to participate.

The reflection on teaching practice within five different Arts strands offered scope to compare confidence levels and perspectives on teaching practice across each Arts area. Educators with all levels of experience and skill in the various Arts areas were encouraged to participate (see Appendix A), to engage a representative sample of the possible population (Cohen, Manion, & Morrison, 2008).

#### *1.3.1.2 Extending previous research*

Previous research, discussed in Chapter 2 Literature Review, identified several challenges to Arts education implementation, particularly in the areas of Music and Visual Arts. Several recommendations were made for future research to extend on these findings. Davis (2007) suggested that, as well as focussing on the identification and prioritising of challenges to the teaching of Visual Arts in the present, there was a need for future research to focus on possibilities and strategies for the future. Garvis (2008) recommended that research focussing on “contextual settings for teacher efficacy”(p. 29), would support understanding of the challenges that influence teacher perceptions and interpretations regarding Arts education in different spaces. This suggestion reinforced suggestions by Klopper (2007) who

proposed comparison of trends and differences between regional and rural teaching spaces, and more metropolitan settings. Consideration of the inclusion of Arts programs offered by external providers was a recommendation in a number of previous research projects (Davis, 2007; De Backer, Lombaerts, De Mette, Buffel, & Elias, 2012; Garvis & Lemon, 2013). Garvis and Pendergast (2010) encouraged further study of attitudes and support structures within schools that were already seen as promoting self-efficacy and influenced “best practice” Arts education implementation. It was also anticipated that this project would expand on previous Arts education research, in its focus on the lesser researched areas of Dance, Drama and Media Arts (Gibson & Anderson, 2008; Pascoe, 2007).

### 1.3.2 Instigating a Foucault lens

In addition to these identified imperatives of past research projects, the viewing of data through spatial lenses and the practical application of analysis tools of Michel Foucault, allowed the researcher a wider view of ways to explore and compare Arts education practice, in a number of different teaching spaces (Taylor, D., 2011b). The emphasis on the perceptions of participants in this current study gave them a voice, recognising their ownership of Arts education practice, the power perceived within their teaching spaces, together with their views and experience of positive change through the development of systemic processes (Foucault, 1976; Gordon, 1980; Lynch, 2011; Woermann, 2012).

Throughout the research process, in line with constructivist grounded theory and with consideration of Foucauldian thinking, the researcher extended on the future possibilities of the spatial consideration of the data, acknowledging her own position as an interpreter with an outsider lens, while engaging in reflection and interpretation of emerging themes with and alongside participants .

## 1.4 Research question

Following an initial exploratory phase of research, a key research question and several sub-questions were devised for Phase Two and Three of the project.

*How do primary teachers perceive Arts education implementation in their teaching space?*

### 1.4.1 Sub-question One

*What are the challenges to the implementation of primary Arts education in different teaching spaces?*

Previous research highlighted difficulties for general classroom teachers in the primary school to implement quality teaching programs in all curriculum areas, with many feeling inadequate and lacking confidence in the teaching of the Arts (Alter et al., 2009). The background context to this lack of confidence was suggested to be complex, strongly influenced by the teacher's preservice and in-service training, professional and personal experience and their belief in their own abilities (Andrews, 2008; Davies, 2010; Oreck, 2006; Russell-Bowie, 2004; Wiggins & Wiggins, 2008).

The researcher considered that it would be of particular interest to compare and contrast the features of any challenges identified and described by participants in this project, highlighting common concerns and differences across various Arts areas (Pascoe, 2007). As participants were drawn from two different education regions of NSW and one from the ACT it was considered that this would allow further comparison (urban/rural/ different education system), and offer insight to support planning and implementation of Arts education within different teaching spaces.

### 1.4.2 Sub-question Two

*What strategies would support the implementation of primary Arts education in different teaching spaces?*

In initial consideration of this project the researcher was motivated to not only clarify key challenges faced by educators in the teaching of the Arts in their classrooms, but also to highlight and advocate for the inclusion of Arts education in the primary school, identifying and discussing strategies and models practised by participants in different teaching spaces. “The task then becomes one of continuing to find ways to nurture and support our teachers so that they do not give in to outside pressures or give up on the Arts or teaching”(McKean, 2001, p.31).

### 1.5 Methodology summary

In this research, a constructivist approach to grounded theory was employed, with acknowledgement that the researcher’s previous experience, interests and beliefs would influence research design and analysis (Bryant, 2009; Charmaz, 2009; Creswell, 2008). In line with the pragmatic paradigm the planning, collection and analysis of descriptive quantitative and qualitative data, within questionnaires and follow-up interviews, were considered to be the most appropriate processes within this research, supporting deep consideration of the research problem (Biesta, 2017; Creswell, 2008; Creswell & Piano Clark, 2011; Mackenzie & Knipe, 2006).

Three phases developed within the research, with learning from each phase explored in new ways in subsequent data collection: In Phase One, a series of selected Arts education documents were analysed, together with qualitative data from open-ended questions in a small pilot study, allowing discussion of key issues in Arts education and the shaping of research questions. Phase Two involved the collection and analysis of descriptive quantitative and qualitative data, with responses to a series of closed and open-ended

questions in questionnaires distributed to educators in public primary schools in three regional areas (the ACT region and two regions in NSW: the Central Coast, and the Central West). Following the principles of constructivist grounded theory (Charmaz, 2011), data collected was collated to provide a focus for discussion in subsequent interviews with a selection of 25 participants. In line with recognised data analysis processes, further clarification, discussion and analysis of emerging themes occurred, with the researcher comparing data with data, gradually developing more abstract concepts from codes and categories (Bazeley & Jackson, 2013; Creswell, 2003). This fragmentation of data, the development of comparisons and outlining of processes, followed the principles of grounded theory (Charmaz, 2011).

The work of Michel Foucault allowed deliberation of results, throughout data collection and analysis, particularly in Phase Three, with the researcher making regular memos, particularly focussing on consideration of aspects of space and key tools suggested by Foucault (problematisation, genealogy, power relations, freedom and resistance, parrhesia) (Foucault, 2007; Taylor, D., 2011b). Paul Veyne (1984) described Foucault as a kaleidoscopic thinker, turning the lens in consideration of problems, to reveal new patterns and perspectives. In later Phase Two and in Phase Three of the research this discussion of the thinking of Foucault allowed further analysis, within the spatial lenses of the micro, meso and macro (Bronfenbrenner, 1994; Driver, 1985; Elden & Crampton, 2007), supporting understanding of key concepts within the data and the contexts of participants in different teaching spaces.



## 1.6 Limitations of the research

This research reports on the practice of Arts education implementation in government primary schools in three different regional areas. The researcher acknowledges that these regions may not be representative of all regional areas across Australia, but were worthy of comparison, giving voice to participants in different settings. As only government primary schools within these regions were approached to participate in this research, the data and interpretations may not illustrate the context of privately funded or religious primary schools in these regions.

As discussed in Chapter 3 Research Design and Methodology, 3.3.2 Phase Two, the Information Statement that accompanied the questionnaire in this research suggested that participating teachers may come from a range of experience and confidence in Arts teaching, from minimal to extensive. The researcher identified that the distribution of questionnaires to educators was dependent on the interest expressed by the school principal, who determined the possibility of participation in the research and the subsequent number and distribution of questionnaires to staff. The researcher reflected therefore that there was the possibility that only very experienced teachers or those with a particular interest in the Arts might have been attracted to participation. Conversely, teachers with less experience or interest might have been asked to participate. This sample may not therefore have been fully representative of the population, but it was expected that such a sample could still provide useful information for discussion. Future studies could also be informed by this starting point.

The researcher has experience and a particular interest in Arts education and, in line with constructivist grounded theory, this instigated the planning and processes within this project, providing a focus for reflection, interpretation, reporting and discussion of results throughout the research.

## 1.7 Chapter summaries

This thesis is organised in a series of six chapters, with accompanying appendices, including relevant tables and figures to add further illustration to discussion from the research data.

This chapter (Chapter 1) introduces the study, summarising the background to the study, the purpose and significance of the research, establishing research questions, outlining methods of investigation and considering limitations.

Chapter 2 reviews literature related to Arts education in primary schools within Australia and globally, in particular considering previous research related to the challenges for general classroom teachers in the primary school as well as strategies identified as supporting Arts education implementation. Consideration of literature related to spatial thinking and the analytical tools of Foucault are also introduced within this chapter.

The methodological rationale is outlined in Chapter 3 Research Design and Methodology, discussing the framework for this project within the pragmatic paradigm and focus on the principles of constructivist grounded theory. The three phases of data collection, analysis and discussion are described, with particular emphasis on the development of spatial thinking and the use of analytical tools of Foucault as kaleidoscopic lenses through which to reflect on and compare emerging patterns within the data.

Chapter 4 Results and Discussion presents the results from data collection during Phase One and Two of the project, offering discussion related to the research question and sub-questions, and introduces Foucauldian reflection related to emerging themes. This chapter also establishes thinking related to the use of three spatial levels to view and discuss the data:

- micro level “Being in a personal space to teach the Arts”,
- meso level “The teaching space: where you teach, where you live,

- macro level “Creating space for the Arts”

Chapter 5, Turning the Kaleidoscope: Foucault in Focus, offers further reflection on data from the project using analytical tools suggested by Foucault (Foucault, 2007; Taylor, D., 2011b). Practical application of these tools is demonstrated through three vignettes, detailing Arts implementation by educators in three contrasting teaching spaces within this project. In line with constructivist grounded theory the researcher has also included her perspective, reflecting on observations (Charmaz, 2011) with an outsider lens, linking to Foucauldian thinking.

In Chapter 6 Conclusion, the research process and key findings related to the research questions and sub-questions are discussed, including the main implications for Arts education implementation in different teaching spaces. The researcher’s consideration of the power perceived to be present and influencing Arts education practice in different teaching spaces within this research is reviewed. Supporting literature related to the value of Arts education (Amadio, Truong, & Tschurennev, 2006; O’Toole, 2012), the majority of research participants described their valuing of different Arts education areas in the primary school. However participants also reflected on challenges that they perceived as inhibiting the implementation of Arts education in their teaching spaces. This self-examination (Foucault, 1988) demonstrated by many research participants underlined feelings of personal discomfort in the Arts space, together with inadequacy, uncertainty and anxiety related to the presentation of quality Arts learning experiences. This supported previous research related to feelings of apprehension of some teachers in the Arts space, particularly related to the teaching of Music (Alter et al., 2009; Anderson, 2003; Brown, 2006; Carlisle, 2009; Dunkin, 2004; Pascoe, 2007; Wilson et al., 2008).

However, demonstrating the positive possibilities of navigating power relations within particular teaching spaces, and offering some answer to the research question, several models were put forward by participants, as examples that supported Arts education implementation, successfully resisting the challenges present (Foucault, 2007; Taylor, D., 2011b). Supporting previous research, these strategies included accessing external providers, collegial opportunities with mentoring programs, and the employment of Arts specialists (Ewing, 2010; Ewing, Hristofski, Gibson, Campbell, & Robertson, 2011; Oreck, 2006). In particular, the perspectives of participants regarding the value of communication, collaboration and ongoing support in the design and implementation of Arts education programs is discussed. Possibilities for future research are also proposed, including further consideration of strategies to support Arts education implementation in the Australian primary school.

## Chapter 2 Literature Review

### 2.1 Introduction

At the time of instigating this research, much research in Australia, and around the world, had focussed on issues affecting the teaching of Visual Arts and Music in the primary school (Apple, 1993; 2010; Klopper & Power, 2010; Koff, Nielsen, Brown, & Meiners, 2014).

However, in more recent years, a growing body of research has developed, regarding all Arts education areas (Ewing, 2010). This research project aims to consider issues experienced in the teaching of various Arts education areas.

The first section of this literature review offers some context regarding Arts education implementation, and provides definition of the Arts, and previous Australian and international research related to the teaching and learning of the Arts. The chapter further explores the research literature, more generally, related to school teachers' perception of Arts education in their teaching space, Foucault's spatial thinking as a lens for consideration of the data in this research, and the approaches considered and employed in the research process in this project. As a reminder: The research question and sub-questions within this research:

How do primary teachers perceive Arts education implementation in their teaching space?

- What are the challenges to the implementation of primary Arts education in different teaching spaces?
- What strategies would support the implementation of primary Arts education in different teaching spaces?

Thus the research literature explored here is linked to these sub-questions and the major research question. Additionally, the research literature explores the question of how to investigate these issues, and as such, focuses on the work of Foucault to provide some

distancing, a critical philosophical scrutiny, from the everyday logistics of research methodology, as well as some explanation of how to best research such a theme. In this literature review there is some interrogation of the tools Foucault provided for this process. In particular, spatial thinking provides a lens for consideration of data within this research and supports analysis in terms of the concepts of problematisation, parrhesia, genealogy, power relations, freedom and resistance. Additionally constructivist grounded theory acknowledges the researcher's participation in research design and interpretation (Charmaz, 2017), while a pragmatic paradigm, as suggested by Mackenzie and Knipe (2006), endorses the revision of research processes in order to inform decisions and analysis.

## 2.2 Context for the Arts

### 2.2.1 Defining the Arts

The term “Arts” has long been associated with an array of aspects of the Humanities, particularly in tertiary settings (Coulter, 1995) incorporating creative and performing Arts but also broader areas, for example history, English, sociology, languages and education (O'Toole, 2009). In this way, the Arts can be seen as having an all-encompassing perspective, providing an aesthetic dimension to all aspects of life as opposed to micro aspects of Arts implementation such as Visual Arts skills and practices. In a study conducted for the United Nations Educational and Scientific and Cultural Organisation (UNESCO), the Arts were highlighted as reflecting the cultural contexts of the world, with the ever changing nature of Arts practice precluding the formulation of precise definitions (Bamford, 2006). Singer (2011) considered that the Arts should be seen broadly as “the harmony of nature and spirit” (p. 118), as the goal of life and a means of representing the world more deeply. The creative process of art-making involves problem-solving, skilled exploration with given media, and invention with a sense of value and purpose (Perkins, 2011). Dinham (2014) described the Arts as forms of praxis that are realised by ‘doing’. However the Arts can also

be seen at a deeper level, as the making and enjoyment of something aesthetic, where transformation occurs, in “a unique kind of knowledge”, a process of “meaning-as-embodiment” (Reid, 2008, pp. 297-298), a sense of knowing and sensory awareness through participation in the Arts experience (Taylor, D., & Andrews, 2011). O’Toole (2009) described the artistic or aesthetic Arts, depicting art-forms that represent “any formal shaping at any level of the resources of the body and other expressive media to create an ordered fusion of emotional, sensory and cognitive stimuli” (p. xxv).

However Costantoura (2001) pointed out that such broad definitions do not take account of the many varied ways the Arts are perceived in the Australian context, much less internationally. Many different art-forms can be included under the umbrella of ‘the Arts’ and “everyone brings their own definitions to the table while assuming that everyone else agrees” (p. 9). For a start, there is variation in thinking, as well, between what might be considered as ‘the Arts’ of more traditional areas (for example, Music and Visual Arts, in concerts and theatres), compared to ‘the Arts’ reflecting aspects of everyday life (Costantoura, 2001). Then there is the Arts when government funding and policy is involved, when focussing on promotion of the Arts within the Australian community (Costantoura, 2001), which can attract controversy with support or criticism of policy decisions.

Understanding of the place of various artists in the community also connects with these varying interpretations of the Arts, linking with entertainment and subsidised Arts, and the practice of an extremely skilled expert in the techniques and styles of their particular artistic field (Costantoura, 2001; Singer, 2011). Costantoura (2001) reported that many Australians surveyed reported a desire for more personal involvement in the Arts, either for the benefit of others or for personal enjoyment, as audience members or through more participation in Arts experiences. These different definitions cause quandaries for Arts educators who likewise demonstrate varied views on what counts as the Arts.

### 2.2.2 Education in the Arts

Arts teaching has historically focussed predominantly on three different purposes: appreciation of the work of artists (those with special skills and training), preparation for potential employment in the Arts industry (particularly in performance or design), as well as the opportunity for all students to participate, experience and communicate through and engage in the Arts (O'Toole, 2009). However, the work of Gardner (1993), Reimer (1992), Efland (1995) and Eisner (1997b) shaped awareness of the as yet somewhat widely unrecognised cognitive and aesthetic possibilities within Arts education experiences (Dinham, 2014). Driven by the tertiary sector of the Australian Arts education community, in collaboration with community Arts organisations, much discourse and research has recently been directed to the nature and significance of Arts education provision, with emphasis on the cultivation of skills in innovation (Harris, 2014; Haseman & Jaaniste, 2008). “The growth and stability of the cultural economy depends on a strong continuum, beginning with an Arts education for all in schools” (Australian Government, 2013, p. 14).

The shift in focus from the value of engagement in the Arts process, to the worth of the Arts product, is emerging in attitudes to the teaching of the Arts in Australian schools (Harris, 2014). In outcomes driven classrooms with emphasis targeting attainment of the correct answer and achievement of goals, validity and reliability, creative experiences in the Arts, with their focus on experimentation, exploration and experience, can be seen as a waste of time (Gerver, 2010; Harris, 2014). These uncertainties of potential have led to recognition by authorities of the need for innovation and creative skill development for the future, but confusion remains in education circles about strategies to quantify creative learning and the place of creativity in school programs (Cutcher, 2014; Harris, 2014; Hunter & Emery, 2015)). Education sectors appear perplexed about whether creativity should be viewed as a skill to be transferred to other learning, as a diversion from other areas of the curriculum or as a learning



space with particular focus on discipline based skill development (Harris, 2014). There is some debate in the literature about the place of the Arts in schools with many educators recognising the level of engagement of Arts learning opportunities, and the value for promoting academic achievement in other areas of learning (Amadio et al., 2006; O'Toole, 2012).

### 2.2.3 Arts education curriculum focus

This research project focusses on the place of Arts education in Australian primary schools, considering the views of primary school educators. The definition of the Arts in this research therefore connects to Arts education curriculum guidelines, for New South Wales (NSW) and the Australian Capital Territory (ACT), with respect to curriculum implementation at the time of data collection, but also with consideration of global trends in Arts education and future curriculum planning possibilities.

#### 2.2.3.1 *Arts education in Australia: a history*

##### 2.2.3.1.1 The Arts for First Nations People

For Aboriginal and Torres Strait Islander peoples, the First Nations people of Australia, all learning has always occurred through observation, and the gradual practice and building of attainable skills, in a very enabling and supportive process, alongside members of the community or family (Ahwang, 2017; Massola & Kral, 2017). Learning in the Arts in Aboriginal and Torres Strait Island communities traditionally occurred, and continues to occur, from a very early age, at home and at family and community gatherings and ceremonial events (Ahwang, 2017; Massola & Kral, 2017; Niue, 2017). “The content and manner in which this knowledge is transferred is key to the development of a resilient identity, as well as cultural continuity and renewal” (Massola & Kral, 2017, p. 42). Learning through observation, and practising alongside others, shapes the achievement of attainable

outcomes, the development of skills and knowledge in a very positive process, with learners feeling enabled and supported (Ahwang, 2017; Massola & Kral, 2017).

In this way, the teaching of the Arts, for First Nations people has always been a focus of everyday cultural life and a significant aspect of learning and the passing on of knowledge (Massola & Kral, 2017; Reynolds, 2009). The teaching of the Arts in Australian primary classrooms however reflects a collation of approaches from education systems from other spaces in the world, substantially ignoring the traditions of Aboriginal and Torres Strait Islander peoples (Boyd, J., 2000), and with this more western approach and change in focus, in many situations there has sadly been a loss of tradition (Amadio et al., 2006). In many cases, children were removed from their parents and placed in institutions aimed at offering them a 'better future', away from what were perceived to be unsatisfactory parents (Campbell & Proctor, 2014). This process was particularly imposed on Indigenous communities.

What was then being formed was a policy of coercions that act upon the body, a calculated manipulation of its elements, its gestures, its behaviours. The human body was entering a machinery of power that explores it, breaks it down, and rearranges it. (Foucault, 1984b, p. 183).

In the 1840s a national school system was established, administered by the Board of National Education, setting up 260 schools by the 1860s, predominantly small schools in rural areas, and schools with very large enrolments in the city, catering for the growing population of the colony (NSW DoE, 2018b). Following a relatively unsystematic period of teacher employment and school organisation, with this expansion of government funded schools or the public school system, teaching became a more established career. *The Public Schools Act* of 1866 established more schools, but also rationalised the costs involved in schooling, particularly in rural and remote areas, encouraging community support (NSW DoE, 2018b).

Reynolds (2009) described this period up until the 1880s, as a period of indifference where the participation of Aboriginal children in more formal education was limited, inconsistent, and dominated by the intention of religious conversion. The *Public Instruction Act* of 1880 followed, with the introduction of compulsory schooling and major developments in secondary schooling. The organisation of curricula and school systems offered the potential of prolonged schooling for all young people (Campbell & Proctor, 2014). This period continued with exclusion and segregation of Aboriginal students until the 1950s and 1960s, when schools became more integrated, however education programs did not show regard for the needs of Aboriginal children (Reynolds, 2009). Decisions regarding the content and presentation of learning experiences for students continued to be made by non-Aboriginal authorities, continuing the domination of the ‘well-meaning’ colonisers (Reynolds, 2009). “Through the use of language and the creation of ideas, the dominant culture creates social outcomes and everyday reality while the narratives of minority groups are excluded or degraded” (Reynolds, 2009, p. 93).

As a result many Aboriginal and Torres Strait Islander peoples adopted western ways of life (Langton, 2018). There has however been a recent growth in the revival of Indigenous languages and a determination to maintain traditions (Langton, 2018), with recognition of the significance of an Aboriginal and Torres Strait Islander focus in all curriculum content in schools, including the Arts, and the involvement and consultation with community elders (ACARA, 2018).

#### 2.2.3.1.2 Since colonial settlement

Since colonial settlement, Australian Arts education provision and Australian schooling in general, has been significantly influenced by traditions from other spaces, from British school systems, and more recent models from North America (Campbell & Proctor, 2014; Healy &

Darian-Smith, 2015). The Arts strands were considered separately, predominantly focussing on the teaching of Music and Visual Arts (Ewing, 2010; Russell-Bowie, 2011b). Records from the early days of the colony showed some divide between public and private or independent school spaces, with Music and Dance tuition being offered to fee paying students, particularly girls, in private church schools (Whiteoak & Scott-Maxwell, 2003). An emphasis on singing and choral experiences occurred from the 1830s (Ewing, 2010) with some emphasis on spiritual singing in church schools (Whiteoak & Scott-Maxwell, 2003). Instrumental teaching had some emphasis, particularly in Catholic schools from the 1870s, however this remained as an extra curricula activity that occurred in private lessons or ensemble programs (Whiteoak & Scott-Maxwell, 2003), that were generally more acceptable for girls (Campbell & Proctor, 2014). The influence of other spaces developed, with drum and fife, and marching bands occurring outside the classroom, reminiscent of British school ensemble programs (Whiteoak & Scott-Maxwell, 2003).

#### 2.2.3.1.3 Early 20<sup>th</sup> century

Following the ideas of Stanley Hall from the USA, and other educational reformers across various states of Australia, a new curriculum was gradually advocated, fostering inquiry, innovation and the interests of the child, and discouraging rote learning and examinations of students (Campbell & Proctor, 2014). The concepts of the Theosophists, promoting student directed learning with focus on self-expression through the Arts and literature, were explored in several schools in the early 20<sup>th</sup> century (Campbell & Proctor, 2014). Singing continued to be a focus in the primary school classroom, with a particular emphasis on the singing of folksongs of a British origin (Whiteoak & Scott-Maxwell, 2003). Sometimes some variation to lyrics reflected cultural aspects of the early days of the colony, demonstrated the transference of this material from one space to another. Again, following the lead of British

school curricula, Visual Arts was encouraged within Australian schools in the twentieth century, but was relatively unstructured, with some emphasis on drawing (Davis, 2007).

However, following the model of the industrial revolution, in many different Australian primary school spaces, teaching and learning remained very structured and exam driven, accompanied by industrial training (Torres de Eca, Milbrandt, Shin, & Hsieh, 2017). The considered need for student activities to support the war effort, increased the gender divide in curriculum provision (Campbell & Proctor, 2014). Schooling opportunities remained limited in many rural settings because of distance, with itinerant teachers employed, sometimes supported by correspondence lessons (Campbell & Proctor, 2014) and so the Arts were relatively neglected.

#### 2.2.3.1.4 Mid 20<sup>th</sup> century

In the 1930s and 40s, with the influence of the economic depression, the idea of ‘ability’, borrowed from research in the USA, Britain and Europe, gained focus, with acknowledgement of the potential of students, and consideration of achievement of assessment standards, in order to plan appropriate placements (Campbell & Proctor, 2014). In 1937, however, the New Education Fellowship from Western Europe visited Australia, extending the thinking of Theosophists and inspiring teachers in various states, encouraging numerous strategies to support the education of the whole child, including the nurturing of talent, community connection, physical and psychological health, as well as focus on a broad curriculum with inclusion of the Arts (Campbell & Proctor, 2014). Orff Schulwerk and Kodaly practices from Europe gradually promoted a more creative element to music making for primary classrooms (Ewing, 2010; Haselbach, 2006; Royal & Shearer, 2004), together with Dalcroze Eurythmics offering focus on music and physical expression (Pope, 2010). During the 1950s, 1960s and 1970s, Australia saw an influx of enrolments, with baby boomers and increased immigration, leading to a period of relative prosperity and

positiveness in schools following the war years (Campbell & Proctor, 2014). During this time in primary schools there was development in inquiry learning with some focus on the Arts. For example, a more formal curriculum focus for Visual Arts occurred from the 1960s (Davis, 2007). Criticism was made, however, of the potential inequality of education offerings across public and independent schools, as well as the centralisation of administration within each state (Campbell & Proctor, 2014).

#### 2.2.3.1.5 Late 20<sup>th</sup> century-21<sup>st</sup> century

In line with trends in other western countries, the predominant focus of Arts education implementation in primary schools in Australia, has remained with the Art-forms Music and Visual Arts, with very little change since the days of the industrial revolution (Ewing, 2010; Peers, 2008). The Education Act of NSW (1990) stated that: “courses of study in both Art and Music are to be included in the key learning area of Creative and Practical Arts” (p.7). Changes to focus in Visual Arts education could be seen as a reaction to previous priorities and consideration of curriculum change. For example, Visual Arts within the *NSW K-6 Creative Arts Syllabus* (2000) replaced the previous Craft K–6 curriculum from 1972 (BOS, 2006), including more focus on exploration of the digital age and the expanse of visual culture (Davis, 2007).

From the late 1990s, in other states of Australia, Drama and Dance were encouraged to be included in Arts education programs, as integral Art forms, with distinct skill sets and meaning (Emery, 1998). Although there were obvious links and overlaps, it was considered that it was no longer appropriate that Drama and Dance be relegated to other learning areas (Emery, 1998). The *NSW Creative Arts K-6 Syllabus* (BOS, 2000) also encouraged extension to Arts learning with the inclusion of experiences in Drama and Dance. Prior to this time, Drama in primary schools was considered to be an aspect of English, while Dance was a part of the Personal Development, Health and Physical Education content. Folk dance had some

focus from the 1930s, again with the learning and performance of ‘traditional’ dances from other spaces, for example maypole dancing (Whiteoak & Scott-Maxwell, 2003).

For this study the Arts are defined in terms of the Arts areas or artistic disciplines of Music, Visual Arts, Drama, Dance and Media Arts, as included in the recent *Australian Curriculum: The Arts* (ACARA, 2018). This document suggests that these five distinct areas are related, and can therefore be linked together, acknowledging their different approaches and practices, skills understanding and knowledge, while examining Arts practices from the past, present and future, across a range of cultures. In this national curriculum, importance is placed on the development of skills, knowledge and understanding through the expression, representation and communication of ideas, observations and the imagination, through making and responding processes (ACARA, 2018). The use of contemporary and innovative Arts practices incorporating new technologies is encouraged, with recognition of the importance of learning about traditional and contemporary Aboriginal and Torres Strait Islander Arts practices, as well as engaging with work of artists, audiences and Arts professions, locally and around the world (ACARA, 2018).

Following a period of sustained lobbying, Arts educators were encouraged when a decision was made that the Arts were to be included in the second phase of national curriculum planning (Stinson & Saunders, 2016). However, there has been continued concern expressed regarding the lack of a clear structure in curriculum design across all learning areas and the need for more consideration of current educational research (Stinson & Saunders, 2016). During the consultation process there was much debate about the proposal to combine the Arts areas, particularly with the application of common terminology and pedagogical processes and so discussion and varied interpretation continues (Barbousas, 2010; Dyson, 2014; Maras, 2013). Boyd (2000) considered that the Arts areas were distinct, and should not

therefore be reduced to a common denominator. Pascoe (2007) concurred that each Arts area should be considered in their own right, and that a national review process for Drama, Dance or Media Arts, would support a broader understanding of the implementation of each Arts area in Australian primary schools. There was also concern that this grouping of the Arts would result in the diluting of training offerings in each of the Arts areas (Davis, 2007). Meiners (2014) discussed the tensions and challenges experienced in this curriculum construction process, with competing expectations, beliefs, pedagogies, traditions and approaches, from stakeholder from different Arts areas, as well as within the community of each Arts area. Imms (2010) described this debate as a conversation related to inhabitation, with “a place and a space for the various arts forms to co-exist and independently grow” (p. 46), with the belief that the impact for each Arts area depends on an educator’s approach and implementation of the curriculum documentation.

At the time of the writing of this thesis, implementation of the *Australian Curriculum: The Arts* (ACARA, 2018) across the Australian states and territory was variable, with mixed levels of support (Stinson & Saunders, 2016). The School Curriculum and Standards Authority (2018) in Western Australia, and the Victorian Curriculum and Assessment Authority (2017) had developed state based guidelines for the Arts, incorporating the themes of the *Australian Curriculum: The Arts*. In Queensland the implementation of the *Australian Curriculum: The Arts* was being accompanied by the development of supporting professional development resources (Queensland Curriculum & Assessment Authority, 2018). In Tasmania the implementation of Australian curriculum content was in a very initial Engagement Stage (Curriculum Services Department of Education, 2017). In the ACT, Northern Territory and South Australia, schools had already adopted the *Australian Curriculum: The Arts* (ACT Government Education Directorate, 2018; Northern Territory Government, 2018; South Australia Department of Education, 2018).



It should be noted that at the time of data collection in this research, NSW and ACT schools were following the second edition of *NSW Creative Arts K-6 Syllabus* (BOS, 2006). The teaching of the Creative Arts was mandatory for students from Kindergarten to Year 6 with teaching practice in Creative Arts seen as purposeful and explicit, incorporating sequential and meaningful experiences in order to build knowledge, understanding and skills in each Arts area (BOS, 2006). There was also emphasis on an appreciation of the values and meanings that can be offered culturally and personally to students through Arts education experiences, with awareness and respect for the views of other cultures, including Aboriginal and Torres Strait Islander peoples, supporting lifelong learning and participation in the Arts (BOS, 2006).

As previously mentioned, at the time of writing this thesis, the other site of study, the ACT had already transitioned to national curriculum guidelines. However, as NSW had experienced a number of adjustments in this area of the curriculum, they were following a different path of transition to a new curriculum. As the researcher anticipated that Media Arts would be part of new curriculum planning for NSW, in addition to Music, Visual Arts, Drama and Dance, Media Arts was included in questionnaire and interview discussion. However, at the time of writing this thesis, a new Creative Arts syllabus for NSW was in development, incorporating aspects of the national curriculum planning, including Music, Visual Arts, Drama and Dance, but excluding Media Arts. To clarify the varying approaches of these Australian Arts curriculum documents it is useful to consider Australian and international research and literature.

#### *2.2.3.2 Arts education in other spaces*

International studies highlighted some variation in the content of Arts areas presented in various countries. For example, Baïdak and Horvath (2009) considered Arts education

curriculum and implementation in 30 European countries, with Music and Visual Arts indicated as the Arts areas given most emphasis in primary schools in each country, presented in the classroom by general primary rather than specialist teachers (Baïdak & Horvath, 2009). This was also the case in Russia, with limited offering particularly in more rural areas, and Arts focus only reported as the discussion and analysis of Music (Petrova, 2012). In contrast, in Ontario, Canada, the USA and in New Zealand, the Arts curriculum incorporated the Arts areas of Music, Visual Arts, Drama and Dance (Andrews, 2008; Cheesman, 2008; Oreck, 2006). Bresler (1991) described a focus on performance and outcomes aspects of Arts implementation in schools in the USA. Russell-Bowie (2004) described a rich Arts culture in Namibia, South Africa and Ireland but a general lack of focus on Arts education in schools. In some countries the Arts were reported to be presented very separately, while in others there was also some focus on integration (Amadio et al., 2006; Andrews, 2008; Baïdak & Horvath, 2009; Cheesman, 2008; Manea, 2015; Oreck, 2006).

There was limited reference to Media Arts in the literature, although this area was included in the curriculum of 12 of the 30 European countries studied by Baïdak & Horvath (2009). Some suggestion was made that Media Arts should be included as part of future Arts education curriculum in the USA, with focus on current technologies in Arts education, with appropriate up to date training for teachers (Sabol, 2013). Arts education curriculum implementation internationally was therefore variable, with limited Arts offering in schools in Namibia, South Africa and Ireland, emphasis on Visual Arts and Music provision in Europe, the addition of Dance and Drama in several other western countries, and some evidence of a growing focus on the inclusion of Media Arts.

## 2.3 Recognition of the importance of Arts education

### 2.3.1 Recognition in research and advocacy documents

The Arts are a significant aspect of cultures and communities around the world (UNESCO 2006) and the positive aspects of Arts education have been the focus of much research within Australia and internationally. For example, *Champions of Change* (Fiske, 1999) in the United States of America, reported on the benefits of participation in Arts experiences, particularly highlighting the motivation of students from disadvantaged communities, with demonstrated growth in academic achievement and social engagement. For those students who were already achieving academically, the Arts provided challenge, and a space to extend their learning (Fiske, 1999).

The *Road Map for Arts Education* (2006) and the *Seoul Agenda: Goals for the Development of Arts Education* (2010) as deliberated at the UNESCO world conferences on Arts education in Portugal and Seoul, respectively, outlined concerns, goals and strategies for Arts education at a global level, in order “to promote a common understanding among all stakeholders of the importance of Arts education and its essential role in improving the quality of education” (UNESCO, 2006, p. 3). Several key aims of Arts education were determined in these documents including the recognition of individual rights to education and cultural participation. There was emphasis on the development of individual capabilities, including the acknowledgement of the creative, expressive and cognitive opportunities that are offered within systematic Arts education experiences. The provision of a quality curriculum that is relevant to the local context, with respect and connection with local communities, encouraging the fostering of cultural awareness and promotion of cultural practices, was considered to be imperative (UNESCO, 2006). The need for adequately trained and motivated educators in this process was underlined (UNESCO, 2006).

*The Arts and Cultural Education at School in Europe Report* (Baïdak & Horvath, 2009) indicated that most European countries studied, recognised the importance of the Arts in the development of artistic skills, knowledge, understanding, and critical appreciation. As well as offering opportunities for social learning, Arts programs were seen as important in promoting awareness of cultural diversity, inviting creativity, and self-expression (Baïdak & Horvath, 2009). However, in some countries there was less recognition of the value of the Arts for recognising particular artistic talents, or the promotion of self-esteem and life-long learning (Baïdak & Horvath, 2009).

Current relevant research internationally and within Australia, has general emphasis on Arts education or particular emphasis on Music and Visual Arts areas, with less studies related specifically to the experience of other Arts areas. Dance, Drama and Media Arts were included in texts highlighting aspects of Arts education and the benefits of Arts for learning (Bird, Donelan, Freebody, & O'Toole, 2012; Deans, Meiners, & Young, 2012; Dezuanni & Raphael, 2012). Media Arts is a new addition to Arts learning for several different Australian states and therefore it is perhaps understandable that literature specific to Media Arts is minimal. Reference to this Arts area tends to only occur in more recent documents related to its inclusion as one of the five Arts areas in national curriculum planning. Dezuanni and Woods (2014) documented a Media Arts project with Year 4 students, finding that the experience provided new ways for learning, particularly in the area of literacy. A Media Club also offered an opportunity for students to collaborate on engaging learning projects beyond the regular classroom sharing skills and building supporting positive relationships (Woods, Levido, Dezuanni, & Dooley, 2014). There was also some reference to the use of Media and new technology in other Arts areas (Aland, 1999). For example, the use of new technologies in Visual Education, with the use of digital cameras and computers, was described as limited at the primary school level (Davis, 2007). The possibilities of literacy

through new technologies, and the potential for expression in a multi-media environment, were also discussed with particular reference to Music Education experiences (Barrett, 2003). As well as supporting the development of knowledge and skills for expression through Media, “in such an environment, children need to develop aural, spatial, and visual perception in order to interpret the fine shades of meaning embodied in, and symbolised by multimedia” (Barrett, 2003, p. 21).

In Australia, the *National Review of School Music Education* (Pascoe et al., 2005) and the *National Review of Visual Education* (Davis, 2007) indicated the intrinsic benefits of participation in Arts rich experiences specifically focussing on these two Arts areas. Both Music and Visual Arts were reported as valuable pedagogies to engage students with learning in other curriculum areas in the primary classroom (Davis, 2007; Pascoe et al., 2005).

The fundamental value of learning in the Arts was recognised in several Arts education policies and programs in Australia (Hunter, 2005). Several research projects indicated that participation in Arts experiences had a positive impact on students’ learning, not just in Arts areas, but also in social and personal skills, as well as competencies in literacy and numeracy, organisational skills and problem-solving (Bamford, Newitt, Irvine, & Darell, 2005; Barrett & Smigiel, 2007; Bryce, Mendelovits, Beavis, McQueen, & Adams, 2004; Tait, 2004). Of particular value was the motivation and confidence that can result from engagement in Arts education experiences (Australian Government, 2013; Bamford et al., 2005; Tait, 2004). The preamble to the *National Education and the Arts Statement* (Ministerial Council on Education Employment Training and Youth Affairs [MCEETYA], 2007) underlined that creative opportunities in Arts education promoted learning and were essential for fostering curiosity and the imagination.

### 2.3.1.1 Advocacy

Advocacy for the Arts and the promotion of the positive impact of Arts education, has become a focus of networks in Australia. In Australia, the National Advocates for Arts education (NAAE), a collaboration between a number of Arts education networks, represents the five Arts education areas of the national curriculum, advocating for the interests, priorities and quality of Arts education at a national level (National Advocates for Arts Education, 2018). In the various Arts areas a number of educator networks support the interests of teachers with relevant professional development opportunities, resources and advocacy and representation in Arts curriculum planning. Examples of these include, but are not limited to, the Australian Society for Music Education (Australian Society for Music Education, 2018), The Australian Council of Orff Schulwerk (Australian National Council of Orff Schulwerk, n.d.), Art Education Australia (Art Education Australia, 2018), Drama Australia (Drama Australia, 2018), Australian Dance Council (Australian Dance Council, 2018), and the Australian Teachers of Media Victoria (Australian Teachers of Media Victoria, 2018). Documents and research related to the Arts in Australian primary schools generally reinforced findings from the national reviews in Australia, advocating for the inclusion of the Arts in school programs, highlighting the many benefits of learning in each Arts area. For example, *Music to Our Ears* (Glover & Hehir, n.d.) provided a guide to parents in the campaigning for Music Education. Drama Australia developed *Drama Makes Meaning* (Drama Australia - The National Association for Drama Education, 2015) to summarise the value of Drama Education and to support teachers to advocate for the inclusion of Drama in their school programs. Advocacy related to Music Education was particularly represented in various documents, for example *Principles, Policy and Guidelines for Music Education* (Australian Society for Music Education (ASME), 1999) and *The Kodaly Approach* (Samild, 2018).

International advocacy was also prominent (Amadio et al., 2006). The World Alliance for Arts Education (WAAE) (2018), was established in 2006 to take over the advocacy work for Arts Education started by UNESCO, establishing opportunities for the presentation of Arts education research and planning, lobbying governments, and supporting Arts education networks around the world. In the USA the *Arts Education Advocacy Tool Kit* (Boyd, P., et al., 2009) promoted the value of Arts education, with suggestions for strategies to support curriculum planning and implementation of programs in schools. Recognising the valuable strategies that the Arts offer for confronting world social and environmental concerns, the Canadian Commission for UNESCO, together with the Canadian Network for Arts and Learning, and the UNESCO Chair in Arts and Learning, Queen's University, resolved to reach out to Arts education networks across the world to work towards further implementation of the goals of the *Seoul Agenda* (O'Farrell & Kukkonen, 2017). Such commitment certainly demonstrates a recognition of the importance of Arts education, but also an acknowledgement of the need for advocacy and strategies to support implementation in Australia and internationally.

### 2.3.2 Recognition in curriculum planning

Engagement in Arts rich learning experiences, where there is a focus on goal setting, self-expression and reflection within creative processes, can have a profound impact on a student's commitment and passion for learning (Downing, Johnson, & Kaur, 2003; Harris, 2014; Nathan, 2008; Oreck, 2006). While learning through Dance allows a student to explore the movement possibilities of the body, with the promotion of coordination, spatial awareness, motor skills, and the appreciation of the physical and mental workings of the body (Koff et al., 2014), the creative Dance experience enables the body to become a means of expression, building self-awareness and self-confidence (Ewing, 2010; Koff et al., 2014; Snowber, 2012).

The Arts can be seen as significant vehicles for the development of a sense of achievement, taking pleasure in attainment of goals and skills within an Arts area and thereby increasing levels of self-esteem (Downing et al., 2003; Kinder & Harland, 2004; Oreck, 2006). The Arts are important in the development of life skills with experiences often taking place in groups, involving goal setting, critical thinking, decision making and interpersonal skills (Crowe, 2006; O'Toole, 2012; Temmerman, 2006). For example, “drama can effect change in social behaviours, because it provides opportunities for learners to explore multiple perspectives and work through real issues and dilemmas in fictional contexts” (Ewing, 2010, p. 41).

Dance can enable students to work together physically within a group, promoting openness and connectivity, building a sense of belonging (Koff et al., 2014).

Schools also report that Arts programs support the building of relationships within the whole school community encouraging active involvement of parents and links with community organisations (Downing et al., 2003). The Arts have long been recognised as significant aspects of culture, as means of communication and expression, establishing identity and belonging, documenting aspects of history and commemorating cultural events with tradition and ceremony (Aland, 1999; ACARA, 2015a; BOS, 2006; Ewing, 2010). Dance, for example, provides space for cultural expression with the development of awareness of differences and commonalities, a sense of community and identity (Koff et al., 2014).

Research by Reynolds and Lane (2010) demonstrated this capacity in the classroom, with educators working alongside members of the African community in a series of Arts experiences related to African culture, with much learning occurring for all involved.

Participation in Arts experiences can therefore be seen as influential in resolving social and cultural concerns (UNESCO, 2010).



Ministers from all states and territories of Australia committed to the principles of the *National Education and the Arts Statement* (2007), believing that the Arts are essential for allowing young people to reach their creative potential. *The Australian Curriculum: The Arts* endorses this assertion:

Through the Arts, students learn to express their ideas, thoughts and opinions as they discover and interpret the world...The Arts contribute to the development of confident and creative individuals, nurturing and challenging active and informed citizens.

(ACARA, 2015b, p. 2)

The direction of the UNESCO documents and WAAE aligns with this planning for the *Australian Curriculum: the Arts* (ACARA, 2018), with focus on the implementation of creative learning experiences which promote critical thinking, knowledge, skill development and confidence. “The transformative capacity of arts and creative thinking will be accessible to every child through the new national arts curriculum, which supports a new generation of creators and audiences” (Australian Government, 2013, p. 15). The rich Arts practices of local, national and global communities and cultures, interpreted through historical, social and cultural contexts, with particular focus on Aboriginal and Torres Strait Islander traditions offer engaging content for exploration (ACARA, 2018). At the Global Summit for the World Alliance for Arts Education (2014) in Brisbane, Queensland, a resolution was made to recognise Arts education planning for the Australian curriculum, acknowledging the integrity of the consultative process and the quality of learning experiences. Particular endorsement was made of the curriculum’s focus on access for all, and “consideration of the ways in which the Arts address social transformation for individuals and communities” (WAAE, 2014, p. 1). The alliance recognised the importance of each of the five Art forms “and the

need for Arts experience to be embedded in schooling from the earliest years” (WAAE, 2014, p. 1), further validating the directions of Australian curriculum planning.

The *NSW Creative Arts K-6 Syllabus* (BOS, 2006) stressed the value of the Arts for learning, stating that each of the Arts area “play a significant role in how meaning is made in peoples’ lives” (p. 6), and offer students “opportunities for personal expression, enjoyment, creative action, imagination, emotional response, aesthetic pleasure and the creation of shared meanings” (p. 6). As stated in the national curriculum, the Arts “engage, inspire and enrich students, exciting the imagination and encouraging them to reach their creative and expressive potential” (ACARA, 2015a, p. 1), supporting the development of well-being, confidence and self-esteem (O’Toole, 2012).

### 2.3.3 Recognition in the community and schools

Research by Costantoura (2001), commissioned by the Australia Council, indicated that 86% of the Australians surveyed, valued the Arts for learning, and considered that Arts education should be accessible for all young Australians, which would, in turn, encourage positive attitudes towards the Arts. However, in the *National Review of School Music Education* (Pascoe et al., 2005), 40% of the approximately 315 schools sampled considered that their communities did not value the Arts. This was reinforced in a study by Alter, Hays and O’Hara (2009), where participants expressed concern that “many people continued to believe that the Creative Arts were largely without functional or economic purpose” (p. 15).

Thirty one teachers participating in research focus groups in Scotland in 2004, recognised and acknowledged the enjoyment of learning that occurs through Arts experiences, and the value of the Arts in creating a positive atmosphere within the school space (Wilson et al., 2008).

There was also particular valuing of the potential to build confidence in students, and facilitate creativity and self-expression through Arts learning experiences, with transferable

skills for other curriculum areas (Wilson et al., 2008). Research by Catterall and Peppler (Catterall & Peppler, 2007) indicated that students in the USA who had been given opportunities to engage in quality Visual Arts experiences, scored at high levels in measures of originality and were likely to develop positive attitudes towards their future. Canadian research findings suggested positive and long lasting links between academic achievement and IQ, and participation in Music learning experiences during childhood (Schellenberg, 2006). Schools where the Arts were promoted and valued were often also recognised for their academic achievement as Arts experiences engage students in their learning and offer deep understanding of learning concepts (Andrews, 2008; Caldwell & Vaughan, 2012; Gibson & Ewing, 2011; Oreck, 2006; Russell-Bowie, 2009a).

#### 2.3.4 Lack of appreciation of the importance of Arts education

Despite the recognised importance and value of Arts education, research literature also underlines extensive problems in the implementation of Arts programs in the classroom (Alter et al., 2009). As implied in the UNESCO *Road Map for Arts Education* (2006) neglect of Arts education provision could be considered as a breach of the rights of the child (Caldwell, 2013; Caldwell & Vaughan, 2012). Arts education has often been poorly implemented globally, particularly in western countries where the Arts have been marginalised in the curriculum, and undervalued as an extra-curricular activity (Amadio et al., 2006; Ewing, 2010). International research in the 21<sup>st</sup> century has highlighted the value of the Arts for learning, the importance of cultural awareness promoted through the Arts, and skill development through participation in creative and artistic experiences, but also the neglect of Arts education opportunities in school programs (Baïdak & Horvath, 2009; Buck, 2003; Byrt, 2011; Caldwell & Vaughan, 2012; Irish National Teachers' Organisation, 2009).

Although the Arts are included as a learning area within primary school curricula across Australia, the implementation of Arts education programs in Australian primary classrooms is reported to be inconsistent, with many students unlikely to have access to quality Arts learning experiences (Alter et al., 2009; Davis, 2007; Jeanneret, 2006; Pascoe et al., 2005). “There is a paucity of quality Arts education happening in state primary schools” (Russell-Bowie, 2004, p. 4), confirmed in Australian reports over the last 40 years (Schools Commission and Australia Australian Schools Commission, Rawlinson, Commonwealth Schools Commission (Australia), & Council, 1977; Coulter, 1995; NSW Ministry of Education, 1974). This concern was highlighted in findings from national reviews considering the current state of School Music Education (Pascoe et al., 2005) and Visual Education (Davis, 2007). Teachers, students, parents, community members, and music industry representatives, from a variety of settings, presented their views on the “quality and status of Music Education” (Pascoe et al., 2005, p. ix), highlighting “examples of effective or best practice” (Pascoe et al., 2005, p. ix) and recommendations regarding key issues. While Music has always been included as a subject area in various state curricula, the *National Review of School Music Education* (Pascoe et al., 2005) highlighted that the teaching of Music in Australian primary schools was inconsistent, with students in some schools receiving Music Education of a very high quality and others receiving no meaningful Music experiences throughout their schooling (Pascoe et al., 2005). Highly motivated schools were noted, often featuring the work of a dedicated music specialist, committed to the implementation of quality Music Education programs (Pascoe et al., 2005). In other spaces, however, there were major concerns expressed, regarding the inadequacy of teacher training and professional development opportunities in Music, the subsequent inconsistency of delivery or lack of Music learning opportunities for students, with Music not necessarily considered to be valued by the school community (Pascoe et al., 2005).

The research has revealed patchiness in opportunities for participation in music, significant variability in the quality of teaching and teacher education, a need for much greater support for music teachers, and unintended detrimental impacts on music education arising from changes in the place of music within the overall curriculum (Pascoe et al., 2005, p. iii).

Recommendations from the review presented, in rather strong language, the urgency of the situation, and the desperate need for change. “Music Education in Australian schools is at a critical point where prompt attention is needed to right the inequalities in school Music” (Pascoe et al., 2005, p. viii). More than a decade later, despite much discussion, advocacy and suggestion for future reform to the provision of Music Education, particularly in primary and junior secondary schools, change has been minimal and inconsistent (Stevens & Stefanakis, 2014).

The *National Review of Visual Education* (Davis, 2007) described the inconsistency of the presentation of Visual Arts education as well as inadequate ongoing training and support for teachers.

The findings indicate a sometimes bleak and sometimes promising picture. Stark differences emerge of the provision of visual education in the nation’s primary and secondary schools, and across the Government and non-Government sectors, in areas such as staffing, facilities, materials and time allocation (Davis, 2007, p. ix).

There are examples of Australian research related to issues in the implementation of Drama and Dance in primary schools, however these are much less frequent than studies of Music and Visual Arts education. For example, Anderson (2003) described the Drama teaching experience of two early career primary teachers, highlighting concerns about the lack of support for the Arts area, and the particular challenges that they experienced within the

reality of the school setting. The value of Dance in the early years of schooling was underlined in the work of Crowe (2006), with an emphasis, however, on the inadequacy of pre-service training for teachers in this Arts area. As previously mentioned, Media Arts is a relatively new addition to Arts curriculum and research specifically related to this Arts area in the primary school is minimal.

International research also highlighted the inconsistencies of the implementation of Arts programs in their primary schools. For example, while primary teachers in Ireland reported that they were generally happy with the time allocated to the areas of Visual Arts, Music and Drama in the curriculum, there were concerns about the availability of funding, resources, personnel, and designated spaces for Arts learning experiences (Irish National Teachers' Organisation, 2009). Snook (2012) reinforced these findings highlighting discrepancy between the vision of possibilities and the reality of the teaching of Dance in New Zealand primary schools. With these findings in mind, in this project the researcher was interested in considering the views of a number of primary teachers and exploring the challenges to Arts education implementation in their teaching spaces.

## 2.4 Challenges to the implementation of Arts education in different primary school teaching spaces

### 2.4.1 Variation in teacher background

The teaching of any Arts area in the classroom was considered to not only be influenced by the teacher's skills to present Arts content, and the resources available, but also dependent on the background of the teacher (Lane, 2016; Russell-Bowie, 2010). Cultural traditions in the Arts within various countries were highlighted as an influence on this experience and confidence of teachers in the classroom (Russell-Bowie, 2010). Perceptions of pre-service teachers, across several countries including the USA, Namibia, South Africa, Australia and Ireland were compared (Russell-Bowie, 2004, 2011a, 2013a), with Drama reported as an area

of particular confidence in South Africa, perhaps reflecting the dramatic play that features in cultural traditions in South Africa (Russell-Bowie, 2013a). Within Irish culture rich musical traditions within communities were reported as supporting confidence, while in the USA strong Music and choral performance programs develop a musical culture within schools (Russell-Bowie, 2010). This contrasted with Australian pre-service teachers who displayed more confidence in the teaching of Visual Arts, when compared to participants from other countries, but who were generally considered to have less participatory experiences in the Arts in their background and schooling (Russell-Bowie, 2010). In research by Garvis and Lemon (2013), surveyed pre-service teachers from two Australian universities, indicated their valuing of the Arts in the schooling of young children, but also suggested that they had “little experience to draw upon to develop positive beliefs of teaching the Arts in generalist classrooms”(p. 103).

#### 2.4.2 Limited skills

Primary classroom teachers, in Australia and internationally, are mandated to present many different curriculum areas with their students, and there is a perception that these teachers may not necessarily have had the knowledge, skills, training experience or passion required to support learning in all areas of the Arts (Alter et al., 2009; Barone & Eisner, 1997; de Vries & Albon, 2012; Eisner, 1997a; Oreck, 2006; Wiggins & Wiggins, 2008; Wilson et al., 2008). The curriculum areas and skills required for teaching in the primary school are broad (Alexander, Rose, & Woodhead, 1992), and this can be overwhelming for general classroom teachers (Collins, 2016). In Alter, Hays and O’Hara’s research (2009), participants suggested that the skills and knowledge required to teach in each of the Arts areas from the NSW Creative Arts Syllabus (BOS 2006) was beyond the skillset of many primary classroom teachers. Assessment in the Arts was highlighted in research as an area of challenge with the possibility that working towards a criteria discourages creativity and more in depth learning

(Wild, 2011; Wilson et al., 2008). There was also concern that teachers without confidence or skills in the Arts would be unsure about ways to evaluate (Wiggins & Wiggins, 2008; Wilson et al., 2008).

#### 2.4.3 Pre-service training issues

Much research has focussed on issues related to pre-service training needs, to support teacher skills and confidence for the teaching of Arts education areas in their classrooms. Both national reviews, for school Music education (Pascoe et al., 2005) and visual education (Davis, 2007), indicated inadequacies and inconsistency in pre-service training in the areas of Music and Visual Arts (Pascoe, 2007). Research specifically considering Music offerings in tertiary teaching programs suggested that the time allocated and the quality of content had a significant influence on a teacher's commitment to the teaching of Music in their classroom (de Vries, 2011; Jeanneret, 2006; Russell-Bowie, 2009a).

In various tertiary institutions across Australia the hours allocated to pre-service training in different Arts education areas, including Drama, Dance and Media Arts, are inconsistent, with a gradual reduction in time available for many courses (Hocking, 2008) in an increasingly over-crowded tertiary curriculum (Jeanneret & Stevens-Ballenger, 2013). There was also concern at the diminishing priority given to both Visual Arts and Music, particularly in pre-service training and programs in primary schools, when combined with other Arts areas under the one Arts umbrella (Davis, 2007; Pascoe et al., 2005).

Insufficient training can result in a cycle of neglect as teachers feel inadequate in their own skills for the classroom, and students are not offered Arts learning opportunities (Alter et al., 2009; Collins, 2016; Hocking, 2008). Teachers discussed their frustration with the limitations of their pre-service Arts training (Alter et al., 2009); "A teacher education course



is the beginning of a career, a basis, but absolutely not the mastery of all we need to know and be able to do as a professional educator” (Collins, 2016, p. 17).

However, it is not a simple matter of extra time being devoted to pre-service training in the Arts. There also needs to be consideration of attitude and confidence. Jeanneret (1997) maintained that pre-service teachers indicated more confidence and had a positive attitude about the teaching of Music, following training courses. Hudson (2005) underlined that for confidence to develop in pre-service teacher programs, Art Education courses needed to be presented by experienced and knowledgeable educators, with purposeful and supportive processes, carefully linking theory and practice. This was reiterated by Carter and Hughes (2016) who indicated that pre-service teachers appreciated the opportunity to both observe and participate in practical Arts experiences with experienced educators.

A tertiary education model trialled by Jeanneret and Stevens-Ballenger (2013), successfully combined primary pre-service teachers with secondary Music pre-service teachers in an elective course designed to support both groups in the planning and presentation of meaningful Arts education experiences with primary school students. The peer teaching and support within this course and the practical nature of the content, leading to the presentation of Arts experiences in a school, was considered to support pre-service teachers in both cohorts, building confidence and creating “a model for collaboration between the specialist and the generalist, the tertiary and the school classrooms, education academics and teachers, and the university and the community” (Jeanneret & Stevens-Ballenger, 2013, p. 74)

Confidence can be seen as a feature of teaching, where willingness to take risks and try new ideas can lead to the successful completion of tasks (Nolan & Molla, 2017). With this in mind, and the perceived inadequacies of training and time allocation in pre-service teaching

programs, the development of confidence was seen as an important goal in the planning of any professional development programs for teachers (Nolan & Molla, 2017; Pascoe, 2007).

#### 2.4.4 Attitudes, feelings and confidence

A particular focus in research has been a teacher's belief in the Arts and teacher perceptions regarding their confidence and skills to present Arts learning experiences in the classroom. When a teacher has a positive attitude towards the Arts they are much more likely to work with different Arts areas as valuable tools within their classroom. Confidence is a contributing factor in our day to day functioning and if we lack confidence in a particular skill it can be avoided all together (Heyning, 2011).

In a study in the United Kingdom, and previous research in Australia, teachers considered Music to be an area for which they had limited confidence and particular uncertainty (Alter et al., 2009; Holden & Button, 2006; Russell-Bowie, 2012). Participants in research by Ruddock and Leong (2005) considered themselves to be unmusical and lacking innate talent or ability, and this determined their perception of confidence. Kane (2005) also pointed out that a barrier to confidence and self-belief in the teaching of Music was a teacher's perceptions regarding their skills, talents or ability. "Researchers have argued that it is not the level of musical skill itself, such as singing, but more importantly it is the relationship between that specific skill and the confidence of the teacher to perform and teach the musical skill that is the determining factor" (Heyning, 2011, p. 5). A teacher's belief in their own capabilities in particular learning areas can influence their level of confidence for teaching (Bowell, 2009; Crowe, 2006; Downing et al., 2003; Kane, 2005; Yim, Abd-El-Fattah, & Lee, 2007). This links with research related to teacher confidence in other curriculum areas, for example Science (McKinnon, 2010).

Teachers reported anxiety, inadequacy, unpreparedness and considerable hesitation in relation to the teaching of some aspects of the Arts (Alter et al., 2009; Anderson, 2003; Brown, 2006; Carlisle, 2009; Dunkin, 2004; Pascoe, 2007; Wilson et al., 2008). If teachers consider that primary Arts education experiences require particular control “it is possible that this implicit belief will have more power to influence practice than an ideology promoting self-expression and creativity” (Brown, 2006, p. 127). This fear of loss of control has many facets, related to personal and professional experience (Anderson, 2003; Wiggins & Wiggins, 2008):

Teachers avoid Drama for fear of being exposed and losing control in the class. They also fear themselves having to step into a role, for example. They fear that, by teaching Drama, the class is going to get too noisy and everyone is going to say, 'that's a noisy class '. They also fear the class actually getting out of control and not being able to manage (Anderson, 2003, p. 9).

It was considered that when a teacher lacked interest and confidence in the Arts they may resist participation in professional development in Arts education (Wilson et al., 2008).

Seddon and Biasutti (2008), found that research participants considered that their musical ability could not be changed as a result of undertaking training. The development of beliefs regarding levels of ability can be determined during early adolescence so it is important that teachers offer supportive Arts experiences throughout schooling (Austin & Vispoel, 1998; Pavlou & Kambouri, 2007).

Negative experiences from the past may explain uncertainties regarding the Arts in adults, influencing a teacher's confidence and perceptions (Dunkin, 2004; Hennessy, 2000; Russell-Bowie, 2004). Findings by Alter, Hays and O'Hara (2009) indicated that limited Arts

experiences, at any age, “appeared to diminish the acquisition of discipline related skills which in turn reduced the teacher’s level of confidence to teach the subject” (p. 11).

As discussed by Joseph (2015), when a pre-service teacher has had negative experiences in their past, Arts experiences in teacher training can be challenging for both the pre-service teacher and the lecturer. Their subsequent practice in the classroom may also be influenced by their own schooling experience (Calderhead, 1988). Other researchers also recognised that a teacher’s confidence to present Arts learning experiences in their classroom, was significantly influenced by their own childhood learning experiences in the Arts, either positive, negative or limited (Pascoe, 2007; Russell-Bowie, 2011a; Smith-Shank, 2014; Temmerman, 2006; Wiggins & Wiggins, 2008). However, Kloppe (2007), found that the confidence of pre-service teachers was not necessarily influenced by their past musical experiences. Leuhrman (2002) also pointed out that some principals who had encountered negative Arts education experiences during their childhood were inspired to ensure that more positive opportunities were offered to students in their school programs.

#### 2.4.5 Gender expectations and attitudes

A barrier to the teaching of the Arts that is sometimes overlooked is the notion of gender (Alter et al., 2009; Dunkin, 2004), with assumptions by teachers regarding gender and student participation, influencing Arts experiences offered in the classroom (Alter et al., 2009; Pavlou & Kambouri, 2007). For example, teachers considered that male students were not as comfortable in the Dance space so were less inclined to focus on the teaching of this Arts area (Alter et al., 2009). However Dance concerns for boys were also explored in research by Gard (2001), encouraging the rejection or questioning of labels attached to the way people move.

Russell-Bowie (2002), made connections between teacher confidence and gender, finding that female pre-service teachers expressed more confidence and enjoyment in their teaching of Visual Arts. However, the influencing factors that contribute to confidence were again of particular interest, with both male and female teachers reporting negative past experiences in Visual Arts (Russell-Bowie, 2002). In a later study both male and female teachers expressed confidence in their teaching of Visual Arts in their classrooms, perhaps reflecting the frequency of the teaching of this aspect of the Arts (Russell-Bowie & Dowson, 2005). Drama was an area in which male teachers in this study expressed more confidence than females (Russell-Bowie & Dowson, 2005).

#### 2.4.6 The crowded curriculum

Dr Barbara Piscitelli, the chair of the steering committee for the *National Review of Visual Education* (Davis, 2007), underlined that the Arts, as a learning area in the primary school, is seen as very isolated from other areas of the curriculum and of lesser importance. With an emphasis on the teaching of literacy and numeracy in Australian primary schools, teachers observed that there was less support given to the teaching of the Arts, with more professional development opportunities and school budgets allocated to English and Mathematics (Chapman, Wright, & Pascoe, 2018; de Vries, 2011; Garvis & Pendergast, 2010; Lane, 2016). “The Arts were fine, as long as they don’t interfere with the ‘real’ work of the students” (McKean, 2001, p. 30). The ‘over-crowded curriculum’, together with pressures of policies and standardised testing (in Australia, the National Assessment Program- Literacy and Numeracy: NAPLAN), allowed minimal time in the school day, for priority to be given to Arts implementation in the classroom (Abril & Gault, 2008; Alter et al., 2009; Anderson, 2003; Elpus, 2014; Hennessy et al., 2001; Oreck, 2006; Wilson et al., 2008). Gill (2012) reported that he had “watched school education descend from a serious study of identifiable disciplines to the random and meaninglessness of NAPLAN and standardised testing” (p. 83).

In New Zealand the case was similar, with “an expanding curriculum and a push towards conformity and standardised performance by central government” (Bowell, 2009, pp. 2-3), reported as the main reasons that Visual Arts was sometimes neglected in the classroom. Siebenaler (2006), suggested that the demands of a teacher’s already busy timetable overtook confidence levels and priorities within the classroom. In Australia 25% or more of the schools in some Australian states reported that their students were not offered Visual Arts experiences at all because of demands in other curriculum areas (Davis, 2007).

There appeared to be a disregard or perhaps a lack of awareness of the wealth of research evidence indicating that participation in rich Arts education experiences within a school promoted achievement in standardised testing in literacy and numeracy (Caldwell, 2013; Fiske, 1999). The preoccupation with preparation for standardised testing, in primary school timetables and priorities, was described as stifling creativity and individuality (Caldwell, 2013; Caldwell & Vaughan, 2012; Gill, 2011, 2012; Harris, 2014). “Nurturing creativity in schools takes time. It is an investment that sometimes pays off, but not in ways that are compatible with contemporary educational testing and environments” (Harris, 2014, p. 58). This inhibiting of creative teaching processes in the school sometimes extended into the stifling of efforts to maintain collegiality within the school, where Arts teaching skills could be shared (Oreck, 2006). And when there was a lack of acknowledgement of the value of the Arts, teachers were less committed to the teaching of the Arts in their classroom (Alter et al., 2009; Efland, 1995). As highlighted by Eisner (2000), in a time where there is so much focus given to standardisation in education, uniformity and homogeneity of direction and programming, the marginalisation of the Arts, an area that can offer balance and opportunities for individuality and celebration of learning, is incongruous. “The vision of reinstating the view that it is as normal to do music as it is to do mathematics is worth working towards!” (Ruddock & Leong, 2005, p. 20).

## 2.4.7 Need for Support

### *2.4.7.1 Support from school executive and community*

A study of 300 educators in the United Kingdom, by Gu and Day (2013), highlighted the importance of appropriate support from colleagues within a school, particularly from motivated leaders, as well as from the parent community, in order to ensure that teachers maintain their level of commitment in their teaching. Several other research projects demonstrated that for teachers who were specialising in the teaching of the Arts at a primary school, and for those intending to incorporate the Arts into their general classroom teaching, there was a need for support, particularly from management (Bowell, 2009; Downing et al., 2003; Dunkin, 2004; Oreck, 2006; Pascoe, 2007; Wilson et al., 2008).

Established and supported Arts programs within a school could be challenged when there was a change to the executive, with new priorities and focus (Chapman, 2015). Brown (2006) pointed out that teachers could feel frustrated, when they considered that their views regarding the aims of education were in conflict with the opinions and expectations of the executive. Harris (2014) extended on this, indicating that the energy of motivated and creative educators can be undermined, with a feeling of powerlessness in determining the content of their teaching. Garvis & Pendergast, (2010) expressed concern that early career teachers, in particular, may accept the inequity of curriculum priorities within school timetables as normal, influencing their own attitude towards Arts provision. Anderson (2003) firmly underlined the disappointment for enthusiastic early career teachers, who are motivated to implement Arts programs in their classrooms but perceive a lack of support within the school;

Ingrid, for instance, felt a sense of frustration because her desire to teach Drama was blocked by the school and those within the education system itself who undermine the

legitimacy of the subject. The lack of support is surely more intense when the teacher is identified as the 'Drama person' with all the extra expectations that the role entails. (Anderson, 2003, p. 12)

In research by Miksza (2013), teachers acknowledged that in order to build an Arts program and culture within the school, advocacy for the Arts was important, requesting support from the school community. Downing, Johnson and Kaur (2003), underlined that support from parents and governors was encouraged by the active engagement of students in Arts programs, and this appreciation was particularly evident when their children, who may not be achieving in other curriculum areas, were excelling in the Arts (Wilson et al., 2008). Oreck (2006) also reported that educators developed confidence when their students demonstrated success in the Arts, but this was more achievable when a class was particularly motivated.

#### *2.4.7.2 Mentoring*

For pre-service teachers, motivation was stimulated by positive Arts experiences in the classroom, and skills needed to be practised alongside supportive and knowledgeable classroom teachers. “The support of a teacher and constructive feedback seemed to outweigh all other factors” (Hennessy et al., 2001, p. 68). If pre-service teachers were not supported and given adequate direction on their placements their experience of Arts teaching was not perceived as positive (Hennessy et al., 2001).

There was also evidence that mentoring is an effective approach to professional development. The encouragement and endorsement of a mentor, in a spirit of collaboration, as an element of practical Dance professional development workshops, supported skill development and confidence (Torzillo, 2013). The National Music Teacher Mentoring Program, established in 2015, created a model to contribute to Music Education implementation, with more experienced Music teachers acting as mentors to classroom teachers across Australia



(Australian Youth Orchestra, n.d.). Teachers reported feeling more supported in professional development opportunities such as this, with mentors who were teachers, with experience to share from their own classroom experience (Lane, 2016; Snook & Buck, 2014). There was also evidence that teachers felt more supported when they were able to participate in professional development experiences over an extended period of time, gradually building skills and confidence (De Backer et al., 2012; Snook & Buck, 2014).

In the *National Review of Visual Education*, there was an expressed need for specialist teacher skills and resources, with less than half of the government primary schools surveyed accessing special programs available, such as those offered by art galleries (Davis, 2007). However opportunities for participation in professional development in the Arts were generally not a priority within many schools, with almost half of sampled teachers reporting no access to Visual Arts or Music professional development programs, while more than half indicated no access to Drama and Dance training (Power, B., & Kloppe, 2011). This was particularly evident in schools where funding was allocated to the teaching of literacy and numeracy in preparation for standardised testing (Garvis & Pendergast, 2010).

#### *2.4.7.3 External providers*

Schools were reported to be able to give some priority to the Arts by drawing on other resources within and external to the school, from other teachers, visiting performers and artists, supporting teachers in the gradual development of confidence and skills (Oreck, 2006). The building of confidence in the Arts was also described when teachers were able to collaborate, providing “support, motivation and pedagogical expertise” (Oreck, 2006, p. 15). This was demonstrated in the very successful *School Drama* program, a partnership between several schools, the University of Sydney and the Sydney Theatre Company where teachers work alongside actors in Drama experiences with students, working towards academic

achievement in literacy, with teachers also gradually developing skills and confidence (Ewing, 2010; Ewing et al., 2011; Gibson, & Campbell, 2016). The *National Review of School Music Education* (Pascoe et al., 2005) and the *National Review of Visual Education* (Davis, 2007) recognised these opportunities for partnership with artists and community organisations in order to support Arts education implementation and the development of confidence and skills of teachers. International research underlined that, in order to gradually build teacher confidence and skills, a collaborative mentoring process, over a long period, would support sustainability (De Backer et al., 2012; Snook & Buck, 2014). The importance of clarity of expectations within partnerships, through investigation and discussion to seek out common understanding of purpose and processes within an Arts education project, was also emphasised (McMahon, Klopper, & Power, 2015).

#### 2.4.8 Teaching spaces for the Arts

Foucault (1979) referred to the profound impact of architecture in the manipulation and conditioning of behaviour within various situations. The design, allocation and management of environmental and architectural spaces can have a powerful influence and control of behaviour (Barou, Perrot, & Foucault, 1980). Elden and Crampton (2007) considered that this spatial focus is not always in the forefront in Foucault's work, but is worthy of consideration. Foucault discussed the power within architecture over time, the "disposition of space for economic-political ends" (Barou et al., 1980, p. 148) and space gradually becoming designated, with particular purpose. The positioning and allocation of a teaching space, and the placement of resources and equipment within the space can determine the nature and possibilities of learning experiences within (Elsden-Clifton, 2011).

#### *2.4.8.1 Physical space*

Accessing appropriate teaching spaces within a school, where meaningful Arts experiences are explored, can be challenging (Chapman et al., 2018). Research underlines that the physical spaces of the school environment may influence the wellbeing and the learning outcomes of students (Blundell, 2016; Buckley, Schneider, & Shang, 2005; Chandler, 2009; Gerver, 2010; Upitis, 2004). For example, the design of schools by Steiner, Froebel and Reggio Emilia highlighted the importance of the environment on learning, with emphasis on incorporating nature and the aesthetic (Upitis, 2004). Symes and Preston (1997) described the generally fixed aspect of school architectural space, with segmented classrooms, used in multiple ways, with furniture in particular arrangements, supporting discipline and surveillance of behaviour, focussing on productivity, adapting to the changing demands of the curriculum, but generally reflecting functionality. The dress of teachers and students, the movement around the school was illustrated as a “choreography”, reflecting regulation and control, akin to spatialisation in a theatrical drama (Symes & Preston, 1997).

In contrast, Gerver (2010) highlighted schools that have strategically redesigned spaces and processes to “create environments that are welcoming, less daunting, personal and stimulating” (p.78). The development of more open-plan classrooms in some Australian schools since the 1960s has included multi-functional shared spaces, with the added opportunities for virtual learning (Alterator & Deed, 2013). This has influenced approaches to teaching in some schools, leading to greater emphasis on discovery and self-expression (Pascoe et al., 2005), student directed and integrated learning, the encouragement of individual and group work, however this requires flexibility and adaptability in the use of space (Alterator & Deed, 2013).

Spaces allocated to more specialised areas of the curriculum, requiring particular facilities and equipment, still implied a sense of dominance, importance and worthiness of their own space, creating the idea of a spatial hierarchy (Symes & Preston, 1997). Designated Arts spaces within a school could be seen as heterotopia-like, with freedom to be expressive and creative, an outlet and a contrast from more quiet and controlled spaces of other areas of the curriculum (Elsden-Clifton, 2011; Wild, 2011). However this perception of Arts spaces can be seen to compound the view of the Arts on the edge of the space, as a ‘frill’ (Elsden-Clifton, 2011).

In a contrasting example, Anderson (2003) indicated that when physical spaces and resources were considered to be inadequate, Drama implementation can be inconsistent in various schools. The challenges of locating appropriate spaces for Music experiences within a school were discussed in the *National Review of School Music Education* (Pascoe et al., 2005), with sound concerns, inadequate storage for instruments and limited room for movement. The *National Review of Visual Education* (Davis, 2007) pointed out that, in over 75% of government primary schools across Australia, Visual Arts learning experiences took place in the general classroom, rather than in purpose built Arts spaces, as was often the case in the non-government sector. A study of six ACT schools, prepared for the ACT Schools Authority, highlighted difficulties with access to appropriate spaces for Arts education experiences, although it was suggested that this concern may also be related to teachers’ commitment to organising the teaching space (Van Raay, Wood, Banks, & Anderson, 1980). The challenges of a variety of teaching spaces was further highlighted in a study of a one teacher rural school, where the teaching of the Arts was particularly problematic, with the absence of a cleaner (Garvis, 2011).

#### *2.4.8.2 Concerns within regional spaces*

It was interesting to consider literature related to Arts provision in different teaching spaces, studying regional variation, as explored in this research. Investigating connections between knowledge, power and space was considered to be possible, when considering rural communities, linking with Foucault's thinking related to space and any aspect of communal life (Foucault, 1984c; Lockie & Bourke, 2001).

“Rural education research and policy consistently highlights that rural and regional communities experience rates of socio-economic disadvantage that are higher when compared to metropolitan settings” (Kline, Soejatminah, & Walker-Gibbs, 2014, p. 53). The teaching profession considers ongoing access to training as essential, however the implementation of professional development in more rural communities was reported to have its challenges, because of a sense of isolation, and as there was limited access to funding, replacement staff, support networks and professional associations (Broadley, 2010; Garvis, 2011; Green, N., Noone, & Nolan, 2013).

More recent trialling of online professional development offerings for regional teachers were considered to have allowed teachers access to training with highly experienced educators. However this was not without its challenges, with limited access to the internet, inconsistent computer quality and varying technology skills (Broadley, 2010; Dezuanni, Arthurs, & Graham, 2015).

Thorough implementation of the new national curriculum for the Arts, incorporating five Arts areas, was considered to be unlikely, particularly in rural areas, where there was limited access to skilled staff and training opportunities (Boyd, J., 2000). Increased use of technology to facilitate and support rural and remote teachers with the delivery of online

professional development was an area considered to be needing further research (Broadley, 2010).

The isolation of some rural schools made it very difficult to locate skilled staff or to access regional Arts opportunities for students (Garvis, 2011; Heinrich, 2012). Symes and Preston (1997) determined that “much can be inferred about a person’s educational achievements along with their social achievements (or lack of them) from knowing their postcode” (Symes & Preston, 1997, p. 113). Educators in rural areas were reported to be frequently challenged by inadequate working spaces, a lack of resources, and time allocated to the Arts, compared with other key learning areas, contributing to stress levels which impacted on their teaching (Boyd, J., 2000). There were apparent Arts funding inconsistencies between urban and rural schools (Boyd, J., 2000) and the retention of teachers in these settings can impact the sustainability of regional and rural communities (Broadley, 2010; Kelly & Fogarty, 2015). Recent research by Chapman, Wright and Pascoe (2018) expressed concern regarding the assumptions about the delivery of planned curriculum content, without thorough appreciation of the reality and challenges within different teaching spaces and contexts.

As pointed out by Capeness (2015), rural communities are often considered to be deficient and of lesser importance, and the understanding and experience of rurality in both pre-service training and employment in the workforce “impacts significantly on the mindsets” (Capeness, 2015, p. 95). A teaching principal from rural Queensland, in research by Garvis (2011), highlighted that there was a misperception by some teachers that students in rural areas, who may not have access to formal art galleries or performance spaces, were not as capable in Arts areas, when compared to students in more urban settings. Negative perceptions of rural life has deterred employment and retention of teachers in rural settings, and a reconceptualization of thinking to “highlight the lived experiences of being in a rural place”

(Green, N., et al., 2013, p. 92) can offer support to rural teachers, with consideration of the social space (Kelly & Fogarty, 2015). Rural and remote professional experience opportunities for pre-service teachers were reported to dispel stereotypes about rural teaching spaces (Richards, S., 2012). Roberts (2013) suggested that rural teachers were committed to their work in rural areas and supportive of new teachers in rural areas. Study in remote school locations highlighted that teaching and learning went beyond the classroom, into the areas of life on rural properties and in rural communities, and there should be more recognition of the development of relationships within these settings (Green, N., et al., 2013).

Research highlighted rural schools who were able to work with their challenges of isolation, exploring possibilities to ensure that students were provided with Arts opportunities (Garvis, 2011). The training of teachers to live and work with students in a diversity of settings is very demanding, however this responsibility must be shared (Capeness, 2015). “It requires all stakeholders to have mindsets and skills that transcend any deficit notion of what living outside urban locations means” (Capeness, 2015, p. 96).

## 2.5 Strategies to support the implementation of Arts education in different primary school teaching spaces

The *Seoul Agenda* (UNESCO, 2010) developed at the 2<sup>nd</sup> UNESCO World Conference for Arts Education formulated several goals for Arts education internationally, encompassing many ideals to enable “transformative learning, sustainability, the growth of creative and productive societies, the enhancement of personal well-being, and the fostering of intercultural understanding and a culture of peace” (O’Farrell & Kukkonen, 2017, p. 29). As discussed previously, commitment to the realisation of these goals, from Arts education networks and policy writers around the world, would enable access, and support and enrich Arts opportunities for all (O’Farrell, 2010). *Creative Australia* (Australian Government, 2013), a national cultural policy document, outlined a commitment “to work with state,

territory and local governments to build support for and ensure consistency in the implementation of the *Australian Curriculum: The Arts*, including through resources and training for teachers” (Australian Government, 2013, p. 16). Other strategies and models that were considered to support Arts education implementation are identified below.

### 2.5.1 Specialists

The employment of a specialist to implement particular Arts education areas was considered, in many research projects, as of particular importance in providing the best opportunities for students (Byrt, 2011; Coulter, 1995; Jeanneret, 2006; Pascoe et al., 2005). A study in the Peel district of Western Australia suggested that specialists had more skills to offer sequential and meaningful Arts learning experiences with an understanding of ways to engage and extend students (Nilson, Fetherston, McMurray, & Fetherston, 2013).

The decision to employ a specialist in a NSW government primary school is usually determined by the priorities within the school and the availability of skilled staff and funding (Collins, 2016). When specialists were supported by the school executive and community, with the added opportunity to network with other specialists, Arts programs were considered to be particularly successful (Byrt, 2011). However, it was also suggested that the employment of Arts specialists may not be possible or appropriate in some contexts. A classroom teacher who has strong skills in the Arts may not always appreciate the responsibility of an Arts area being given to another educator, and there may be a perception that the Arts are external to the school curriculum (de Vries, 2011; de Vries & Albon, 2012; Hennessy, 2000). With the employment of an Arts specialist, a classroom teacher may become ‘de-skilled’, without the regular practising of their own Arts teaching skills in the classroom (Brown, 2006). A classroom teacher may also have more knowledge of students than a specialist who is working with many students across the school. (Brown, 2006).



Collins (2016) highlighted that specialists are generally specialists in a particular Arts area, rather than specialists in each aspect of the Arts curriculum. The teaching of all aspects of the Arts curriculum is therefore very demanding for any teacher, and an unrealistic expectation for classroom teachers who may lack confidence in their own skills as Arts educators (Collins, 2016).

### 2.5.2 Partnerships

As recommended in the *National Review of School Music Education* (Pascoe et al., 2005) and the *National Review of Visual Education* (Davis, 2007), the establishment of partnerships with external providers and community organisations can support schools to build Arts education opportunities for their students. Research by Costantoura (2001) reinforced the need for the Arts community to collaborate with educators, sharing their skills and passion, to bring about change with more focus on Arts education within schools. Networks of teachers, parents and artists could work together in the planning, implementation and support to teachers in the classroom (Costantoura, 2001).

Several partnership examples have been referenced previously in this chapter, but it is timely to mention some specifically. Reynolds and Lane (2010) described a partnership between a school on the Central Coast of NSW, teacher educators from the University of Newcastle and members of the local African community, with a series of Arts based classroom experiences exploring aspects of African culture. The project aimed to link learning about Africa with “the emotional pull associated with the teaching of the Creative Arts”, as well as “the values and emotions that develop as part of a participatory project” (Reynolds & Lane, 2010, p. 123). Findings suggested that engagement in Arts learning experiences supported the students’ learning about Africa, as well as inspiring interest in other places in the world (Reynolds & Lane, 2010). An interesting aspect of the project was the learning that also

occurred for the adults in the project, with awareness of different cultures and respect for different approaches to teaching (Reynolds & Lane, 2010).

Garvis (2011) described the highly successful example of isolated schools travelling over long distances for combined learning experiences with students from other schools in rural Queensland. *The Evaluation of School-based Arts Education Programmes in Australian Schools* (Bryce et al., 2004), studied four exemplar Arts programs in different settings across Australia, two Music programs in the Northern Territory, and two Drama programs, one in South Australia and one in Victoria (Ewing, 2010). Data from administrative records, interviews, observations, questionnaires and assessments demonstrated the students' engagement in their learning, increased levels of self-esteem, social skills, commitment to attend school and to achieve learning goals (Bryce et al., 2004).

Musica Viva In Schools, a not for profit organisation offering interactive musical performances in schools across Australia, indicated that in 2018 they presented to over 900 schools across Australia, giving students a live music experience, presented by accomplished musicians (Gill, 2012; Musica Viva, 2018). Participating schools were also provided with digital teaching resources for the classroom to enrich the performance experience, and professional development to support teachers in this process (Musica Viva, 2018). Symphony orchestras across Australia offer similar programs, with schools attending orchestral performances in larger venues, as an enrichment to classroom Music experiences (Gill, 2012; Sydney Symphony Orchestra, 2018).

Because many teachers at primary school level lack confidence to programme music activities independently, structured resources such as the Musica Viva in Schools and Symphony Australia materials are often, by default, used as the focus of primary teachers' total music programmes. (Pascoe et al., 2005, p. 44)

The Arts Unit of the NSW Department of Education, included numerous metropolitan and some regional opportunities in the various performing arts for students and teachers, including Music, Drama and Dance workshops as well as opportunities for performance in ensembles and large performance events (The Arts Unit, 2019). Several workshops are presented in collaboration with tutors from the community, for example the Australian Theatre for Young People (The Arts Unit, 2019). Dance workshops for primary students were tailored to needs and interests, for example Aboriginal, contemporary and disability (The Arts Unit 2019).

While Harris (2014) pointed out the increased outsourcing of educational experiences in the Arts, she also expressed concern that this arrangement suggests the Arts as “an enrichment activity” supplied by experts “whose main business is the Arts, not learning” (p. 68).

Teachers might perceive that they lack skills in creative processes, however artists may have limited pedagogical skill without formal training in education (Harris, 2014). Partnerships were not always successful despite the best intentions from all stakeholders and research highlighted the processes involved, and the perceived benefits and pitfalls (Adams, 2014; Free, Nalder, & Fullarton, 2009; McKean, 2001). For example, Adams (2014) described a successful partnership between the multi-arts interactive Polyglot Theatre and three primary schools in Victoria. This involved creative collaboration between students and artists in the creation of an installation and theatre performance piece. Reflections by participants generally acknowledged the value of the opportunity, underlining the increased engagement, confidence and school attendance of student participants (Adams, 2014).

Some teachers described the value of sustained involvement in these Creative Arts opportunities, over a longer period of the school day, while others struggled with concerns about behaviour when so much freedom was given to the students in the Arts experience,

(Adams, 2014). In the Polyglot Theatre project students viewing the final performance displayed different levels of behaviour and it was suggested that this may have been dependent on their level of participation and connection to the process. Students in the audience from the performing school were considered to be well behaved and engaged as audience members, compared to students from another school that had not been involved in the process (Adams, 2014). It was reported, however, that all students enjoyed the experience, but there appeared to be some confusion about the expectations of behaviour in this Arts space (Adams, 2014), suggesting that “the continuity and sustainability of an art partnership is reliant on the achievement of positive outcomes, and the ease with which those outcomes can be achieved.” (Adams, 2014, p. 44). However when there is clear communication, engagement and a sense of ownership by stakeholders in the partnership process, the positive impact for all involved can be recognised (Adams, 2014; Brown, 2006).

### 2.5.3 Mentoring

Examples of Arts partnerships, where external organisations and artists are involved in the school program, were reported to enable Arts education implementation, and in some cases, mentoring during the process supported confidence of teachers within the school (Amadio et al., 2006; De Backer et al., 2012).

The not-for profit organisation, The Song Room, was reported to offer Arts experiences for students, particularly in disadvantaged schools, leading to increased school attendance, higher levels of academic achievement and enjoyment of the Arts. The Song Room involved teaching artists mentoring classroom teachers, in an effort to develop sustainability of Arts education programs in the school (Caldwell, 2013; Ewing, 2010; The Song Room, 2018).

The National Music Teacher Mentoring Program (Australian Youth Orchestra, n.d.) was established to improve Music Education implementation in classrooms by pairing classroom

teachers with experience music teachers in a mentoring process, to build skills and confidence (Australian Youth Orchestra, n.d.; Barrett, n. d.). Preliminary findings indicated that the mentoring program was improving teacher confidence and competence, while students were engaged in Music experiences, building Music skills and enjoying their involvement in Music experiences (Barrett, n. d.).

In New Zealand, Snook and Buck (2014) pointed out that “success in any artists-in-schools project rests on an inclusive and respectful partnership among teachers, artists, and children” (p. 24) with artists acting as mentors, to support the gradual development of skills and confidence, alongside the teacher. This supported previous findings of De Backer (2012) who underlined that participation in Arts education experiences, alongside visiting artists, offered professional development for teachers, and when this mentoring occurred over a long period of time the model was more sustainable.

#### 2.5.4 Integration

The integration of Arts areas into the teaching of other curriculum areas, connecting learning rather than treating each area in isolation, is contentious. STEM education is a concept of bringing together, in an interdisciplinary and integrated way, Science, Technology, Engineering and Mathematics, in order to deepen understanding, application, and critical and creative thinking (NSW DoE, 2017).

The combination of five different Arts areas under the umbrella of ‘the Arts’ also suggests the possibility of integration (Pascoe, 2007; Pascoe et al., 2005), and examples of the integration of various Arts areas into the teaching of ‘the Arts’, are discussed in the literature (Baïdak & Horvath, 2009). For example, suggestions for integrating technology into Arts areas included the innovative use of a variety of computer software and hardware, digital cameras, video equipment and multimedia set design, online communication and information

technologies (Aland, 1999); “educational and creative innovations in online learning, digital technologies and open classrooms may be giving contemporary teachers the tools and aims with which to create creative and educational change, just as Shakespeare did in his time” (Harris, 2014, p. 64).

Some educators consider that integration is a realistic approach to the difficulties of working within a crowded curriculum and offers an effective pedagogy to engage students and enable meaningful learning connections (Anderson, 2003; Barrett, n.d.; Bolton, 2000; Russell-Bowie, 2009a). “Deep learning and understanding is more likely when integration is carefully planned to reflect real world learning experiences” (Ewing, 2010, p. 29).

Meaningful learning can occur in Social Studies through the careful use of music (Reynolds, O'Mahony, Lane, & Soden, 2013); “studying music is a way of filling in the gaps in written documentation of the past, of hearing the lost voices and thoughts of people whose perspectives were not noted in journals, newspapers, policies, or photographs” (Reynolds et al., 2013 n.p.). Presenting Science concepts through Drama provides a creative space for students to improvise actions, interpreting and demonstrating understanding through role-play (Braund, 2015). Therefore the concept of combining Science, Technology, Engineering and Mathematics (STEM) together with the Arts (STEAM) has become a focus of school programming for secondary and some primary schools internationally and in Australia, to engage and inspire students in studies of the sciences (STEAM Education Ltd, 2018).

For both students and teachers the Arts can enable “expression, communication, creativity, imagination, observation, perception, and thought” as well as “listening, thinking, problem-solving, matching form to function, and decision making” (Taylor, P., 2016, pp. 91-92). In combination the Arts can offer Science studies, elements of innovation, humanistic vision and

creative thinking (Taylor, P., 2016). Integrated Arts learning experiences allow students a depth of learning “in and through the Arts” (Chapman, 2015, p. 86).

However while educators recognise the value of integration with other curriculum areas, there is concern described, that each of the Arts areas are distinct, with unique knowledge, skills and processes which require specific focus, and so integration may not be suited to all learning experiences (Boyd, J., 2000). Integration requires careful thought and planning and a thorough understanding of thinking and practice related to different Arts areas in order to make connections, (Barrett, n.d.) something which provided challenge for some teachers (Al-Yamani, 2009; Camilleri, 2012). *The National Review of Visual Education* (Davis, 2007) described “The Furphy of Integration” (p. 83), underlining that integration using the Arts as a pedagogy can offer engagement in learning of other content, but may not focus on understanding or sequential teaching of the Arts. As Gill pointed out, “You hear a lot of talk about Music being taught because it’s good for Maths and French. No French teacher teaches French because it’s good for Music. We teach Music for its own sake” (Gill, 2017).

Some literature highlights that integration can lead to superficial learning and a watering down of content (Russell-Bowie, 2009a), while concerns for sequential teaching and assessment of skills in various Arts areas when there was focus on integration of content, has also been emphasised (Baïdak & Horvath, 2009; Boyd, J., 2000). Chapman (2015) suggested that “where the separation of teaching practices persists between teachers of different disciplines...meaningful interdisciplinary collaboration” is discouraged, promoting “less effective models of Arts integration” (p. 86).

In contrast, an Arts immersion experience, presented by specialists in collaboration with general classroom teachers in the primary classroom, aimed to maintain the integrity of learning within the Arts experiences, as well as other curriculum areas (Chapman, 2015). In

this model, the Arts can become the means of communicating, investigating and expressing learning that has occurred (Chapman, 2015).

Russell-Bowie (2009a) highlighted what she described as ‘syntegration’ where the integrity of each subject area could be maintained”, enhancing in-depth learning and the achievement of outcomes in all subject areas involved. This balance of integration and integrity, enabled the exploration of themes or concepts across several different subject areas (Russell-Bowie, 2009a). “Through syntegration, a higher level of learning and critical thinking is developed as children are encouraged to apply, compare, analyse, synthesise and evaluate ideas and concepts across the subjects.” (Russell-Bowie, 2009a, p. 8)

Integration in pre-service training in the Arts is also debated. As previously discussed researchers have had concerns regarding the diminishing hours allocated to the teaching of the Arts in pre-service teaching programs, and in some cases the declining focus on separate Arts disciplines (Collins, 2016; Hocking, 2008). “The provision of Arts education learning is heavily influenced by the availability of appropriate staff and the value Arts education holds within the broader construct of a teacher education course” (Collins, 2016, p. 4).

#### 2.5.5 Changing the culture

Several researchers and educators in Australia and internationally, considered that, in order for Arts education to be given more priority and focus in the school system, there needs to be a change in society’s attitudes towards Arts education. And as pointed out by Costantoura (2001), it is the perceived inadequacies of the implementation of Arts education in schools that members of the Arts community consider as the cause of the poor views of the broader community. The Arts are not valued when they have not been understood and experienced from a young age (Costantoura, 2001). Russell-Bowie (2013a) cited Joseph and Klopper (2005), who claimed that children growing up in rural traditional communities of South



Africa regularly experienced the Arts in day to day life. In her research, Russell-Bowie found that pre-service teachers from South Africa were more confident in the teaching of Drama than participants from four other countries sampled (Russell-Bowie, 2013a). She therefore made the connection that this may have been because of their experience of Drama as children (Russell-Bowie, 2013a).

The literature showed examples where schools made every effort to provide Arts education opportunities for their students. Oreck (2006) described the ignoring, adapting to or complying with challenges to teaching in their schools in order to try to offer Arts education for students. Two Scandinavian primary schools demonstrated that the Arts can be given equal focus in the school curriculum as other subject areas believing that “the Arts contribute to the whole person, and are therefore essential to make the school a good place for all pupils” (Christophersen & Thorgersen, 2015, p. 6). This perception was reinforced by principals at both schools, with a strong commitment to Arts education provision within their schools and with Arts learning subsequently experienced as a daily focus in classrooms (Christophersen & Thorgersen, 2015).

Collins (2016) emphasised that currently funding priorities for professional development for teachers is allocated to literacy and numeracy. In order for more focus to be placed on skill development in Arts education, “incentives or mandates would need to be in place to encourage wider uptake of arts education professional development” (Collins, 2016, p. 16). Harris (2014), emphasised that a change in the culture of current educational thinking is possible, describing the commitment of motivated teachers who are determined to offer their students creative opportunities in Arts education, despite the challenges that they face:

That the current system seems fixed against this kind of educator represents a fissure, a crack, a kind of potential, a promise of change and - dare I say it? – Innovation: a positive sign to be celebrated (Harris, 2014, p. 65).

## 2.6 Research process in this project

As already introduced, the works of Foucault provided much guidance in the formulation and analysis of this research. It was considered very early in the research study that there was a spatial element, not necessarily evident previously, in the scrutiny of Arts education, and Foucault assisted with clarification of how to best elucidate this. His work also provided a sounding board with consideration of presentation of the results, how to best interview participants and the need to dig deeper at all levels of the research. It was felt that a discussion of Foucault and his analytical themes and concepts should be included in the literature review to provide the fuller context for the methodological chapter.

### 2.6.1 Foucault's spatial thinking and analytical tools to interrogate Arts education implementation

The work of Michel Foucault (1927-1984) provided some direction for consideration of data and discussion within this research project and so it is important for us to clarify the Foucauldian thinking used in this study. Foucault's analyses of "taken for granted" processes that influence functioning in society, focus on the process of power, "how" situations and practices have come to be, "how" we have come to accept this present situation and "how" things might be different (Gordon, 1980; 2011; Taylor, D., 2011a; Woermann, 2012).

Foucault, however, resisted the idea of following or developing a "theory", an objective description that is free from context and history (Dreyfus & Rabinow, 1982), preferring to focus on analysis of the how, with consideration of the context and discursive formation, rather than the search for totalization or an absolute answer (Danaher, Schirato, & Webb, 2000; Driver, 1985; Lynch, 2011). In terms of Arts education, considering the myriad forces

at play when developing school-based practice was seen by the researcher as an important contribution to the research base.

#### *2.6.1.1 Spatial considerations*

Foucault's particular fascination with thinking about events and behaviours as related to the concept of '**space**', supported analysis within this project. He acknowledged that he was preoccupied by the use of geographical and spatial terminology, for example, field, domain, territory, horizon, as a means to consider and describe the relationships between space, power and knowledge and the transformation of discourses (Foucault, 1980b, 2007). Foucault recognised that situations, actions and outcomes were often different in different spaces, and his spatial terminology and perceptions offered insight and illustration of the particular connections and context (Philo, 1992). He described the behaviour of things as a grid, a hidden network, often "created by a glance, an examination, a language; and it is only in the blank spaces of this grid that order manifests itself in depth, as though waiting in silence for the moment of its expression" (Foucault, 2001b, p. xxii). The central codes within a culture constitute the components of this grid, and determine thoughts, perceptions and practices within (Foucault, 2001b). Emancipation from this grid, through the process of critique, in turn leads to another grid with different codes, in the realisation that "space is fundamental in any form of communal life, space is fundamental in any exercise of power" (Foucault, 1984c, p. 252). Numerous geographers, in their quest to understand the role of institutional and environmental spaces in the management of challenging populations, were influenced by such ideas and this led to them also proposing alternative interpretations of these spaces (Philo, 1992; Soja, 1989).

Others were also influenced by the idea that spaces influenced institutions and the bodies of people within and outside. The panoptical surveillance concepts of Bentham (1787), and the

work of Aries (1962) who studied the spatial features of communities and the activities within, considered the differentiation of spaces for specific purposes and functions (Barou et al., 1980). Foucault, himself, was particularly absorbed with the technique of the power of observation within surveillance systems, leading to self-regulation (Barou et al., 1980):

Just a gaze. An inspecting gaze, a gaze which each individual under its weight will end by interiorising to the point that he is his own overseer, each individual thus exercising this surveillance over, and against, himself. A superb formula: power exercised continuously and for what turns out to be minimal cost (Barou et al., 1980, p. 155).

Foucault described those involved in these systems of surveillance as being caught in a machine, of “those who exercise power” and “those over whom it is exercised” (Barou et al., 1980, p. 156), a compelling analogy for his thinking around space and systems of power. The design, allocation and management of environmental and architectural spaces can have a powerful influence and control of behaviour (Barou et al., 1980). Elden and Crampton (2007) consider that this spatial focus is not always in the forefront in Foucault’s work, but is still worthy of consideration.

Other scholars presented space from slightly different perspectives. De Certeau (1984) described space as a practiced place, where a multiplicity of actions can occur, determined by power, linking place, practice and power. Lefebvre (1992) considered “spatial-analysis” or “spatiology”, studying different physical, social and mental spaces at macro and micro levels, focussing, in particular, on the use and production of space (Dear, 1997). In a similar way, a key element of Foucault’s contemplation of space was the importance of an initial analysis of power experienced at the micro level, deliberating influences and processes that result in individual behaviour, interactions and choices (Foucault, 1976; Lynch, 2011). Power

relations at the local level can combine and interact to create larger social patterns in a broad system or network at the macro level (Foucault, 1976, 1979; Lynch, 2011).

Several research examples of study at the micro level through to the macro are located in the literature. Bronfenbrenner (1981) referred to interconnected ecological systems and the sequential processes, within each, that influence the development of the individual and lead to behaviour. In a constructive response, these systems can be expanded and modified through the power of the individual (Bronfenbrenner, 1981). Ecological factors are structured from the micro incorporating the behaviour, and attitudes of the individual, to consideration of social networks, aspects of the workplace and community systems, ultimately leading attention to public policy (Bronfenbrenner, 1989). Johnson (2008) described how “people’s perceptions and interpretations of themselves and their material and social environment are thus shaped and moulded through participation in their particular micro-level social worlds” (Johnson, 2008, p. 569). Many theories acknowledge this micro level and connections to the macro, with less consideration of the social and community networks in between (Johnson, 2008). Abril and Bannerman (2014) transferred these ideas into consideration of the perceptions of elementary teachers regarding their teaching of music, and the intricacies of context, with reference to the micro as their action in the classroom, the meso level, reflecting on engagement at district level, and the macro as the social systems of the region and state. These observations strongly influenced this study.

A study of body perceptions of dancers in a tertiary Dance Education program, followed social somatic theory, considering the innermost thoughts of the dancers (micro), as well as the demands of dance traditions and society’s values and expectations (macro) (Green, J., 2002). Using a Foucauldian analysis, the researcher observed the power relations that exist in

traditional Dance programs, where bodies are moulded, to support efficiency and standardisation of movement and behaviour (Green, J., 2002).

#### *2.6.1.2 Analytical tools*

Foucault (1990a) developed a critique related to the nature of ‘power relations’, or what he sometimes referred to as ‘force relations’ within different contexts. He described several analytical devices as “gadgets” or “tools” (Foucault, 2007, p. 65) that can be used, transformed and extended by researchers in order to study and interrogate a practice or a situation. These tools are described here briefly and in more detail in Chapter 3 Research Design and Methodology, 3.3.3.1 Instigating a Foucault lens.

Foucault described the exercise of a complex network of **power relations** in the modern world, with multiple forms and originating from many places, influencing behaviour and action (Feder, 2011). The example of school discipline illustrates the way the body can be “the object of highly complex systems of manipulation and conditioning” (Foucault, 1984d, p. 125).

Foucault’s original practice of archaeology was extended with the account of **genealogy**, describing processes where ideas are created, set in motion and dispersed, with particular emphasis on the impact on and control of the individual (Danaher et al., 2000). This process of digging and searching leads to the uncovering of hidden histories, considering how we have come to be on this path, rather than another (Allan, 2011).

Foucault’s key device of **problematization**, entailed searching for, reflecting on and analysing issues of uncertainty and concern (Koopman, 2011; Laidlaw, 2014). In this way, circumstances that are regarded as self-evident can be problematised, to explore new thinking and aspects of knowledge and power within the situation (Koopman, 2011; Woermann, 2012). The power relations present in current teaching spaces, extend far beyond the bounds

of the state, which can only function through a series of interwoven power relations on which it depends (Foucault, 1984d). This interconnection with other relations, occurs at numerous levels, creating layers of conditioning, which allocate forms of domination, together with possibilities for **freedom and resistance** (Foucault, 1980b, 1984d) with the strategic navigation of power relations. The courageous act of truth-telling or **parrhesia** of the reporting of concerns within a situation, with an element of personal risk can also be perceived as an aspect of freedom and resistance (Faubion, 2014).

#### *2.6.1.3 Kaleidoscopic metaphor*

Foucault was described by Veyne (1984) as a ‘kaleidoscopic’ thinker who continuously turned the lens in order to reveal new perspectives and new configurations of spatial observation, opinion and interpretive insights (Flynn, 2007). In this way, Foucault’s commentaries regarding spatial analysis are not always seen to be consistent and conclusive (Hannah, 2007; Pike, 2008; Thrift, 2007). However this mirrors the nature of Foucault’s perspective, offering no guarantees, but instead offering tools, in order for us to critically reflect and analyse our own present (Taylor, D., 2011a). The visual metaphor of a turning kaleidoscope has been used in descriptions of the research processes and findings within several projects. Winfield (2003), in describing different scenarios within intake stories in human services, referred to the turning of a kaleidoscope, the shifting patterns from the arrangements of coloured glass pieces, “making visible different stories in the same space and time”(p. 24). A collection of essays regarding the changing nature and patterns of European Jewish identity was given the title “Turning the Kaleidoscope” (Lustig & Leveson, 2006). Veyne’s visual metaphor in regard to Foucault’s analysis and discussion was considered by the researcher as a valuable image, turning and turning the lens again in order to analyse and illustrate the data within this project, considering the interconnections of patterns within responses and emerging themes.

## 2.7 Summary of key research literature findings

- Arts education has been recognised in the literature for its profound value in learning about our place in the world, the diversity of cultures and beliefs, and the promotion of intercultural understanding (UNESCO, 2006).
- Evidence highlights the positive impact of participation in quality Arts learning experiences, with the building of self-confidence, increased academic achievement, and improved school attendance (Fiske, 1999; Vaughan, Harris, & Caldwell, 2011).
- The Arts have been highlighted as an opportunity for communication, expression and creativity, and a particularly valuable pedagogy to engage students in their learning in other curriculum areas (Baïdak & Horvath, 2009; Jeanneret, 2012; O'Toole, 2009, 2012).
- The research evidence suggests that there are significant challenges to Arts education implementation in Australian primary schools, leading to a significant neglect of the curriculum area in the classroom, despite this acknowledgement of the value of Arts education, (Caldwell, 2013; Caldwell & Vaughan, 2012; Ewing, 2010).
- There are inadequacies of teacher training in the Arts and the pressures of busy classrooms with particular focus on standardised testing influences Arts implementation (Alter et al., 2009; Davis, 2007; de Vries & Albon, 2012; Garvis & Pendergast, 2010; Pascoe et al., 2005).
- The attitudes of the teacher and the school community towards the Arts had an impact on the inclusion of the Arts in school programs (Carter & Hughes, 2016; Costantoura, 2001; Heyning, 2011).
- Teacher highlighted their need for support in the teaching of the Arts, from the school executive and colleagues as well as the value of accessing resources beyond the school (Bowell, 2009; Garvis & Pendergast, 2010; Oreck, 2006)



- The physical features of schools and the classroom were also described as impacting on Arts education implementation (Blundell, 2016; Buckley et al., 2005; Chandler, 2009; Gerver, 2010; Uptis, 2004).
- The context of living and teaching in rural areas influenced teaching spaces (Capeness, 2015; Foucault, 1984c; Garvis, 2011; Lockie & Bourke, 2001; Symes & Preston, 1997).
- Several strategies illustrated support to Arts education implementation. These included the development of partnerships with external providers and the value of mentoring, with colleagues within the school, or with skilled Arts educators beyond the school (Australian Youth Orchestra, n.d.; Ewing et al., 2011; Gill, 2012; Vaughan et al., 2011).
- Issues related to the combining of different Arts areas into one curriculum area in the *Australian Curriculum: the Arts* were discussed, as well as the value and concerns regarding the integration of the Arts into other key learning areas were evident (Anderson, 2003; Ewing, 2010; Pascoe, 2007; Russell-Bowie, 2009a).
- A change to the wider societal culture towards the Arts is required, with understanding and experience of the Arts from a young age (Costantoura, 2001; Joseph & Kloppe, 2005; Russell-Bowie, 2013b).

The work of Michel Foucault with his spatial thinking and analytical tools (Danaher et al., 2000; Foucault, 1979, 1984b, 1984c; Gordon, 1980; Lynch, 2011; Woermann, 2012), were seen as influential in the outcomes above. Together with the approach of Constructivist Grounded Theory (Charmaz, 2006) within a Pragmatic Paradigm (Mackenzie & Knipe, 2006), these strategies supported the researcher's thinking and planning for data collection and analysis in this project.

## Chapter 3 Research Design and Methodology

### 3.1 Introduction

A constructivist approach to grounded theory, within a pragmatic paradigm, provided direction for the design of this study with the collection and analysis of both qualitative and quantitative data in order to discover insights into the research problem (Creswell, 2003; Mackenzie & Knipe, 2006; Tran, 2016). The constructivist researcher endeavours to understand the particular context for research participants, with recognition of the influence of their own background and experience in research design and interpretation (Mackenzie & Knipe, 2006). As suggested by Charmaz (2017), “pragmatism offers ways to think about critical qualitative inquiry; constructivist grounded theory offers strategies for doing it” (p. 34).

A mixed method approach was followed, incorporating the planning, collection and analysis of descriptive quantitative data, and coding and then deconstructed qualitative data, following research principles promoted by Creswell (2008). The process entailed a series of phases of research including: consideration of selected Arts education documents, trialling of a series of open ended-questions, responses to closed and open-ended questions within a questionnaire, completed by participants from three regional areas, including two regions in New South Wales (NSW) and the region of the Australian Capital Territory (ACT), and a series of 25 follow-up interviews with selected participants from each region, scrutinised to clarify and discuss questionnaire responses.

In addition, the work of the philosopher Michel Foucault offered multiple approaches to deliberation of results during the formulation of data sources, and the collection and analysis of data within this project, in particular, the multi-faceted focus on aspects of space, as well as consideration of the historical context of the exertion of power. According to Grbin

(2015), Foucault viewed space as an instrument through which power is practised:- “it is the practice of power/knowledge in, through and by space” (Grbin, 2015, p. 310). Foucault’s spatial thinking incorporated the use of geographical terminology to describe social and institutional organisation, and consideration of patterns of behaviour within particular contexts, from the micro to the macro level (Driver, 1985; Elden & Crampton, 2007; Lynch, 2012). These geographical lenses supported understanding of key concepts from the data and allowed the researcher to appreciate and explore further the context of participants.

Although Foucault avoided consideration of his thinking as an epistemology, or a theory or method to identify universal truth, he offered his ideas as a toolkit to uncover knowledge and the nature of power relations (Foucault, 1980b) and as such provided a pragmatic approach to uncovering difficult facets of spatial reflection. Paralleling some of these ideas from Foucault, this research does not aim to offer universal knowledge but, instead, attempts to describe and explore the context for individuals in the different teaching spaces within this research, offering educators and researchers some understanding of the nature of issues and achievements within Arts education implementation in these Australian primary schools and some direction for future research.

### 3.1.1 The curriculum context

The curriculum context at the time of data collection was slightly different to the current situation so it is important to clarify that difference here in the methodology so the implications of those differences can be scrutinised in the study.

In NSW in 2011, at the time of data collection, the *Creative Arts K-6 Syllabus* (BOS, 2006) was in place within school curricula as one of six key learning areas for the primary classroom: English, Mathematics, Science and Technology, Human Society and Its Environment, Personal Development, Health and Physical Education, and Creative Arts.

Initially developed in 2000 after a 10 year period of planning, the *NSW Creative Arts K-6 Syllabus* offered a framework of teaching and learning content, strategies and assessment guidelines, for different developmental stages of the primary school, related to the four strands of Visual Arts, Music, Dance and Drama. The Education Act (NSW Government, 1990), under which this syllabus operated, outlined minimum requirements for curriculum implementation in primary schools, indicating that all key learning areas should be a focus in classrooms each year. The syllabus documents suggested that schools could plan their own staffing arrangements to ensure focus on the Creative Arts strands, with presentation by classroom teachers or by teachers with more specialist skills (BOS, 2006).

At the time of this research, a different curriculum process was operating in the ACT. In 2011, ACT schools followed the guidelines of *Every Chance to Learn* (Australian Capital Territory (ACT) Government, 2007), and its curriculum framework for preschool to year 10 (2007). This framework, made up of ten curriculum principles and twenty five Essential Learning Achievements with content specific knowledge, understandings and skills, enabled schools, in consultation with their communities to plan, guide and implement learning programmes, based on the curriculum framework, to suit the needs of their particular students. The Essential Learning Achievements for the Arts, including the creating, presenting and appreciating of the art forms Dance, Drama, Music, Visual Arts and Media, provided direction for Arts provision in a series of Bands of Development related to the school years and the ages of the students. Schools were expected to plan arrangements to ensure the provision of essential content (ACT Australian Capital Territory (ACT) Government, 2007). At the time of the writing of this thesis, the ACT had transitioned to implementation of the new curriculum guidelines within the *Australian Curriculum: The Arts* (ACARA, 2018). However, NSW was in the process of writing a new Creative Arts syllabus, incorporating aspects of the new national curriculum.

### 3.2 Research Design

The overall research design is made evident by the simple Table 3.1 below. It is pragmatic research, using an interpretivist constructivist approach following the ideas of Charmaz (2017).

Table 3.1 *Research design*

<b>Research Paradigm</b>	Pragmatic – decisions regarding process determined by aims, objectives and research questions (Biesta, 2017) –interpretive rendering in construction (Charmaz, 2006)
<b>Ontology</b>	Constructivist – multiple realities constructed by different individuals (Waring, 2017a)
<b>Epistemology</b>	Interpretivist – seeing knowledge as subjective, personal and unique (Biesta, 2010; Cohen et al., 2008), result of different aspects of engagement with the world (Biesta, 2010)
<b>Methodology</b>	Constructivist grounded theory - acknowledging researcher’s participation in all aspects of research design and interpretation (Charmaz, 2017)

#### 3.2.1 Research paradigm: Pragmatic

Mackenzie and Knipe (2006) refer to the research ‘paradigm’, as the “underlying theoretical framework and motivation” (par 17), that establish the expectations and intent of a project (Cohen et al., 2008). The overall paradigm leads to consideration of the most appropriate methodology for the particular inquiry. Pragmatism, generally associated with the work of Charles Sanders Peirce (1839-1914), William James (1842-1910) and John Dewey (1859-1952), supports the idea that processes within the research can be revised in order to inform decisions, with knowledge and understandings of issues perceived as useful but “neither static, nor certain”, (Plowright, 2011, p. 184). Researchers with a pragmatic approach focus on the problem within the research, considering the research questions, the purpose of the study, and the ‘how’ and ‘what’ of the problem, designing their research according to what they consider to be the most appropriate processes for data collection and analysis (Biesta, 2017; Creswell, 2003; Mackenzie & Knipe, 2006). They therefore give themselves

permission to approach each problem in the study in a unique and contextually appropriate manner.

### 3.2.2 Ontology: Constructivist

Waring (2017a) describes ontology as the consideration of “the form and nature of the social world” (p. 16). An interpretivist approach seeks understanding rather than explanation. This understanding is determined by the participation of the researcher in the process of the research and their ongoing interpretation of data (Keane, 2015). A constructivist approach, allows the possibility of interpretive representation of the realities of the studied world, including constructing the actualities for different individuals (Charmaz, 2006).

“Constructivist grounded theory recognises that the theory produced is a contextually situated interpretation” (Keane, 2015, p. 235).

A constructivist approach was supported by the work of Michel Foucault, who provided guidance for ways to explore the experience of the individual in different contexts.

Analysing the interactions of power relations as they exist is reinforced in the work of Foucault, who focussed on an ontology of the present, considering how we have come to be where we are today (Foucault, 1983). Foucault urged this critical reflection, and the identification of a history of oppressive norms and practices, in order to promote awareness of the navigation of power relations and the work of freedom (Foucault, 1983; Taylor, D., 2011a). Our practices in the present can then be viewed as contingent rather than necessary (Koopman, 2011). The reality of individuals is constructed according to the “forms of power” and how they are “put into play” (Foucault, 1983, p. 39). Foucault encouraged the scrutiny of contingency, history, the culturally variable and the context for the individual, exploring questions about truth and power (Hewett, 2004; Oksala, 2011). As suggested by Besley (2005), “Foucault historicised questions of ontology, substituting genealogical

investigations of the subject for the philosophical attempt to define the essence of human nature, aiming to reveal the contingent and historical conditions of existence” (p. 78).

### 3.2.3 Epistemology: Interpretivist

The constructivist view highlights multiple realities, and the notion that knowledge and the interpretation of meaning is co-created by the observer and those who are observed, thus supporting the elements of the pragmatic paradigm (Charmaz, 2003, 2011; Mackenzie & Knipe, 2006; J. Mills, Bonner, & Francis, 2006). This interpretivist form “engaged with the problematic issue of data and the active role of the researcher in the process of conceptual development” (Bryant, 2009, p. 6), and acknowledges the significant influences that contribute to the researcher’s and participants’ determination of meaning. It was anticipated that the context of participants in this research would be varied, with employment in diverse school settings, within communities with contrasting demographics, performing assorted teaching roles, with mixed levels of experience in teaching and Arts education implementation. As described by Foucault (1984d), a connection between theory and practice can be established, where the researcher is placed “within specific sectors, at the precise points where their own conditions of life or work situate them” (p. 126) offering a tangible appreciation of struggles experienced.

### 3.2.4 Methodology: Constructivist Grounded Theory

The systematic methodology of grounded theory, with the gathering of data, identification of categories, making of connections between key ideas and the construction of a theory to explain a process (Creswell, 2008; Glaser & Strauss, 1967), was considered in the original planning of this research. Grounded theory methodically brings together the gradual and simultaneous collection of data and analysis, working from the data to search for patterns and connections, which in turn may lead to further data collection and study, while acknowledging that the world is multifaceted with a multitude of contexts (Cohen et al.,

2008; Glaser & Strauss, 1967). A more prescriptive element to grounded theory, with particular focus on validity and reliability and the inclusion of pre-determined categories for analysis, was developed by Strauss and Corbin (1998). However Charmaz (2006) considered that a more flexible constructivist approach to grounded theory was needed, extending on the notion of multiple contexts by scrutinising with a little more detail the role of the researcher, considering that researchers also “do not live in a social vacuum” (p. 129). In constructivist grounded theory the research design, analysis and discussion is totally dependent on the views and interpretation of both the participants and the researcher, considering how participants construct meanings and actions, but also reflecting on interpretation throughout the research process (Charmaz, 2006, 2011).

Intense scrutiny of the research literature, associated with the theme of a study, prior to data collection, is not necessarily associated with more classic grounded theory approaches, due to concerns that this can ‘contaminate’ a researcher with earlier ideas (Charmaz, 2006).

However, the researcher, in this case, considered it to be an essential foundation for continuing to rethink the meaning of the data. While the researcher recognised concerns regarding Arts education provision, as reported within these documents, the researcher was motivated to “look for the extent to which their characteristics are lived and understood” (Charmaz, 2006, p. 167). Further consideration of key ideas from the data, in turn, led to study of the literature, endorsing and extending on previous understandings, while still allowing articulation and location of the researcher’s interpretations within relevant literature (Charmaz, 2006).

The process of analysis of selected Arts education documents in Phase One of this project, together with the collection and analysis of responses in the small pilot study was also considered to be useful, leading to the clarification of the design of research questions and the



plan of data collection. In line with grounded theory approaches, the writing of memos by the researcher, recording thoughts and discussion points suggested within collected data, also supported conceptualisation of theoretical categories, informing subsequent data collection in an iterative cycle (Charmaz, 2011).

Foucault described the approach of the intellectual in considering connections between theory and practice, but also the reality of life situations, giving them “a much more immediate and concrete awareness of struggles” (Foucault, 1984d). As previously highlighted the researcher had worked for many years in various Arts education settings, which offered impetus to undertake this research. The researcher acknowledged that her previous experiences, values and priorities would be likely to contribute to decision making throughout the research process (Bryant, 2009; Charmaz, 2009; Creswell, 2008). However she was eager to understand the views and the reality of many participants in a variety of school settings, exploring patterns of meanings, in order to more fully understand the research problem and to consider strategies that supported Arts education provision in these different spaces (Charmaz, 2008; Mackenzie & Knipe, 2006; Tran, 2016). The researcher compared data with data, in the coding process, checking and rechecking codes and categories that materialised, gradually leading to more abstract concepts. This systematic course of action supported grounded theory principles of the fragmentation of data, the defining of processes and the making of comparisons (Charmaz, 2011).

Both constructivist ideals and pragmatism emphasise consideration of the language used, ensuring that this reflects the narrative of participants and has relevance and usefulness in the presentation of the research for readers (Bryant, 2009; Keane, 2015; J. Mills et al., 2006). The researcher was therefore attracted to the use of metaphor, taking text from participant responses in order to richly convey and validate their experience (O'Toole & Beckett, 2010)

and during data analysis within this project, the researcher was drawn to the idea of presenting themes using participant text, and using visual images to describe and connect, bringing ideas together with some coherence (O'Toole & Beckett, 2010). For example, the use of a visual representation of key ideas recognised within analysis of Phase One data, allowed illustration of emerging themes and supporting planning of subsequent data collection within the project (Bazeley & Jackson, 2013). The use of phrases from participant responses in Phase Two of the project, also offered a representation of themes interpreted in the data. For example, the phrase “We need to put ‘The Arts’ on the map”, featuring a connection to spatial thinking within analysis, was used to encapsulate what the researcher recognised as a call to advocacy from participants, supporting Arts education implementation.

A major task of critical inquiry is to take our interesting questions and produce thoughtful, often provocative, analyses that challenge current social and economic assumptions and arrangements. Constructivist grounded theory, with its roots in pragmatism, can aid us in this task. (Charmaz, 2017, p. 37)

### 3.3 Research Phases

In line with the pragmatic paradigm, as suggested by Mackenzie and Knipe (2006), the researcher deliberated planning of data collection as source material for this project, following a logical sequence of thought, decision and interpretation, working together and interrelated with events unfolding. Mixed methods research focusses on the collection and analysis of both quantitative and qualitative data, in combination, in order to provide a more comprehensive understanding of research problems (Creswell & Piano Clark, 2011). This project worked through three phases (summarised in Table 3.2), with each phase offering learning to be explored in new ways with subsequent data collection.

Table 3.2 *Research phases*

<b>Mixed – quantitative and qualitative data to support understanding of the research problem (Creswell, 2008)</b>	
Phase One	<ul style="list-style-type: none"> <li>• Document study</li> <li>• Pilot study (qualitative) emailed survey with open ended questions - exploratory (Creswell, 2008), practice of data analysis, supporting questionnaire design</li> </ul>
Phase Two	<ul style="list-style-type: none"> <li>• Questionnaires – Likert scale (quantitative - descriptive), questionnaire open-ended questions (qualitative), concurrently, leading to analysis and interpretation by the researcher– triangulation (Biesta, 2017; Creswell, 2008)</li> <li>• Follow-up interviews (qualitative) – smaller sample of teachers and principals in 3 regional areas (2 in NSW + ACT), discussing aspects of questionnaires, ongoing analysis and interpretation –complementarity (Biesta, 2017)</li> </ul>
Phase Three	<ul style="list-style-type: none"> <li>• Further consideration of data from Phase Two, through Foucault lenses</li> </ul>

The processes of data collection and analysis within each research phase are detailed below.

### 3.3.1 Phase One

As highlighted in Table 3.3, analysis of relevant documents, together with qualitative data from responses in a small pilot study highlighted some key issues faced in Arts education in Australian primary schools, as well as proposals and strategies to support the effective teaching of the Arts. This led to clarification of research planning.

Table 3.3 *Phase One data collection and analysis*

Phase One document study and pilot study	
Initial research questions	<p><i>What are the barriers to the effective teaching of Creative Arts, including Music, Visual Arts, Drama and Dance in the primary school?</i></p> <p><i>How can the barriers to the effective teaching of Creative Arts, including Music, Dance, Drama and Visual Arts, in Australian primary schools be overcome?</i></p> <p><i>What interventions would support the effective teaching of all strands of Creative Arts in Australian primary schools?</i></p> <p><i>What is required to establish these interventions</i></p>
Data sources:	<i>National Review of School Music Education</i> (Pascoe et al., 2005)
Document study	<i>National Review of Visual Education</i> (Davis, 2007)
	Conference address transcript “ <i>Do Schools Kill Creativity?</i> ”(Robinson, 2006)
Pilot study	Pilot study – open-ended questions trialled, emailed
Analysis	<p>Practising of coding processes with NVivo - using codes provided by these documents</p> <p>Preparation of questionnaire (pilot study) to clarify best approach to gather the information.</p>
Trustworthiness and credibility processes	<p>Recognition and acknowledgement of views and experience of researcher in design and interpretation of research.</p> <p>Acknowledgement of researcher’s co-authoring of email document.</p> <p>Acknowledgement of researcher’s personal and professional connection with educators in pilot study</p> <p>Writing of memos to organise and discuss thoughts from the data</p>

### 3.3.1.1 *Initial research questions*

Initial questions within the research promoted thinking, decision making and interpretation regarding data collection and the process of analysis, with integration of the data throughout the inquiry (Creswell, 2003; Mackenzie & Knipe, 2006). The researcher felt that there were considerable barriers to successful teaching of the Arts and, extending on this understanding by considering that each section of the Arts might have different challenges for teachers, she decided that it would be of interest to include particular focus on each Arts area. It was considered that data collected in this research could clarify some of the key issues faced in

Arts education in Australian primary schools, including the identification of models that have the potential to break down barriers to effective teaching:-“The task then becomes one of continuing to find ways to nurture and support our teachers so that they do not give in to outside pressures or give up on the Arts or teaching” (McKean, 2001, p. 31). Thus already in Phase One an advocacy opportunity was envisaged as a result of this research.

The researcher initially considered that the following research questions could offer a framework for data collection and study during Phase One, and a starting point for further study:

- *What are the barriers to the effective teaching of Creative Arts, including Music, Visual Arts, Drama and Dance in the primary school?*
- *How can the barriers to the effective teaching of Creative Arts, including Music, Dance, Drama and Visual Arts, in Australian primary schools be overcome?*
- *What interventions would support the effective teaching of all strands of Creative Arts in Australian primary schools?*
- *What is required to establish these interventions?*

#### *3.3.1.2 Document study and Pilot study*

The researcher sourced and analysed Arts education documents, authored by educators, considering planning, changes and issues in Arts education provision. In order to explore this content further, and to consider the voice of classroom teachers, a small pilot study was planned and implemented, providing a means of triangulation, seeking convergence and corroboration, supporting validity (Bowen, 2009) and offering the opportunity to view through different lenses (Richards, L., 2009). As discussed in Cohen, Manion and Morrison (2008) this pilot provided an opportunity to trial a series of questions for the subsequent research questionnaire, checking for clarity and relevance to the experience of the participant,

generating ideas for the inclusion of closed and open-ended response modes, as well as allowing practice of coding and classification.

Creative Arts is a Key Learning Area in NSW, encompassing Music, Visual Arts, Drama and Dance, so questions for the pilot study were devised using this terminology. However as Media Arts was included in planning of a new national curriculum for the Arts, the researcher decided that this Arts area should also be included in the subsequent questionnaire (Phase Two), in order to gauge participants' awareness and experience. The following open ended questions were developed for pilot study participants, with responses providing samples of qualitative data for analysis:

- *Do you consider that the Creative Arts (Music, Dance, Drama and Visual Arts) are important aspects of primary education?*
- *How confident do you feel to teach the Creative Arts in your classroom?*
- *What might prevent you from teaching the Creative Arts effectively in your classroom?*
- *What might help you to teach the Creative Arts more effectively in your classroom?*

As ethics approval for this pilot study had not been obtained, surveys were emailed to friends and colleagues of the researcher, from the teaching profession. Of the twenty email surveys sent, five responses were returned.

### *3.3.1.3 Analysis*

Pilot survey responses were loaded and coded, into NVivo, with descriptive coding (Richards, L., 2009) and the allocation of attribute data: age, gender and years of teaching experience (Saldana, 2009). Coding of responses suggested key themes, (Bazeley & Jackson, 2013; Coffey & Atkinson, 1996), linking text and allocating meaning. For example, the category of Frustration / Discontent emerged as a prevalent theme in pilot study responses.

The use of metaphors, taken from pilot study response text, was practised to add definition to emerging ideas. Subsequent “bigger picture” statements were coded with the metaphor, Concerns for the Future.

Connections related to attributes and responses were considered, with further comparisons in a second cycle of axial coding (Saldana, 2009). Some key and common themes were identified by the researcher (see Table 3.4) but the data was not particularly enlightening, perhaps because of the small sample number of participants.

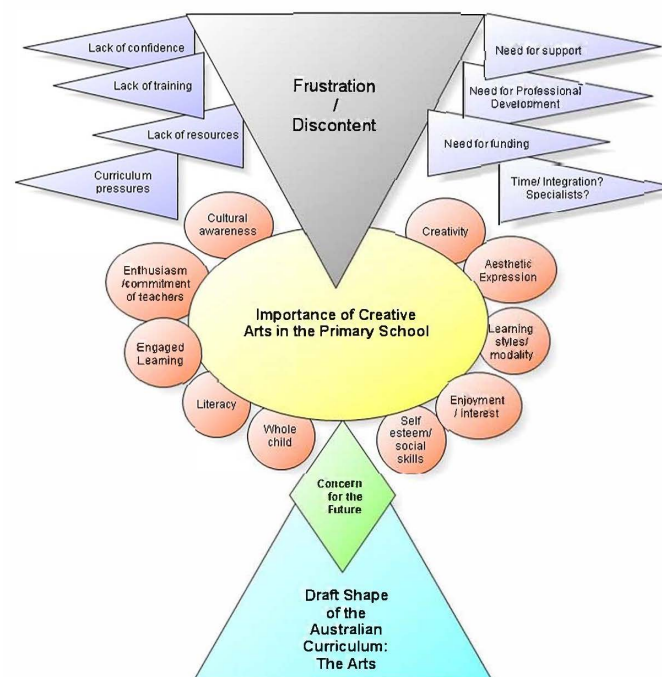
Table 3.4 *Main themes: Coding from Arts education document study and pilot study data*

Importance of the Creative Arts
Barriers
Confidence
Enthusiasm and commitment of teachers
Uncertainty
Frustration/Discontent
Facilitation of the Creative Arts
Reference to the curriculum
Strand specific
Remember when
Concern for the future

Development and display of a visual representation can inspire critical reflection to support analysis and explanation of emerging themes (Bazeley & Jackson, 2013). Key ideas ascertained in the pilot study responses were documented in a mind-map (Richards, L., 2009) (see *Fig. 1*). The researcher, in preparing this mind-map, perceived an element of frustration and discontent in responses from participants. These concerns were represented with more jagged shapes, adding pressures to the more positive rounded perceptions of participants

concerning the importance of the Creative Arts in the primary school. As represented in this image, these responses, together, highlighted participant concerns for future curriculum planning in the Creative Arts.

*Figure 1. Pilot study and initial document analysis*



Basit (2003) highlighted the complexity of qualitative analysis but if managed as a process of focussing in on an idea, and excluding the peripheral vision, it allows useful study, clarification and grasping of meaning (O'Toole & Beckett, 2010). The framing of questions in this pilot study, and the subsequent exploration of NVivo software was a valuable learning experience to support future research planning. As well as recognising the need to refine research questions, the pilot study provided an opportunity to trial questioning and analysis,



leading to the subsequent inclusion of a combination of closed and open questions in future data collection. It was also realised that quantification and comparison of demographic information could be included to determine, for example, levels of training and experience. More open ended responses would also allow participants to voice their experience and opinion and so this was implemented in the next phase of the study.

#### *3.3.1.4 Trustworthiness and credibility processes*

The researcher's views and experience in Arts education led to the design and the interpretation within both the study of Arts education documents and consideration of pilot study responses. It should be noted that participants in the Pilot Study were educators who were known to the researcher and those who did respond were familiar with the researcher's interests. It is not clear however if this relationship influenced their framing of responses within the questionnaires. Handwritten memos during this initial phase offered the researcher a chance to keep track of her thoughts regarding the research process and data collection, considering themes and connections and discussing ideas with supervisors and colleagues (Charmaz, 2006; Richards, L., 2009).

### 3.3.2 Phase Two

Table 3.5 *Phase Two data collection and analysis*

<b>Phase Two regional questionnaires and follow up interviews</b>	
<b>Refined Research questions</b>	<p>Key question – <i>How do primary teachers perceive Arts education implementation in their teaching space?</i></p> <ul style="list-style-type: none"> <li>• Sub-question one: <i>What are the challenges to the implementation of primary Arts education in different teaching spaces?</i></li> <li>• Sub-question two: <i>What strategies would support the implementation of primary Arts education in different teaching spaces?</i></li> </ul>
<b>Ethics</b>	<p>Research approval process Information statement for participants Communication with schools and principals</p>
<b>Data sources</b>	<ul style="list-style-type: none"> <li>• Questionnaires <ul style="list-style-type: none"> <li>- demographic information (region, school size, teaching experience, training in each art-form)</li> <li>- quantitative data - responses on a Likert scale (indicating level of valuing of each Arts area and level of confidence to teach)</li> <li>- qualitative data - open-ended responses (inviting participants to add comments about what would support them in their teaching of each Arts area)</li> </ul> </li> <li>• Interviews – exploring questionnaire responses with open-ended questioning and discussion</li> </ul>
<b>Analysis</b>	<p>Demographic information loaded into spreadsheets – loaded to NVivo for comparison Quantitative data loaded into spreadsheets – loaded to NVivo for comparison Open ended data from questionnaires and interviews loaded into NVivo as sources: - participant inspired descriptive coding –interpretive coding to nodes (Bazeley &amp; Jackson, 2013).</p> <ul style="list-style-type: none"> <li>• some quantification of qualitative data</li> <li>• re-visiting of text leading to analytical coding – parent/child nodes (Richards, L., 2009)</li> <li>• consideration of coding under spatial themes</li> </ul>
<b>Trustworthiness and credibility processes</b>	<p>Acknowledgement of possible personal and professional connections with questionnaire participants, particularly in the Central Coast regional area (past work connections). Member checking of questionnaire responses during follow-up interviews. Consider contradictions and inconsistencies during interpretation and NVivo coding process. Refer to previous Arts education research to explore, connect and discuss findings. Maintaining thorough memos and reflections in order to organise and clarify thoughts</p>

#### 3.3.2.1 Refined research questions

Extending on the experience of the document study and the pilot study, and contemplating the thinking of Michel Foucault, the researcher considered that it was important to think carefully about the research problem and potential data collection processes for the next phases of this research. In line with the attributes of the pragmatic paradigm and a constructivist view of grounded theory (Charmaz, 2006), the initial research questions were

gradually refined “to reflect an increased understanding of the problem” (Creswell, 2007, p. 43) (see Table 3.6).

Table 3.6 *Revised research questions*

<b>Key research question</b>	How do primary teachers perceive Arts education implementation in their teaching space?	<b>Aims</b>	To identify and explore primary teachers’ perceptions regarding the teaching of the Arts in their classrooms?  To consider teachers’ perceptions according to the lenses of Foucault.
<b>• Sub-question one</b>	What are the challenges to the implementation of primary Arts education in different teaching spaces? RQ1a	<b>Aims</b>	To identify and explore primary teachers’ perceptions regarding the nature of challenges to Arts education provision within their classrooms.  To consider the nature of these challenges from a Foucault perspective.
<b>• Sub-question two</b>	What strategies would support the implementation of primary Arts education in different teaching spaces? RQ1b	<b>Aims</b>	To identify and explore strategies that primary teachers consider would support them in the teaching and implementation of Arts education curriculum in NSW and the ACT.  To consider and analyse these strategies in different spaces, according to Foucault’s thinking around freedom and resistance

A key research question was developed to highlight the broad consideration of participants’ perceptions regarding Arts education implementation in their teaching spaces. The researcher also included two sub–questions, offering more detailed exploration of any concerns and strategies that might emerge from participant responses. The spatial thinking and concepts of Michel Foucault were explored, considering, in particular, Foucault’s key ideas of spatial thinking, problematisation, genealogy, power relations, freedom and resistance, and parrhesia, viewing the context of particular spaces through different lenses of a kaleidoscope. These Foucault tools are defined later in this chapter 3.3.3.1 Instigating a Foucault lens.

### 3.3.2.2 *Ethics*

A framework of ethics focussed scrutiny should steer all aspects of the research model, (Groundwater-Smith & Mockler, 2008), with an assurance of transparency and openness (Mishler, 1990). In order to undertake this research, application was made to the Human

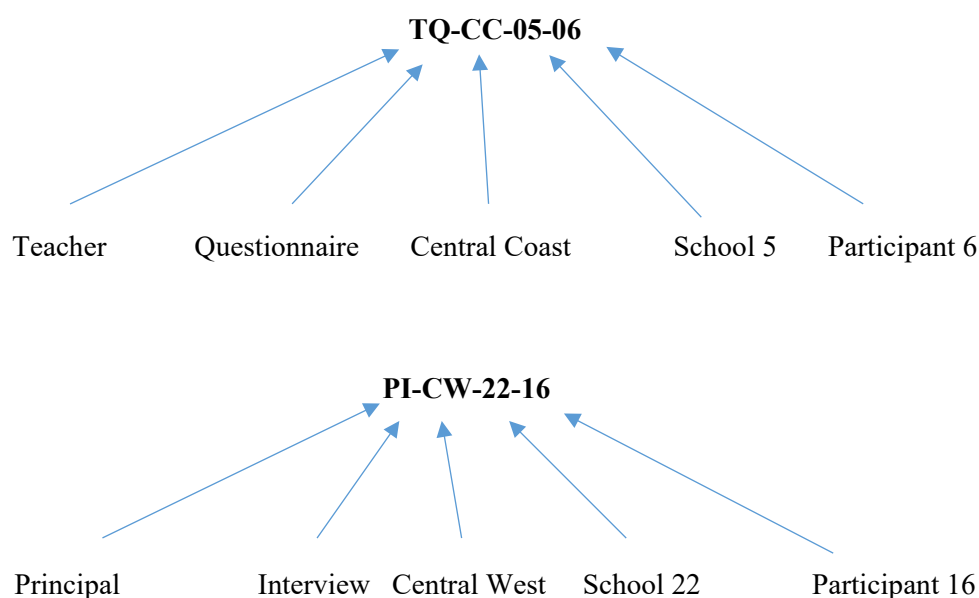
Research Ethics Committee of the University of Newcastle outlining the details of the proposed research process, questionnaire content, anticipated discussion focus at interviews, and the planned process of analysis. It was considered that data collection and analysis in this research would be “carried out in a safe and ethically responsible manner” (The Australian Research Council and the Australian Vice-Chancellors’ Committee, Commonwealth of Australia, 2007, p. 3), with low risk as participation was voluntary and non-invasive. The planning and conduct of this research was committed to the values and principles of ethical conduct as set out within the *National Statement on Ethical Conduct in Human Research* (2007). Participants at all times were approached with respect, providing them with details of confidentiality, the protection of privacy, and the potential risks and benefits of participating in the research, as included in an Information Statement (see Appendix A), supporting the development of relationships of “trust, mutual responsibility and ethical equality” (The Australian Research Council and the Australian Vice-Chancellors’ Committee, Commonwealth of Australia, 2007, p. 9).

Codes were determined by area, school and questionnaire in order to protect the identity of participants. Each regional area was initially allocated with a letter (A- Central Coast, B - Central West, C – ACT), schools in each regional were given a number, and questionnaires distributed to each school were numbered, for example A.31.02 represented Central Coast, School 31, participant 2. All interview participants were also identified by their questionnaire code in transcriptions, with this coding only made available to the researchers.

However, for reporting in this thesis, coding has been refined further, in order to categorise and clarify data collection (see *Fig. 2*).

- Participant (T = teacher or P = principal)
- Data collection (Q = Questionnaire, I = Interview)
- Region (CC = Central Coast, CW = Central West, ACT = Australian Capital Territory)
- School (numbered as previously, according to school lists from each region)
- Participant (numbered as previously according to distribution of questionnaires at the particular school).

Figure 2. Participant coding example



As emphasised by the Australian Research Council and the Australian Vice Chancellors' Committee, in the *National Statement on Ethical Conduct in Human Research* (2007), research that is conducted honestly, highlighting and contributing to knowledge and understanding in a given field, and that develops skills of the researcher, following recognised research principles, is of merit and integrity. The researcher considered that this project was justifiable by its potential benefit, allowing opportunity for teachers to reflect on their current practice, building knowledge and understanding of issues related to the

implementation of Arts education in the primary school. The project was also of benefit to the researcher, developing skills and expertise throughout the research, using facilities and processes appropriate to the task, displaying integrity in research conduct and communication of results, while supported by a team of experienced academic researchers. Following guidelines in the *National Statement on Ethical Conduct in Human Research* (The Australian Research Council and the Australian Vice-Chancellors' Committee. Commonwealth of Australia, 2007), participants were treated in a just way throughout the process, with teachers and principals at all public schools in the 3 regional areas approached to participate. As discussed in the Interviews section of this chapter, responses and emerging themes from questionnaires were clarified and discussed further in follow-up interviews within each region, with a group of voluntary participants, carefully selected in order to obtain a balance from demographic information and a fair representation of views and experience. Audio recordings were made at each interview, with responses then transcribed for analysis. Recordings were then stored on a password protected computer in order to maintain privacy.

Although the researcher could not promise that the participant would receive any personal benefit from participating in this project, it was anticipated that participants would ultimately benefit from their own reflection on practice as well as the findings from this research and that contribution would hopefully assist future teachers in the identification and implementation of strategies for Arts education provision. It was also suggested that the participant may experience a feeling of satisfaction at contributing to research that could influence Arts education planning and curriculum development.

The researcher considered that the contribution to this research by these participants, and the analysis and interpretation by the researcher, together with consideration of relevant literature would extend on current educational research and provide valuable insights into Arts

education implementation in Australian primary schools. Of particular benefit would be the consideration of strategies, to advocate for Arts education programs in primary schools and to support teachers in the implementation of the new national developed curriculum, the *Australian Curriculum: The Arts* (ACARA, 2018).

After completing minor amendments suggested by the committee, this ethics application to the university was approved on 21<sup>st</sup> July, 2011. Monitoring of the progress of this research has occurred with annual progress reports to the Human Research Ethics Committee.

#### 3.3.2.2.1 Research approval process

In order to undertake this research, application proposals were submitted to the Department of Education and Training, ACT with approval received on 8<sup>th</sup> September, 2011 (File Ref: 2011/00468-6), and the State Education Research Application Process (SERAP), with approval received on 27<sup>th</sup> September, 2011 (see Appendix B). Both applications required detailed information regarding the research process, numbers of schools and teachers that would be approached, ethical considerations and expected timeline. Research approval was granted with the expectation that each research application body would be kept updated throughout the project and a final report would be sent at the completion of the research (ACT Government Department of ACT Government Department of Education, 2011; NSW Department of Education and Communities, 2011b). A copy of the relevant approval document was presented to each school, together with questionnaires and information statements for distribution to teaching staff.

#### 3.3.2.2.2 Information statement

As reported in Ethics of this chapter, each questionnaire was accompanied by an Information Statement (see Appendix A) inviting participants to complete the questionnaire and return it to the researcher in a reply paid envelope. A series of statements outlined the purpose of the

study, acknowledged the teacher's contribution in completing the questionnaire, offered assurance of confidentiality, the suggested time involved in completing the questionnaire (30 minutes), including a suggested date for completion and return, (23<sup>rd</sup> October, 2011), and details of other research procedures (Creswell, 2008).

It was hoped that the involvement of teachers with a broad range of experience and skills would enable the sample to be more representative of the population, as suggested in Cohen, Manion and Morrison (2008). This however would be dependent on the questionnaire return response rate. The Information Statement was also presented to relevant education and school administrators, and was constituted as an Agreement to proceed. At the time of data collection in this phase, as stated in the Information Statement, the researcher was enrolled in a Masters of Philosophy. Following confirmation, the researcher's candidature was transferred to a Doctor of Philosophy (10<sup>th</sup> January 2012).

#### 3.3.2.2.3 Communication with schools and principals

The researcher was able to arrange some presentations to networks of principals following discussions with regional staff members. As detailed in Table 3.7, communication with schools and principals, outlining the research project, took place at Primary Principals Network meetings at Foresters Beach on the Central Coast on 10<sup>th</sup> November 2011 and at Hawker College in the ACT on 17<sup>th</sup> November, 2011.



Table 3.7 *Communication with schools and principals*

	Central Coast	Central West	ACT
<b>Presentations</b>	Primary Schools Principals Association Meeting 10 <sup>th</sup> November, 2011  - Approx. 50 principals or executive present	Not able to be arranged	Principals Meeting Hawker College 17 <sup>th</sup> November, 2011  -Approx 15 principals or school contacts present
<b>Phone calls, school visits, emails to principals</b>	Throughout November, December, 2011	Throughout November, December, 2011	Throughout November, December, 2011

Follow up phone calls and emails with principals on the Central Coast and the ACT provided an opportunity to discuss the research further, with the principal deciding if the school would participate and, on most occasions, determining the number of questionnaires that they were prepared to distribute to teachers within their school. It was not possible to arrange a presentation in the Central West of NSW so school principals in this area were contacted by phone and email (see Table 3.7).

### 3.3.2.3 *Questionnaires*

#### 3.3.2.3.1 *Questionnaire planning*

A questionnaire was planned, including demographic information, as well as questions inviting quantitative and qualitative responses related to each Arts strand, addressing aspects of the research question (see Appendix C), in order to gauge the general perceptions of participants in a variety of teaching spaces. As previously discussed, the previous pilot study had only included open-ended questions related to a teacher's Art Education provision. The researcher considered that the inclusion of demographic information regarding the participant would support understanding of context and would provide useful data for comparison.

Initial questions, establishing attribute demographics of each participant, considered gender and the participant's indication of teaching experience (<5 years, 5-14 years, 15-24 years or 25+ years). Participants were also asked to indicate what they considered to be their highest level of training in each Arts strand, with a written response. As it was anticipated that responses to this question would vary, the researcher determined a hierarchy of codes for various categories of training: Personal, postgraduate, graduate major, tertiary, secondary, primary. The learning of an instrument or other music learning that involved a level of personal commitment would be coded as "personal". "Postgraduate" incorporated formal tertiary training in the particular Arts area, beyond graduate level. If a participant indicated that they had specialised in or undertaken several courses in the particular Arts area within their tertiary teacher training this would be coded as "graduate major". "Tertiary" included study of the Arts area as a component of a tertiary teaching program. Participants may also have indicated that their highest level of study in a particular Arts area was at school, at secondary or primary level.

To refine questioning ideas from the pilot study, a series of questions, incorporating a structured component with a Likert type rating scale (1932), compiled in a table, were included in the questionnaire, inviting participants to indicate their level of agreeance with statements relating to each Arts area, reflecting on the importance that they placed on each Arts area and their confidence to teach in each strand (see Table 3.8.).

Table 3.8 *Music question example from questionnaire, incorporating Likert scale*

<b>MUSIC</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
<i>8. Music is an important aspect of primary education.</i>				
<i>9. I feel confident to teach Music in my classroom.</i>				

Questions continued in this manner for each art-form (Visual Arts, Drama, Dance and Media). The even number of response categories in this structure component was included to enhance reliability, deleting the neutral alternative (Clason & Dormody, 1994; Holbrook, Smith, Bourke, & Petersen, 2010). The background to the teacher's current Arts education practice, with measurement of two components of attitudes: beliefs and feelings (Holbrook et al., 2010) could then be established.

In a similar way to the pilot study, participants were invited to write comments, related to each Arts area, identifying factors that prevented them from teaching each art-form effectively in their classroom and suggesting strategies that would help them to teach the Arts area more effectively in their classroom. This questioning provided additional qualitative data to illustrate the experience of participants and their reflection on their teaching practice, offering rich data for further analysis (Creswell, 2003, 2008; Mackenzie & Knipe, 2006; Schmuck, 2006).

For example:

*10. What prevents you from teaching Music effectively in your classroom?*

*11. What might help you to teach Music more effectively in your classroom?*

An additional question allowed participants to add any further reflections related to Arts education provision within their schools.

*24. Is there anything else that you might like to add to assist us in understanding what is needed to support effective teaching of all strands of Arts education in Australian primary schools?*

Attention was paid to the wording of the questionnaire, to ensure that questions were clear, succinct, framed in a positive style and were free from jargonistic and technical terminology (Creswell, 2008). Following learning from the pilot study, terminology and focus within

questioning were refined. For example, questions in the pilot study referred to the teaching of “Creative Arts”, the terminology of the curriculum area in NSW. Responses received, however, had more focus on Music and Visual Arts, with limited reference to other Arts areas. In planning the questionnaire for this project it was therefore considered important to include questions related specifically to each individual Arts area: Music, Visual Arts, Drama and Dance.

At the time of planning the questionnaire, as the strand Media was being included in planning taking place for the new national curriculum related to the Arts, the researcher felt that it was important to also include questions related to this strand. Although the researcher assumed that participants in NSW and the ACT would have very limited experience of this Arts strand as it had not previously been included in curriculum requirements, collection of responses related to Media could offer useful data about the current understanding that these participants had of this curriculum area. Although reference was made to “Media” in the research questionnaires, as the *Australian Curriculum: the Arts* has developed further “Media” was referred to as “Media Arts” (ACARA, 2015a) so future reference within this research will use the term “Media Arts”.

With a national curriculum in development at the time of this research planning, it was also decided to refer to “Arts” and “Arts education” in the questionnaire, rather than Creative Arts, from the NSW curriculum. It was considered by the researcher that use of this new terminology would support an awareness of planning stages for a new national curriculum. Wording within the questionnaire was also chosen to suggest future planning and awareness of possibilities:

*e.g. What might help you to teach Music more effectively in your classroom? Is there anything else that you might like to add to assist us in understanding what is needed to support effective teaching of all strands of Arts education in Australian primary schools?*

### 3.3.2.3.2 Participants

Three different regional areas, two from NSW (Central Coast and Central West) and one from the ACT were selected as the locations for this research.

#### *3.3.2.3.2.1 Summary of comparison of regional demographics*

Differences in population, industry and lifestyle in each selected area provided opportunity for comparison of Arts implementation in different contexts. In 2011, the ACT had the larger population of the three regions, with a significantly smaller land area than the Central West regional area. The ACT had the highest levels of employment of the areas in this study and a higher level of professional employment in occupations involving clerical and administration work and management. This was reflected in the Socio-Economic Index For Areas (SEIFA) where the ACT was considered to have less socio-economic disadvantage.

The Central Coast had a relatively high population density when compared with the Central West area. The Central Coast had slightly lower percentages of employment, particularly in the Wyong Local Government Area (LGA), and this was also reflected in the level of disadvantage according to the SEIFA Index. More than 35% of the population of the Central Coast, particularly in the Wyong LGA, worked outside the area where they lived, a much higher percentage than in other regional areas within this study.

Although the population in the Central West LGAs were centred around the regional centres of Lithgow, Bathurst and Orange, the density of population in the more rural Central West area was much lower than in the ACT and on the Central Coast (see Appendix D) (Australian Bureau of Australian Bureau of Statistics, 2011; Geoscience Australia, 2016; Regional Development Australia, 2016). The more rural nature of the Central West was also reflected in the 2001 census where data indicated a higher percentage of employment in Agriculture, Forestry and Fishing industries, compared to the Central Coast and the ACT. Employment in

Mining was also more of a focus in the Central West particularly in the Lithgow LGA (Australian Bureau of Statistics, 2011). The Lithgow LGA had a comparatively low percentage of employment and this was also reflected in the level of disadvantage according to the SEIFA Index. Despite the fact that census data from 2011 indicated relatively high levels of employment in the Bathurst and Orange LGAs, compared to other areas of regional NSW, the SEIFA Index indicated a socio-economic disadvantage across each of the Central West LGAs, perhaps reflecting higher levels of employment in unskilled occupation in the area.

Demographic variations between regional areas provided much scope for comparison, and contribute to an understanding of the context of different school settings in different geographical spaces.

#### *3.3.2.3.2.2 Consideration of research codes, school enrolments and staff numbers*

The researcher contacted regional education offices in each regional area by phone to discuss the project. Education administration staff members were able to offer comprehensive lists of schools in the area, including details of current enrolments (ACT Department of Education & Training, 2011; NSW Department of Education & NSW Department of Education and Communities, 2011a). Questionnaires were initially coded according to geographical location to provide comparative data across the 3 regions (A – Central Coast, B – Central West, C- ACT). Department of Education and Community (DEC) schools in NSW and Australian Capital Territory (ACT) Education Directorate schools were listed alphabetically and then numbered in order. Paper questionnaires distributed to schools were individually labelled with the letter of the region, the school number and a number according to the number of questionnaires given to each school, creating an individual code for each participant e.g. A.23.5 described a teacher on the Central Coast, at school 23 who completed questionnaire number 5 sent to this school. This coding was clarified and simplified further,

for reporting within this thesis, in order to also include coding of data collection method (see *Figure 2*).

At the time of this research, Department of Education schools in NSW were classified as P1, P2, P3 etc. according to the number of students enrolled (Brady, 2001; NSW Department of Schools & NSW Department of Education and Communities, 2013). Staffing of the schools in NSW was generally allocated according to this classification. P1s had the largest enrolment with 700 or more students and a corresponding number of teaching staff (approximately 40 or more teachers), while P6 schools, with an enrolment of 26 or less students, would generally have 1-2 teachers. The researcher determined this school size and approximate staffing allocation across the two NSW regional areas. For the purposes of this research, this classification, according to enrolment numbers within the school, was also applied to schools in the ACT, with the added consideration of the ratio 1 teacher to 15.5 students for NSW schools and 13.7 in ACT schools, suggested by the Australian Bureau of Statistics (2012). These estimates are detailed in Appendix E. It was considered that classification would also allow further organisation of the data, supporting understanding of the characteristics of groupings within the different regional samples. Using these figures, with some awareness of the reality of busy classrooms, the researcher was then able to estimate the number of staff who might be willing to participate in the research, generally an estimation of approximately 50% of the staff at a school.

#### *3.3.2.3.2.3 Questionnaire distribution*

Questionnaires were distributed to some principals at network meetings, or posted or hand delivered to schools by the researcher, across the three regions. The researcher had already considered the number of staff within each school who may be willing to participate in the research. The principal however also indicated the number that they felt was realistic at the time, given the variables of casual staff, teachers on leave and the current pressures on

teachers' time. In some situations the principal's suggestions were much more or much less than the researchers estimated numbers. In several schools, where the principal had agreed to participate but did not specify numbers, the number of questionnaires distributed was estimated by the researcher.

Detailed records were kept of the questionnaire distribution. Of the 144 public primary schools across the three regions (56 from the Central Coast, 35 from the Central West and 53 from the ACT), 134 in total accepted research questionnaires, 92.41% of schools approached (see Table 3.9). Following negotiation with school principals, 1697 questionnaires were given to participating schools. As previously discussed, research approval had been granted for this project. A copy of the relevant approval document was presented to each school principal (see Appendix B). The school principal then discussed the research with their staff and invited teachers to participate, distributing questionnaires and accompanying information statements.

On the Central Coast 89.29% of public schools, 94.29% in the Central West and 96.23% of public schools in the ACT, accepted questionnaires (see Table 3.9). A total of 1697 questionnaires were distributed to teachers in these schools: 656 on the Central Coast, 269 in the Central West and 772 questionnaires in the ACT. A smaller number of schools in each region did not accept questionnaires, six schools on the Central Coast, two in the Central West and two in the ACT.

#### *3.3.2.3.2.4 Questionnaire return*

Participants were requested to please return completed questionnaires by 23<sup>rd</sup> October, 2011. One hundred and ninety six completed questionnaires were returned (a return rate of 11.55%), from 66 schools across the 3 regional areas, 49.25% of the 134 schools that had initially accepted the questionnaires (see Table 3.9).



Records were kept of the identity code of returned questionnaires and spreadsheets developed to begin the organisation of demographic information and questionnaire responses. Returned questionnaires were collated, grouping them with other completed questionnaires from their school and categorising schools into regions. Calculations were made regarding the percentages of the questionnaires returned in each area and the percentage of the total number of questionnaires returned (see Table 3.9).

Table 3.9 *Questionnaire distribution and return*

	Central Coast	Central West	ACT	TOTAL
<b>Number of DEC schools approached</b>	56	35	53	144
<b>Number of DEC schools that accepted questionnaires</b>	50	33	51	134
<b>Percentage of schools approached, that accepted questionnaires</b>	89.29%	94.29%	96.23%	93.06%
<b>Number of questionnaires distributed</b>	656	269	772	1697
<b>Questionnaires returned</b>	119	40	37	196
<b>Percentage returned in area</b>	18.14%	14.87%	4.79%	11.55%
<b>Percentage of total returned questionnaires</b>	119/196 60.71%	40/196 20.4%	37/196 18.87%	196/196 100%
<b>Number of schools represented</b>	38	16	12	66
<b>Percentage of schools who accepted questionnaires in area</b>	38/50 76%	16/33 48.48%	12/ 51 23.53%	66/134 49.25%
<b>Percentage of total represented schools</b>	38/66 57.58%	16/66 24.24%	12/66 18.18%	66/66 100%

A higher percentage of questionnaires were returned on the Central Coast, compared to other areas, with 18.14% of questionnaires returned in the area, which represented 60.71% of the total questionnaires. This was reinforced with 76% of schools on the Central Coast participating in the project, 57.58% of the total number of schools who participated (see Table 3.9)

#### *3.3.2.3.2.5 School size in sample*

On the Central Coast and in the ACT at the time of data collection, there were more schools with a larger enrolment (ACT Department of Education and Training, 2011; Communities, 2011) and these schools were strongly represented in this research (see Appendix F). In the Central West 77.78% of schools had a population of less than 300 and these school sizes were well represented in the research sample. In the Central West, when compared to the percentage in other regions in this research, a higher percentage of participants, were employed in schools with an enrolment of less than 300 students (67.5%), (Central Coast 9.24% and ACT 21.62%). In the Central West there was no representation of P3 schools (301-450 enrolments) in the research sample, while on the Central Coast there was no representation of P6 schools (<26 enrolments). The ACT sample corresponded closely to the school population from the region.

#### *3.3.2.4 Initial analysis*

##### *3.3.2.4.1 Documentation of demographic information and strand responses*

Participant demographic information and responses to strand statements were recorded into a spreadsheet for analysis (see Appendix G for example). Further details related to all Arts areas were included in the spreadsheet. Further spreadsheets were created recording demographic information according to a nominal scale, labelling each category with a number to support consideration of frequency. For example: school size was allocated with numbers 1-4 (in accordance with P categories previously discussed), gender was allocated

with “1” for male and “2” for female, 1-4 were allocated to levels of teaching experience (“1”: <5 years and “4”: 25+ years).

#### 3.3.2.4.2 Documentation of quantitative responses to statements

Information and responses to questionnaire statements in each Arts strand were also allocated, with scores presented in spreadsheets, as descriptive statistical tables, considering the frequency count and related percentages for each response (Creswell, 2008; Holbrook et al., 2010; O'Toole & Beckett, 2010) (see Appendix H example from Central Coast).

Data variation was documented, with percentages highlighted, enabling awareness of connections between attributes and quantitative responses related to each Arts area, for example, considering the influence of years of teaching experience on levels of confidence to present various Arts education areas in the classroom (detailed in Chapter 4, Table 4.7).

These percentages were then checked against each other for correlation, for example percentages of those indicating levels of confidence, and those indicating a lack of confidence. Other aspects that were explored included connections between a participant's teaching experience and highest level of study, as well as comparison of gender and confidence across various Arts education strands (see Chapter 4 Results and Discussion).

#### 3.3.2.4.3 Documentation of qualitative data

The researcher recognised the need to organise qualitative research data from open-ended responses in questionnaires, in order to store and access documentation for interpretation, allowing further comparison, visualisation and reporting (Bazeley & Jackson, 2013; Gibbs, 2013). Questionnaire responses were loaded, as source data, into NVivo analysis software, in order to facilitate in-depth analysis and coding. Codes were then developed within NVivo, in order to study and gain knowledge of the data (Bazeley & Jackson, 2013). This process supported the researcher in organising ideas and beginning to develop analysis of the data

(Waring, 2017b). It was interesting to note that ideas which had emerged in the pilot study responses were also occurring in qualitative data from questionnaires. The allocation of particular themes in nodes enabled the researcher to view the occurrence of Sources and References, supporting awareness of patterns within the data (Tashakorri & Teddlie, 2010). This, in turn, shaped the researcher's consideration of potential interview discussions.

### *3.3.2.5 Interviews*

#### *3.3.2.5.1 Interview planning*

Using the tools of constructivist grounded theory and the flexibility of this “social constructionist paradigm” (Charmaz, 2011, p. 168), themes that the researcher perceived in questionnaires, would provide a focus for further discussion in interviews, allowing engagement in “reflexivity throughout inquiry” (Charmaz, 2011, p. 169). In line with pragmatism, the research problem could then be at the centre of discussion with selected interview participants, deepening understanding of the issues and context of participants in different teaching spaces (Mackenzie & Knipe, 2006; Tran, 2016).

These member checks (Anfara, Brown, & Mangione, 2002; Cho & Trent, 2006; Freeman, de Marrais, Preissle, Roulston, & St Pierre, 2007) would provide confirmation of perspectives and accounts, help to avoid misinterpretation, and offer an opportunity to listen to the local voice (Tran, 2016). The researcher considered that the conducting of a number of interviews, with selected participants in each regional area, would allow participants an opportunity to confirm and elaborate on quantitative and qualitative responses in questionnaires and to further discuss ideas presented by other participants, integrating research data in a process of triangulation (Cohen et al., 2008; O'Toole & Beckett, 2010), and supporting the framework of both a constructivist and a pragmatic paradigm (Mackenzie & Knipe, 2006).

### 3.3.2.5.2 Determination of interviewees

As previously outlined in the Ethics section of this chapter, Consent Forms and an Information Statement accompanied questionnaires: participants were asked to acknowledge a series of statements related to participation in the project, signing and giving their name and contact details if they were interested in participating in a follow up interview. Participation in these interviews was voluntary and participants were assured of confidentiality and the protection of privacy, with information provided regarding collection and storage of data as well as an approximation of the length of interviews (see Appendix A).

A total of 76 participants offered to be interviewed (38.78%). The researcher planned that approximately 30 of these participants would be selected, evenly spread across the 3 regions (approx. 10 from each region) and contacted to arrange a suitable interview time. Record was made of participants who offered to be interviewed. The practicalities of travel and the negotiation of suitable interview times determined that approximately 30 interviews would also be manageable within the project and these discussions would offer further illustration of Arts education practice in different teaching spaces.

The researcher carefully read through the questionnaire responses of the participants who offered to be interviewed. In a process of purposive sampling (Cohen et al., 2008), the researcher considered that it would be valuable to explore the perspectives of participants from different teaching spaces, but also with a range of experience in the classroom. The paper questionnaires were therefore initially sorted according to region and the participant's level of teaching experience. The participant's expressed level of confidence in different Arts areas was also considered, with the researcher seeking further clarification of levels of confidence. Demographic variations (e.g. gender, level of study), were considered, as well as the content and perceived tone of comments in questionnaires, in order to invite a cross-

section of participants to interview, enabling broad consideration of perspectives in different contexts (O'Toole & Beckett, 2010). The researcher reflected that some responses were particularly profound, opening up many possibilities for discussion, while others were more closed, and perhaps guarded, offering an element of intrigue regarding the complexities of different teaching spaces. Although participants had volunteered to be interviewed, it was also considered that if participants displayed some knowledge of Arts education practice in their responses they may feel more comfortable in the interview experience (Cohen et al., 2008). As highlighted in Table 3.10, after much deliberation, 30 teachers, 10 teachers from each regional area, were approached to arrange an appropriate interview time. It was anticipated that most interviews would take place in the participant's school, after school hours, but this would be negotiated with the participant.

Six participants (four in the Central West and two in the ACT) requested that they be interviewed with a colleague from their school, who had also offered to be interviewed. One participant from the ACT and another from the Central Coast had changed schools in their region between the time of completing the questionnaire and the time of the interview. These two participants were interviewed at their new schools. Unfortunately interviews with 1 participant in the ACT and another in the Central West were cancelled on the day of their arranged interview due to illness or unavoidable commitments within the school. Therefore a total of 25 interviews were conducted with 28 participants (ten from the Central Coast including a school principal, nine from the Central West including three teaching principals, and nine from the ACT).

Table 3.10 *Interview data across the regions*

INTERVIEWS	Central Coast	Central West	ACT	TOTAL
Number of participants who offered to be interviewed	37/119	18/40	21/37	76/196
Percentage of participants in the area	31.09%	45%	56.76%	38.78%
Number of participants interviewed	10	9	9	28
Percentage of participants in the area who offered to be interviewed	27.02%	50%	42.86%	36.84%
Percentage of total number of participants	5.10%	4.59%	4.59%	14%
Number of interviews	10	7 <ul style="list-style-type: none"> <li>• 2 interviews with 2 teachers</li> <li>• 1 teacher had changed schools</li> </ul>	8 <ul style="list-style-type: none"> <li>• 1 interview with 2 teachers</li> <li>• 1 teacher had changed schools</li> </ul>	25

### 3.3.2.5.3 Interview process

Using a Q3 portable recording device, the researcher recorded each interview, in order to support accurate recall of interview discussion. The presence of a recording device established a sense of structure and formality to the interview, placed strategically between the researcher and the participant, clearly defining the commencement and completion of discussion (Rapley, 2004).

Although an element of collaboration was evident in interviews (Richards, L., 2009), the same questions and discussion points guided the process. The researcher introduced herself and the research, outlining the purpose of the project.

*So basically the research is looking at identifying barriers to teaching of the Arts (as in Music, Dance, Drama, Visual Arts and Media Arts coming in). And whether or not um there are any links between them. So if somebody's not feeling confident in Drama, are they also not feeling confident in Dance or whatever. And um I'm also looking at regional differences. So I'm interviewing teachers on the Central Coast, Bathurst, Lithgow, Orange area, and Canberra, ACT. So just seeing what comes out of the data um, which is quite interesting so far. Um also looking at influence of training and experience. (The researcher at interview with CW.22.01 and CW.22.06)*

The researcher also added that she was looking for suggestions and examples, from the experience of participants, regarding Arts education programs that work well in their teaching space, ensuring focus on purpose within the project (Richards, L., 2009).

*"Basically looking for models that will support implementation of the new national curriculum, when it comes through." (The researcher at interview with CW.22.01 and CW.22.06)*

A series of open-ended discussion points and questions then offered a common framework to semi-structured interviews, with frequent reference to the particular participant's questionnaire responses (O'Toole & Beckett, 2010; Schmuck, 2006). This enabled participants to reflect on, describe and interpret Arts education practice in their own teaching space (Cohen et al., 2008). Interviews therefore followed appropriate structure, with focus on thematic material from questionnaires, in order to provide opportunity for comparison, but with some flexibility to investigate points raised, allowing space for participants to talk (Rapley, 2004).

The researcher initially asked the participant to describe, their present teaching situation, inviting information about the number of enrolments and teachers at the school, the class that they taught, learning areas that were given particular focus, the involvement of the school community, and Arts education provision within the school. This presenting of knowledge familiar to the participant allowed non-threatening input by the participant, to put them at ease in the interview situation and to assist them to comfortably express their views (Cohen et



al., 2008; Rapley, 2004). This information, on occasion provided an opportunity to further expand and explore unanticipated insights, sometimes digressing down valuable pathways (O'Toole & Beckett, 2010; Richards, L., 2009).

For example:

TI-ACT-33-08

*Researcher: So just getting back to the Music, some of those children go out for individual lessons*

*Teacher: Uhuh*

*Researcher: What happens to the rest? Do they?*

*Teacher: That's just normal class time*

*Researcher: Right*

*Teacher: So that's really just for parents who want their children to have Music lessons. It's very convenient for them to do it during school time*

*Researcher: Uhuh*

*Teacher: But it's just out of normal class time*

*Researcher: Right*

This probing in interviews, regarding a participant's teaching situation, involved questioning to encourage thick descriptions, elaborating on responses (Patton, 2002; Rapley, 2004).

Questionnaires were revisited in interview conversations, particularly exploring the participant's Arts education practice in different Arts areas. In a process of member-checking, participants were asked to clarify and expand on their questionnaire responses, giving their own explanation as to why and how they consider they felt confident, or conversely why or how they lacked confidence. The combination of both quantitative and qualitative data collection in questionnaires, together with clarification of these responses in follow up interviews with a selection of participants, can be viewed as the technique of triangulation, the consideration of different perspectives, to add validation to the research process (Creswell, 2008; O'Toole & Beckett, 2010; Richards, L., 2009).

For example:

TI-ACT-33-03

*Researcher: I've just noted down here that you obviously were really confident with Music. What about Drama? Drama you were obviously*

*Teacher: Yeah not as, just because I haven't had I guess training in that.*

*Researcher: yeah*

*Teacher: I'll do the Drama games and I'm more than happy to um (pause). Yeah do Drama but as far as getting stuck for ideas I suppose, then it would only be because lack of um training.*

In encouraging participants to expand on questionnaire reflections, the researcher intended to maintain focus on the purpose of the research project and consideration of research questions (Richards, L., 2009), encouraging participants to consider their own context and voice their teaching needs.

For example:

TI-CC-28-11

*Researcher: Um I know that's what you've mentioned quite a bit in your questionnaire, was that you know what you would, what would support you was PD, you know Professional Development and shared expertise*

*Teacher: Yes*

*Researcher: So you find that's really useful?*

*Teacher: Very useful*

*Researcher: Yeah?*

*Teacher: Having people come in PD wise. People coming in and showing you exactly "you could do this"*

*Researcher: Yeah*

*Teacher: Even if you're not trained to play the guitar*

*Researcher: Mmm*

*Teacher: You could do this with what resources you have.*

Additional comments included on the questionnaire provided openings for extended discussion. The researcher used her discretion to include further probing questions, in order to explore responses and emerging themes in greater depth, maintaining relevance to the purpose of the project (Gibbs, 2013; Patton, 2002; Rapley, 2004; Richards, L., 2009).

For example:

TI-CW-08-01

*Researcher: You mentioned on your questionnaire that you thought that having specialist teachers would really help but not taking over the program but kind of supporting you and inspiring you.*

*Teacher: It would be wonderful yes. I think, you know, if we could have some people coming in and I suppose working with us for Art and Drama and things like that it'd be great.*

*Researcher: Uhuh. So have you worked within that kind of model before?*

*Teacher: I'm sure I have yes. I'm just trying to think of a good example. Um. I know a few years ago we had somebody who came and worked alongside us for like concerts and things like that, school um shows.*

*Researcher: Uhuh.*

Interview participants were also invited to share any additional ideas to support the research, elaborating on experiences and definitions. Several participants took this opportunity to continue the conversation, elaborating further on their concerns regarding Arts education provision or emphasising their passion for teaching.

For example:

TI-CC-31-02

*Researcher: Alright is there anything else that you would like to contribute?*

*Teacher: Thank you Sue for giving me the opportunity (both laugh)*

*Teacher: I would say definitely when budgets are done in schools, seeing as Music was probably my weakest skill area, but I have a great interest in singing and listening to music, ar, we need more musical instruments that children can use I would say that's definitely it. We seem to have enough Art equipment and materials, we have enough, well we have enough PE stuff, but probably, probably the Drama side is the very poor neighbour of all of this. Um been at a few Drama workshops and probably felt a little, not very confident of (pause) following through...*

The researcher was conscious of acknowledging and showing interest in participants' responses, gently nudging conversations with follow-up questions (Rapley, 2004). Analysis continued throughout the interview process, supporting Constructionist Grounded Theory with the deliberation of emerging themes throughout data collection (Charmaz, 2006; Gibbs, 2013). Recurring themes from interviews were tested with discussion points, at times raising

the opinions of other participants in order to increase engagement with emerging themes (Gibbs, 2013; Rapley, 2004).

For example:

TI-CC-06-13

*R: So, can I just ask you about gender issues, within the Arts?*

*T: Sure*

*R: Just 'cause you're a male um that has come up in the research a little bit already*

*T: Ok*

*R: That people thinking that its men, or males within the school that can be a big influence in the Arts*

*T: Oh ok*

*R: In terms of you know community expectations and the um what the children think of men in the Arts as well, so*

*T: Sure, wow, I can definitely see that as a barrier for example I have a dance, I've done dance choreography before so that can be seen as a yeah you the boys sort of getting into it, I think that creates a positive um*

*R: So you being involved you mean*

*T: Yeah yeah*

*R: So you being in there as a role model?*

*T: Yeah yeah I think that's a huge thing in schools yeah, um particularly I think dance is often associated with ladies or the women on the staff.*

The researcher reflected, as a relatively inexperienced interviewer, that she felt challenged during this interview, to avoid leading questions while, at the same time, probing ideas within the data, in this case, checking on the gender experience of a male participant. Interviews were perceived as an opportunity to explore, in more depth, the researcher's interpretation of key ideas emerging from questionnaires. Constructivist Grounded Theory acknowledges that data is "mutually constructed by the researcher and the researched" (Charmaz, 2011, p. 169). Reflexivity by the researcher throughout data collection supported recognition of the multiple realities of both the participants and the researcher, as well as awareness of shifting perspectives throughout the process (Charmaz, 2011).

#### 3.3.2.5.4 Transcription of interviews

As audio recordings had been made of interviews, it was now possible to transcribe interview conversations, in full, documenting all text to create a full transcript. As 28 interviews had taken place, the researcher employed a transcriber to support with the transcription of 6 interviews. Guidelines were given regarding the format for the transcription and what to include in the text, in order to maintain a level of consistency of documentation e.g. commencing the transcription after the researcher's introduction to the research project, researcher documented as "R", teacher as "T", principal as "P", additional expression or pauses in brackets, noting interruptions, difficult text to hear. Completed transcripts were labelled with the participant code, geographical area and date of interview, and stored on a password protected computer. The researcher revisited all audio recording and transcriptions to support accuracy and to add additional indications, that she considered reflected the content and tone of each interview (Cohen et al., 2008).

For example:

TI-CW-08-09 and TI-CW-08-10

*T1: So there's no, there's very little TPL anyway*

*R: Uhuh*

*T1: Um and certainly none in the Arts*

*R: Yep OK*

*T1: So, yeah. I don't. You're pretty good at teaching songs (referring to T2 - laughs)*

*T2: Oh yeah (laughs) No.*

This re-examination of transcriptions allowed the researcher to recall and reflect on the social encounter of the particular interview event, leading to interpretation and analysis (Cohen et al., 2008; Richards, L., 2009).

#### 3.3.2.6 Analysis: Coding of themes

Interview transcriptions were stored in computer files ready for loading into NVivo software, raising "the level of abstraction of the analysis" (Charmaz, 2011, p. 172). Particular focus

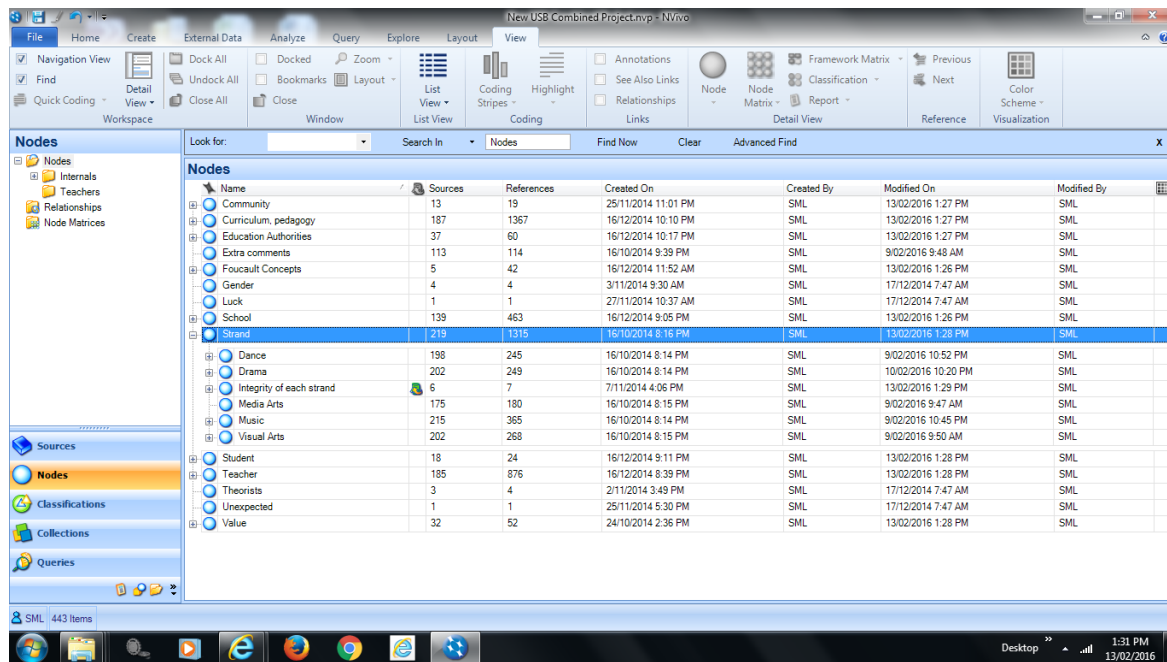
was initially given to the coding of responses related to each Arts education area, adding to individual Arts area nodes from questionnaires, within the parent node of “Strand” (see Fig.3). Collation of data entries in NVivo again allowed some quantification of qualitative data, recognising tallies of participant responses coded at particular nodes, with opportunity for documentation into tables (for example see Table 3.11)

Table 3.11 *Comparing numbers and percentages of participants who made comments about their level of confidence across the Arts strands*

	Music		Visual Arts		Drama		Dance		Media Arts	
Number of participants suggesting confidence that enables their teaching	No.	%	No.	%	No.	%	No.	%	No.	%
	41	20.92	59	30.1	21	10.71	27	13.78	3	1.53
Number of participants suggesting a lack of confidence to teach	No.	%	No.	%	No.	%	No.	%	No.	%
	45	22.96	17	8.67	24	12.24	32	16.33	9	4.59
Total	86	43.88	76	38.77	45	22.95	59	30.11	12	6.12

A series of networks of concepts and sub-concepts was possible in NVivo, organising the data and considering patterns of ideas. Coding combined searches for overarching themes with consideration of text in more detail, allowing the researcher to not only gain knowledge of the data, but also to reflect on the nuances within participant responses (Bazeley & Jackson, 2013).

Figure 3. Strand node examples in NVivo, including each strand



Name	Sources	References	Created On	Created By	Modified On	Modified By
Community	13	19	25/11/2014 11:01 PM	SML	13/02/2016 1:27 PM	SML
Curriculum, pedagogy	187	1367	16/12/2014 10:10 PM	SML	13/02/2016 1:27 PM	SML
Education Authorities	37	60	16/12/2014 10:17 PM	SML	13/02/2016 1:27 PM	SML
Extra comments	113	114	16/10/2014 9:39 PM	SML	9/02/2016 9:48 AM	SML
Foucault Concepts	5	42	16/12/2014 11:52 AM	SML	13/02/2016 1:26 PM	SML
Gender	4	4	3/11/2014 9:30 AM	SML	17/12/2014 7:47 AM	SML
Luck	1	1	27/11/2014 10:37 AM	SML	17/12/2014 7:47 AM	SML
School	139	463	16/12/2014 9:05 PM	SML	13/02/2016 1:26 PM	SML
<b>Strand</b>	<b>219</b>	<b>1315</b>	<b>16/10/2014 8:16 PM</b>	<b>SML</b>	<b>13/02/2016 1:28 PM</b>	<b>SML</b>
Dance	198	245	16/10/2014 8:14 PM	SML	9/02/2016 10:52 PM	SML
Drama	202	249	16/10/2014 8:14 PM	SML	10/02/2016 10:20 PM	SML
Integrity of each strand	6	7	7/11/2014 4:06 PM	SML	13/02/2016 1:29 PM	SML
Media Arts	175	180	16/10/2014 8:15 PM	SML	9/02/2016 9:47 AM	SML
Music	215	365	16/10/2014 8:14 PM	SML	9/02/2016 10:45 PM	SML
Visual Arts	202	268	16/10/2014 8:15 PM	SML	9/02/2016 9:50 AM	SML
Student	18	24	16/12/2014 9:11 PM	SML	13/02/2016 1:28 PM	SML
Teacher	185	876	16/12/2014 8:39 PM	SML	13/02/2016 1:28 PM	SML
Theorists	3	4	2/11/2014 3:49 PM	SML	17/12/2014 7:47 AM	SML
Unexpected	1	1	25/11/2014 5:30 PM	SML	17/12/2014 7:47 AM	SML
Value	32	52	24/10/2014 2:36 PM	SML	13/02/2016 1:28 PM	SML

As highlighted in *Figure 3*, data was initially coded under parent nodes of each Arts strand, as well as Teacher, School, Community, Education Authorities and so on. Under the parent node of Strand, each Arts strand was included, with it then being possible to allocate coding to Capacity, (under the nodes of Personal Capacity, Professional Capacity and Structural Capacity (see *Fig.4*).

These common themes across strands, then led to interpretive coding, within NVivo, to further nodes (Bazeley & Jackson, 2013), related to aspects of capacity. In particular these nodes reflected participants' perceptions of their capability to provide Arts education experiences in their classroom and the barriers that they considered influenced this provision (see *Fig. 4*).

Figure 4. Capacity coding within each Arts area (NVivo)

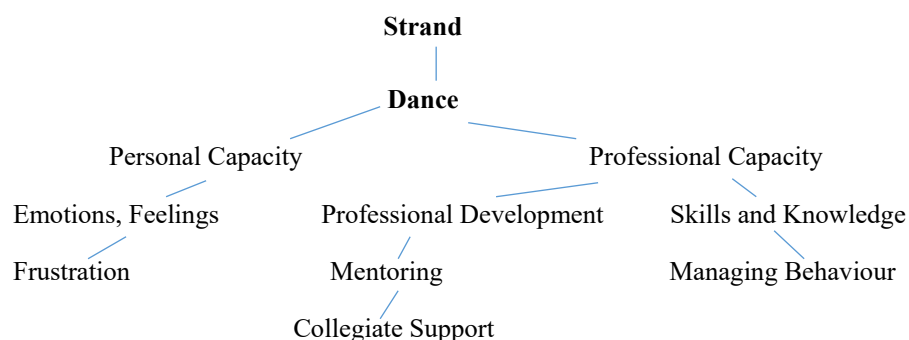
Name	Sources	References	Created On	Created By	Modified On	Modified By
Strand	219	6550	16/10/2014 8:16 PM	SML	13/02/2016 1:28 PM	SML
Dance	197	1014	16/10/2014 8:14 PM	SML	17/02/2016 8:57 PM	SML
Personal Capacity	90	172	12/02/2016 3:27 PM	SML	15/02/2016 7:59 PM	SML
Professional Capacity	132	288	12/02/2016 3:27 PM	SML	15/02/2016 8:04 PM	SML
Structural Capacity	140	317	12/02/2016 3:26 PM	SML	15/02/2016 8:00 PM	SML
Drama	203	1072	16/10/2014 8:14 PM	SML	17/02/2016 9:00 PM	SML
Personal capacity	81	151	5/02/2016 9:52 AM	SML	8/02/2016 12:03 PM	SML
Professional capacity	149	322	5/02/2016 9:53 AM	SML	8/02/2016 12:03 PM	SML
Structural capacity	140	350	5/02/2016 9:53 AM	SML	8/02/2016 12:04 PM	SML
Media Arts	175	768	16/10/2014 8:15 PM	SML	17/02/2016 9:08 PM	SML
Personal capacity	102	169	17/02/2016 12:56 PM	SML	17/02/2016 12:56 PM	SML
Professional Capacity	140	293	17/02/2016 12:57 PM	SML	17/02/2016 1:14 PM	SML
Structural capacity	72	125	17/02/2016 12:58 PM	SML	17/02/2016 12:58 PM	SML
Music	215	2355	16/10/2014 8:14 PM	SML	17/02/2016 9:13 PM	SML
Personal Capacity	86	266	17/02/2016 7:55 PM	SML	17/02/2016 7:55 PM	SML
Professional Capacity	183	801	17/02/2016 7:56 PM	SML	17/02/2016 7:56 PM	SML
Structural Capacity	153	923	17/02/2016 7:56 PM	SML	17/02/2016 7:56 PM	SML
Visual Arts	204	1340	16/10/2014 8:15 PM	SML	17/02/2016 9:17 PM	SML
Personal Capacity	83	162	17/02/2016 8:12 PM	SML	17/02/2016 8:12 PM	SML
Professional Capacity	160	421	17/02/2016 8:13 PM	SML	17/02/2016 8:13 PM	SML
Structural Capacity	154	489	17/02/2016 8:13 PM	SML	17/02/2016 8:13 PM	SML

For example, a series of tree categories and subcategories allowed clarification of ideas and relationships within the hierarchy (Bazeley & Jackson, 2013; Coffey & Atkinson, 1996; Richards, L., 2009). Data was sometimes coded at multiple nodes (Bazeley & Jackson, 2013; Coffey & Atkinson, 1996; Richards, L., 2009). For example, the researcher interpreted the following response:

TQ-CC-25-05 “*When you start dance with your class - other classes/teachers want to join in - that is they bring their class and teach all - Management becomes an issue.*”

Coding was made under the following tree nodes:

Figure 5 Tree node example (Dance strand)





Questionnaire and interview responses were carefully read and reread (Coffey & Atkinson, 1996; Richards, L., 2009), linking text and reflecting on meaning. Coded content was re-read to check on relevance, and to ensure that descriptions remained appropriate. This revisiting of the text led to more analytical coding (Richards, L., 2009).

#### *3.3.2.7 Trustworthiness and credibility process*

The researcher acknowledges that she had some knowledge of each regional area with some family and professional connections which supported initial consideration of the three regional areas for data collection. It was not considered that this would preclude data collection, analysis and interpretation. It is acknowledged however that the researcher lives and works on the Central Coast of NSW and she therefore recognised that this might influence interest and return of questionnaires within this regional area.

In planning this phase of the project, as it was proposed that the questionnaire would be distributed to teachers in a large number of schools across the three regions, it was anticipated that the sample to be studied would be quite substantial. However, as discussed in Creswell (2008), this was quite dependent on the “response return rate” (p. 402), which may require a follow up procedure to remind teachers to complete and return the survey. The researcher was aware that in busy schools it may not always be possible to discuss the research project with the principal or other key staff members. This sampling was therefore dependent on the interest and endorsement by principals, key staff and schools that were approached. It was considered to be important for the project details to be clearly communicated to all stakeholders wherever possible.

The Information Statement that accompanied the questionnaires (see Appendix A) suggested that participating teachers may come from a range of experience and confidence in Arts teaching, from minimal to extensive. There was the possibility that only very experienced

and interested teachers would nominate to participate, or conversely those with less experience. There was also a concern that this sample of teachers may not be fully representative of the teaching population, however it was expected that such a sample could still provide useful information for discussion (Bryant, 2009) in the absence of any large scale sampling of teachers available in Australia. The process of member-checking in this phase of the research, with questionnaire responses discussed further in follow-up interviews, allowed the researcher to clarify and refine interpretation of emerging themes. Contradictions, inconsistencies and connections within these interpretations were considered throughout the coding process.

Memos were maintained throughout this phase, including written text, drawings, tables and mind maps, with explanations and questions raised. This process enabled the researcher to commence documentation regarding emerging interpretations of data throughout the research, with revisiting of themes and data to check on discussion points (see Chapter 4 Results and Discussion).

As well as exploring and discussing previous Arts education research in communication regarding findings, the researcher considered that this research could provide a starting point for future research. As previously discussed, the researcher acknowledged a particular interest in Arts education which had instigated the planning of this project. The project had however been carefully scrutinised with respect to university ethics in order to ensure a balanced perspective.

### 3.3.3 Phase Three

#### 3.3.3.1 *Instigating a Foucault lens*

Throughout this project, analysis of the data extended, in a process of further exploration, with new interpretation, reflection on meaning, while considering the research questions (O'Toole & Beckett, 2010; Richards, L., 2009). The researcher revisited and interrogated the data in detail, in order to develop a more abstract awareness of meaning and context, in order to generate conceptual categories from participant responses (Richards, L., 2009).

As introduced in Chapter 2 Literature Review, 2.6 Research process in this project, of particular interest during the planning of Phase Three of the research (see Table 3.2) was the work of Michel Foucault, and consideration of his thinking, particularly related to **space**, as tools to support exploration and discussion (Foucault, 1980b; Oksala, 2011; Pitsoe & Letseka, 2013). Foucault's terminology offered inspiration for the determination of major nodes within further analysis, with coding branches allocated from the literature and emerging themes within the data; "Foucault conceived of his books as toolboxes that readers could rummage through to find a tool they needed to think and act with" (Oksala, 2011, p. 95). The researcher considered the following tools from Foucault's thinking as lenses for studying and interpreting data within the research process, and will expand upon these in the next section.

- Spatial thinking
- Key concepts (lenses) of problematisation, genealogy, power relations, freedom and resistance, and parrhesia

Veyne's description of Foucault as a kaleidoscopic thinker (1984) allowed the researcher to bring these lenses together, exploring emerging themes, patterns and perspectives related to the research problem. Each lens has been detailed here, introduced with a different colour to

link with different facets within a kaleidoscope. This illustration is extended further in Chapter 5 Turning the Kaleidoscope: Foucault in Focus.

### **3.3.3.1.1 Spatial thinking**

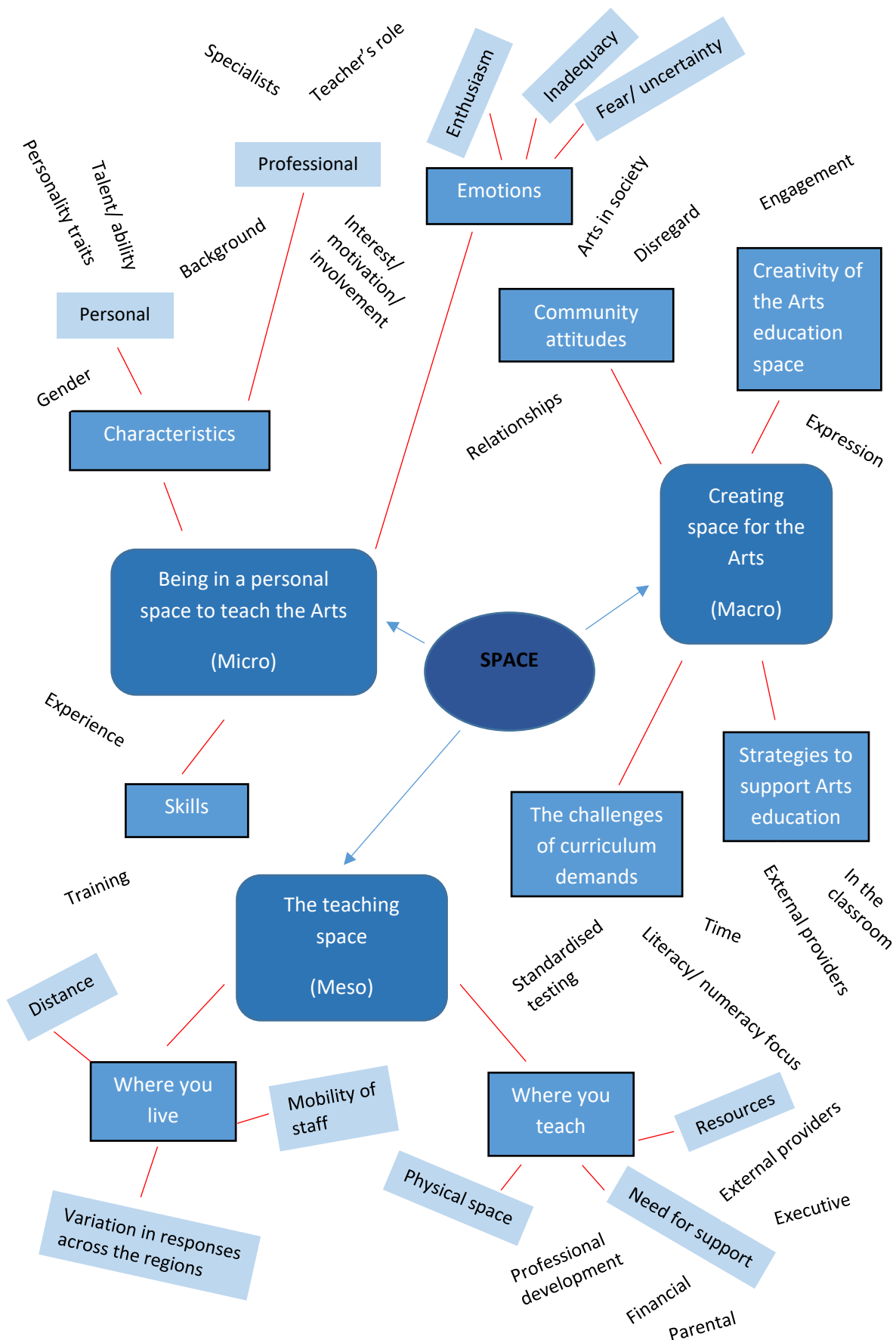
Foucault perceived spatial organisation as an important aspect of political, social and economic strategies in particular settings (Driver, 1985). He recognised that attitudes, behaviour and contexts often varied in different spaces (Foucault, 2007), and his spatial perceptions offered insight and illustration of different settings and perspectives (Philo, 1992). Through spatial lenses, and spatial metaphors Foucault illustrated processes “by which knowledge functions as a form of power and disseminates the effects of power” (Foucault, 2007, p. 69). In line with the work on Bronfennbrenner (1989), Foucault considered that analysis of a situation should begin from the micro level (Lynch, 2011, 2012), where power “is in direct and immediate relationship with that which we can provisionally call its target, its field of application...where it installs itself and produces its real effects” (Foucault, 1976, p. 97). An ascending analysis of power, then allowed consideration of “how mechanisms of power have been able to function” (Foucault, 1976, p. 100), and integrate into society as a whole.

As well as approaching participants in different regional areas, the researcher recognised that the inclusion of demographic information in data collection, regarding teaching experience and training in different aspects (spaces) of Arts education would provide useful data for comparison. Patterns that occurred within the data could present descriptive pictures of the context for individuals, offering exploration of the diversity of power or force relations that are immanent in these spaces (Foucault, 1990a). Foucault’s turning of the lens, in order to gain new perspectives and interpretations (Veyne, 1984), and the study of patterns of behaviour within different contexts, allowed the researcher to consider data from the micro to

the macro (Driver, 1985; Elden & Crampton, 2007; Lynch, 2012), illustrating emerging themes with three particular spatial levels. The parent node of 'Space' was created, incorporating three child nodes: Being in a personal space to teach the Arts (micro), The teaching space (meso), and Creating space for the Arts (macro) (see *Fig. 6*). Visual representations of tree nodes were made within NVivo, supporting awareness of patterns and connections within the data (Bazeley & Jackson, 2013).

Further coding within child nodes created a hierarchy of nodes, clarifying ideas emerging within the data (Bazeley & Jackson, 2013). This provided an opportunity for the researcher to reflectively review repeated ideas, patterns and discrepancies (Bazeley & Jackson, 2013) and, in the style of Foucault, to consider aspects of the micro, in order to develop some awareness of the issues related to Arts education provision through to the meso and the macro levels (Bronfenbrenner, 1989; Elden & Crampton, 2007; Veyne, 1984).

Figure 6 Space mind map of parent and child node examples

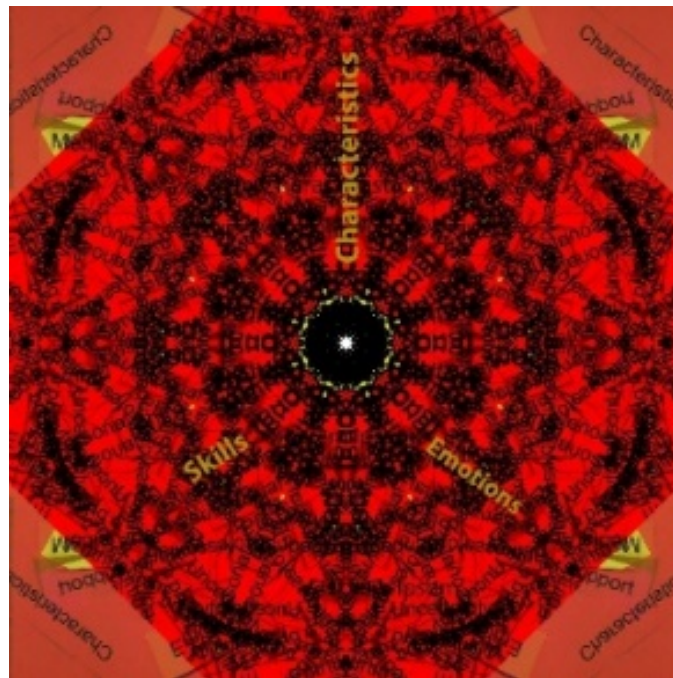


Foucault's visual images offer "puzzles that call for analysis. They form part of a philosophical exercise in which seeing has a part" (Rajchman, 1988, p. 90). Vision and imagery are an important aspect of Foucault's work with symbolic imagery within his texts (Fornacciari, 2014; Rajchman, 1988), including the architecture of the panopticon (Foucault, 1979) and consideration of the role of painting in the History of Madness (Foucault, 2009).

As described in more detail in Chapter 4 Results and Discussion, inspired by the image of Foucault as a kaleidoscopic thinker (Veyne, 1984), the researcher developed kaleidoscope images to illustrate meaning within participants' responses and a spatial interpretation of the data. Collages of emerging themes and key words within each spatial category (Being in a personal space to teach the Arts, The teaching space: Where you teach, The teaching space: Where you live, Creating space for the Arts) were created in Adobe Photoshop Creative Cloud (Version 20.0) (see *Fig. 7, Fig. 8, Fig. 9, Fig. 10*). The coding already established as having a strong spatial perspective was then used to add to the images thrown up by Foucauldian kaleidoscopic facets, for example, the problematisation coding of responses as Space/ Being in a personal space to teach the Arts/ Emotions/ Frustration/ Sarcasm (described on p. 133), and freedom and resistance coding, as Space/ Creating space for the Arts/ Strategies to support Arts education/ Freedom (discussed on p. 136).

*Figure 7.*

Kaleidoscope image created from key themes: Being in a personal space to teach the Arts



*Figure 8.*

Kaleidoscope image created from key themes: The teaching space - Where you teach





Figure 9. Kaleidoscope image created from key themes: The teaching space - Where you live

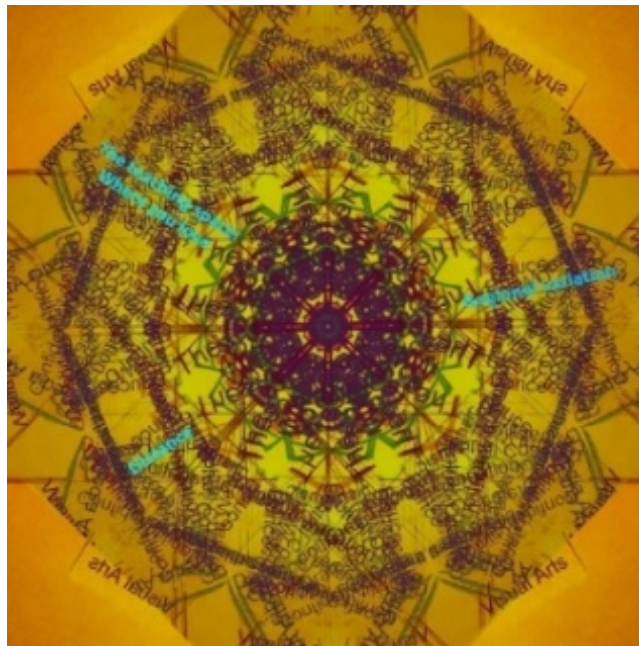
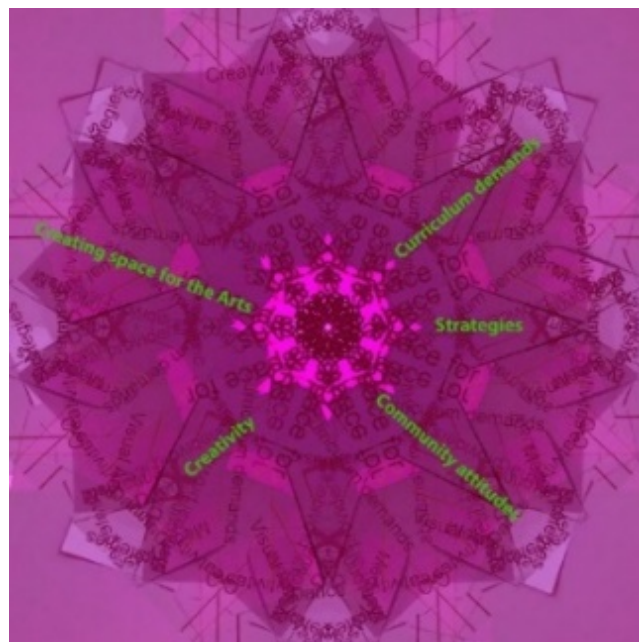


Figure 10 Kaleidoscope image created from key themes - Creating space for the Arts



The researcher considered that the inclusion of these images supported the communication of “beliefs, values and ideas in addition to news and information” (Apple, 1993, p. 13). These kaleidoscope images are included in relevant sections throughout Chapter 4 Results and Discussion.

In line with the Constructivist Grounded Theory approach, and continuing the ‘imagery’ associated with Foucault’s work, a series of vignettes were developed in Chapter 5 Turning the Kaleidoscope: Foucault in Focus, highlighting perceptions from research participants in different teaching spaces, and interpreting and reintegrating them into collective analytical stories (Wertz et al., 2011). These descriptions, through a Foucault lens, allowed the researcher to interpret and illustrate Arts education implementation in different teaching spaces, further supporting understanding of the research problem.

#### **3.3.3.1.2 Problematisation**

Foucault was habitually focussed on the work of problematisation, “undertaking inquiry for the sake of gaining conceptual grip on a complex problematic field” (Koopman, 2014, p. 91). The overarching process of inquiry within this research could be viewed as problematisation, focussing on the investigation, reflection and analysis of aspects of problems, concerns and uncertainties (Laidlaw, 2014), considering the present context of these teaching spaces, gaining some understanding of knowledge and features of power within different situations (Koopman, 2011; Woermann, 2012) and seeking possibilities for the implementation of Arts education.

Participants’ involvement in this research, and their self-reflection and evaluation of Arts programs in their teaching space demonstrated their own problematisation of current Arts education implementation. Several participants emphasised their frustration at the current curriculum pressures in the classroom and the lack of room for the Arts and any form of creativity. One participant, for example, phrased this frustration as questions to the researcher, looking for answers to the problems that she observed in her classroom. Her response was coded at several nodes within NVivo:

- Space/ Being in a personal space to teach the Arts/ Emotions/ Frustration/ Sarcasm response.
<p>TI-CW-08-10</p> <p><i>“I don’t know. Sad to think that they’re just like little people in a, some sort of open plan office, all working away now. They should really be wearing suits and ties, Poor little things... I don’t know. Can you see some light? Can you see? Is there some sort of movement towards encouraging creativity?”</i></p>

The researcher considered that concerns related to the status of Arts education implementation in the primary school setting could be problematized, gaining some understanding of the complexities of different teaching situations, the spaces where teachers felt constrained, or teachers felt empowered. The current implementation of various Arts education areas in many Australian primary schools is perceived to be filled with inadequacies (Boyd, J., 2000; Brown, 2006; Coulter, 1995; Dinham, 2007; Temmerman, 2006), to the point of being in a state of crisis (Pascoe et al., 2005). The researcher therefore surmised that, the problematising of this situation, with reflection on the issues of concern, together with a genealogical consideration of the historical processes leading to current implementation of Arts education in Australian Primary Schools, could offer critique of the present situation in various teaching spaces.

### 3.3.3.1.3 Genealogy

Foucault described the concept of genealogy as “the union of erudite knowledge and local memories which allows us to establish a historical knowledge of struggles and to make use of this knowledge tactically today” (Foucault, 1976, p. 83). Through genealogy Foucault focussed on a history of our present, seeking to describe how a progression of practice, structures and institutions came to be, considering possibilities for freedom within the sequence (Mendieta, 2011). The researcher considered that genealogical exploration of the processes that have led to current issues in Arts education implementation in Australian primary schools, as perceived by research participants and as interpreted in the literature,

would provoke questioning and guarded scepticism in order to comprehend the present situation (Foucault, 1978).

Genealogy develops an overview, interpreting but avoiding depth, seeking out subtle shaping and minor changes, gaining insight by viewing things from some distance (Dreyfus & Rabinow, 1982). An overview of the historical development of Arts education provision in Australia is detailed in Chapter Literature Review (2.2.3.1 Arts education in Australia: a history), considering key policies and directions, and the inclusion or exclusion of Arts areas and changes in curriculum, over time.

However Foucault suggested that the mechanisms of power should be studied and investigated historically, in an ascending process from the lowest level, considering “the manner in which they are invested and annexed by more global phenomena” (Foucault, 1976, pp. 99-100). When studying data collected within this project the researcher focussed on responses that suggested participants’ memories from the past, the way it used to be, and how they considered this shaped the present. Foucault’s analytic of genealogy, in this case, illustrating classroom events by exploring a history of the present provision of Arts education in Australian primary schools, and connections with international trends, offered some understanding of the impact and the concerns for teachers in various teaching spaces, and some explanation of the production, activation and dispersal of ideas, institutions, structures and practices (Danaher et al., 2000; Davidson, 1986; Koopman, 2014; Laidlaw, 2014).

#### **3.3.3.1.4 Power relations**

Foucault (1984d) recognised that “truth isn’t outside power, or lacking in power” (p. 72), that there are multiple force or power relations, that are present in all situations, connected through intricate networks that combine together into complex systems and patterns, influencing behaviour and action (Feder, 2011; Foucault, 1979, 1984d, 1984e). He advised

that analysis of any situation should “be concerned with power in its extremities, in its ultimate destinations, with those points where it becomes capillary, that is, in its more regional and local forms and institutions” (Foucault, 1976, p. 96). The researcher considered that the perceived personal and professional challenges and concerns of a number of primary teachers, could be interpreted as power relations, revealing restrictive practices that are accepted as the norm in some spaces, together with the careful navigation of power relations in other spaces.

Rather than being ideological, power, when it is exercised through the subtleties of observation, registration, research processes and systems of control, evolve and consolidate, putting into place “apparatuses of knowledge, which are not ideological constructs” (Foucault, 1976, p. 102). Foucault (1976) described power circulating, like a chain or net, with individuals moving within the network, “simultaneously undergoing and exercising the power” (Foucault, 1976, p. 98). Examples where participants became the vehicles of power, and experienced the effects of power were considered within the data.

#### **3.3.3.1.5 Freedom and resistance**

Networks of power relations throughout a particular situation, are continually changing and shifting, transforming with new thinking and levels of freedom and resistance, rather than functioning as repressive (Barou et al., 1980; Foucault, 1984b). Freedom and resistance can come directly from the situation or from elsewhere and is also, in turn, determined by a series of interconnected networks (Foucault, 1980b). Individuals take on particular roles in society which support some possibilities for the exercising of power and it is the positions and not the individuals in these complex situations that exercise power (Feder, 2011). Foucault therefore emphasised that power relations should not always be viewed as dominating or negative, but could also be seen as a force for productivity, enablement and freedom (Feder, 2011;

Foucault, 1984d; Heyes, 2011) and the act of resistance could be “understood itself as an expression of power” (Feder, 2011, p. 63).

The researcher scrutinised data to ascertain where such examples of resistance were evident, considering and discussing, in particular, the strategies that participants employed in different spaces in order to navigate power relations and create space for Arts education implementation. For example one participant suggested that because of her belief in Arts education, and despite the pressures that she experienced within the school, she was carefully trying to work the Arts into her classroom program. This aspect of her response was coded at:

Space/ Creating space for the Arts/ Strategies to support Arts education/ Freedom.
TI-CC-35-09 <i>“I’m finding my way with the new head of staff I suppose, just gauging what I can and can’t do... Playing the political game basically.”</i>

### 3.3.3.1.6 Parrhesia

Meaning ‘saying everything’, parrhesia is a term used by Foucault to describe the ‘truth-telling’ that occurs when a person speaks freely, frankly and truthfully, even though this might involve personal or professional danger (Foucault, 2001a). The researcher reflected that participants chose to participate and contribute to this research, with honesty and commitment, and, in many cases, a sense of critique regarding their own classroom practice in Arts education, and their perceptions about the status of Arts education in various primary school spaces. Such truth-telling is not without some participant storytelling, as the experience is personalised, but this can be revealing in itself - “The courageous practice of speaking truth to power in an act of subjective affirmation and resistance” (Faubion, 2014, p. 173).

### 3.3.3.1.7. Foucault in Focus: Vignettes

Throughout his work, Foucault used many stories to illustrate his discourse and analysis, describing much of his writing as fiction, which can “function in truth, for a fictional discourse to induce effects of truth” (Foucault, 1980a, p. 193). As underlined in Chapter 5 Turning the Kaleidoscope: Foucault in Focus, Foucault provided a lens through which the researcher interpreted key issues in Arts education in different contexts, presented through a series of vignettes, indicating the relevance of Foucault’s tools of analysis within responses. Vignettes can support the illustration of context through relevance of content and participant experience in different settings (Hughes & Huby, 2004). The researcher considered that the inclusion of these vignettes offered a voice to research participants (Charmaz, 2006), and provided an opportunity for the reader to reflect, react or resist leading to action, as suggested by Foucault (1980a), “bringing it about that a true discourse engenders or ‘manufactures’ something that does not yet exist” (p. 193).

## 3.4 Researcher reflection

As previously discussed in this chapter (3.2 Research design), the researcher recognised and acknowledged that her views and experience in the field of Arts education inspired her undertaking and design of this project, and her interpretation of data collected during the research process. As an early career researcher, she recognised and acknowledged that her interpretation and use of aspects of Foucault’s thinking may not match the interpretations of other researchers. However the researcher read widely regarding Foucault’s work, maintaining memos and reflections in order to explore connections within the data from this project. Foucault emphasised that in his work he was trying to “identify and describe” rather than “trying to explain” (Foucault, 1984d, p. 113):

What I am trying to do is grasp the implicit systems which determine our most familiar behaviour without our knowing it. I am trying to find their origin, to show their formation, the constraint they impose upon us (Foucault, 1971, p. 201).

The researcher considered that her interpretation and consideration of the data, through a Foucault lens, supported problematisation of issues, identifying and describing rather than explaining, allowing focus on exploration of the research questions, and highlighting strategies to support implementation of Arts education in different teaching spaces.

On several occasions throughout the project, the researcher has presented the developing findings in various settings, and each of these occasions has been valuable for road-testing the research, discussing developing concepts with research colleagues and exploring perspectives of other Arts education professionals (O'Toole & Beckett, 2010). Reflection from these presentations has also supported the researcher's awareness of the gradual development of the project and the steady maturing of conceptualisation. The next chapters address the participant questionnaire and interview responses from a spatial perspective, with further analysis in Chapter 5 with a Foucault perspective, exploring the particular context of participants in three different teaching spaces through a series of vignettes, including interpretations by both the participants and the researcher (Charmaz, 2011).



## Chapter 4 Results and Discussion: from Questionnaires and Interviews

### 4.1 Introduction

As previously discussed in Chapter 3 Research Design and Methodology, following a constructivist grounded theory approach, consideration of a selection of Arts education documents and responses from educators in a small pilot study highlighted challenges to the implementation of Arts education in the primary school setting (Phase One). Research questions and data collection processes were refined in Phase Two, supporting a broader awareness of the research problem. In Phase Three of the research, the thinking of Michel Foucault led further analysis of emerging patterns and themes with a spatial perspective looking “for what it is that is problematised, for what is the subject of concern, reflection, and uncertainty” (Laidlaw, 2014, p. 32). Foucault described the purpose of research enquiry as endeavouring to view, from some distance, complex systems that determine our behaviour, to consider the origins and processes of development within these systems, as well as possibilities for resistance (Foucault, 1971). These approaches can be seen to align with research practice generally (Creswell, 2008), and allow the use of constructivist approaches to research (Charmaz, 2017), to provide a view of a problem from a participant perspective, while also clarifying some of the major issues that a Foucauldian view may elucidate.

#### 4.1.1 Research Question and Sub-questions

This chapter details the findings, in particular, from Phase Two and Three of this research, in an attempt to answer the key research question:

- How do primary teachers perceive Arts education implementation in their teaching space?

The research question is divided into two sub-questions, considering different aspects of the research: Research Question 1a (RQ1a):

- What are the challenges to the implementation of primary Arts education in different teaching spaces?
- Research Question 1b (RQ1b):  
What strategies would support the implementation of primary Arts education in different teaching spaces?

These research sub-questions provided direction for data collection and analysis, leading to consideration of the main research question.

#### 4.1.2 Sources of Data and Analysis

Findings from three different aspects of data collection and analysis are evident in this research:

- questionnaires (including quantitative and qualitative data),
- follow-up interviews,
- Foucauldian analysis and clarification.

These three sources of data supported the identification and exploration of participants' personal perceptions regarding influences to Arts education implementation in their teaching spaces, leading to clarification of the research problem. As discussed in Chapter 3 Research Design and Methodology, data was carefully considered throughout the collection and analysis process, with key ideas continuously coded and grouped together, seeking links with larger social systems and patterns (Foucault, 1971, 1976, 1979; Lynch, 2011). Responses and emerging issues were clarified at follow-up interviews offering further opportunity for discussion related to strategies that supported implementation of Arts education experiences in different teaching spaces. Foucault's consideration of spatial thinking, problematisation,

genealogy, power relations, and freedom and resistance, and parrhesia offered further clarification of the research problem and participants' perceptions regarding Arts education implementation in different spaces. In particular, the spatial image of Foucault as a kaleidoscopic thinker (Veyne, 1984), considering new interpretations, patterns and perspectives in different settings, inspired the researcher to collate and illustrate the data according to the lenses at three spatial levels of micro, meso and macro (Driver, 1985; Elden & Crampton, 2007; Lynch, 2012). These key tools for analysis and illustrations of spatial levels are discussed in more detail in Chapter 3 Research Design and Methodology, 3.3.3.1 Instigating a Foucault lens.

#### 4.1.3 Summary of results

The following key findings, related to each sub-question (Table 4.1 and Table 4.2), are discussed throughout this Results and Discussion chapter. Relevant quotes from responses are included in this chapter to add further clarification to spatial classifications and to give voice to the participants (Charmaz, 2005; Keane, 2015).

Table 4.1 *Key findings summary - Phase Two and Three: RQ1a*

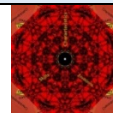


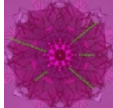
Although the majority of participants indicated that the various Arts education areas were important aspects of the primary school, many challenges to the teaching of different Arts areas were discussed.	
<b><i>What are the challenges to the implementation of primary Arts education in different teaching spaces? RQ1a</i></b>	
<b>Hierarchy of confidence in the teaching of each Arts area</b> demonstrated in all regional areas (with the exception of ACT where participants expressed more confidence in Media Arts than Music): Visual Arts (most confidence), Drama, Dance, Music, Media Arts (least confidence).	
<b>Micro: Being in a personal space to teach the Arts:</b> <b>“You really have to be involved in it, it has to be a part of your life”</b> TI-CC-29-09 (see coding in Chapter 3)	 <b>Fig. 7</b>
Reflections, perceptions and beliefs regarding confidence to teach in different Arts areas, contributing factors (power relations) that influence Arts education implementation: <ul style="list-style-type: none"> <li>• <b>Characteristics:</b> Participants revealed personal characteristics that they considered contributed to a teacher’s level of Arts education implementation in their classrooms; Personal reflections extended to consideration of professional characteristics in the educator role, and observations of colleagues, reflecting on motivation and commitment to the building and maintenance of confidence and skills in Arts education implementation;</li> <li>• <b>Skills:</b> Expressed concern regarding the need for training in the Arts in order to acquire and maintain skills, that in turn, support confidence in Arts education implementation;</li> <li>• <b>Emotions:</b> Strong emotions were expressed by participants, as they reflected on their current situation, their confidence to implement Arts learning experiences in their classroom and their observation of colleagues.</li> </ul>	
<b>Meso: The teaching space: Where you teach:</b> <b>“Space is limited”</b> TI-CC-28-11	 <b>Fig. 8</b>
Participants suggested the following key aspects of their teaching space as contributing to Arts education provision: <ul style="list-style-type: none"> <li>• <b>Physical space:</b> Participants discussed architectural aspects of their teaching spaces and expressed concerns regarding the availability of access to appropriate spaces for the Arts;</li> <li>• <b>Resources:</b> Participants discussed resources available within and external to the school, referring to the need for adequate and accessible Arts resources, and professional development to learn about effective use within their teaching spaces;</li> <li>• <b>Need for Support:</b> Participants in different teaching spaces, described their need for support, in the development of Arts education skills and confidence, particularly from executive members within the school and colleagues.</li> </ul>	
<b>Meso: The teaching space: Where you live:</b> <b>“We’re very isolated out here”</b> TI-CW-11-02	 <b>Fig. 9</b>
<ul style="list-style-type: none"> <li>• <b>Regional variation:</b> Comparison of regional spaces for comparison, related to participation in the research, training, experience and confidence;</li> <li>• <b>Distance:</b> Extending on regional variation, participants explained the influence of distance on Arts education implementation, concerns regarding access to Arts opportunities and professional development.</li> </ul>	

Table 4.2 *Key findings summary - Phase Two and Three: RQ1b*

<b><i>What strategies would support the implementation of primary Arts education in different teaching spaces? RQ1b</i></b>		
<b>Macro: Creating space for the Arts: - “We need to put the Arts on the map”</b>	TQ-ACT-42-11	 <b>Fig. 10</b>
<p>Participants discussed their concerns, commitment and strategies to create Space for Arts education in primary classrooms:</p> <ul style="list-style-type: none"> <li>• The challenges of curriculum demands: Participants highlighted the challenges of creating space for the Arts in classrooms already pressured with so many curriculum demands. The teaching of literacy and numeracy in preparation for standardised testing was described as a particular concern at the macro level in all participating schools.</li> <li>• Creativity of the Arts education space: The value of the creative opportunities within Arts education experiences was emphasised, although participants also expressed some reservation about their management and control of creative processes in the classroom.</li> <li>• Strategies to support Arts education: Several examples of strategies for Arts education implementation in different teaching spaces were discussed including the employment of specialists, the collegiate sharing of skills across teaching teams and the accessing of external providers. Community attitudes (positive and negative, need for support within school community and priority from education authorities).</li> <li>• Community attitudes: The attitudes of the immediate school community and parent body, education authorities and the wider community to the Arts were discussed, considering the influence on school priorities and Arts education implementation.</li> </ul>		

#### 4.1.4 The importance of Arts education areas

As outlined in Chapter 3 Research Design and Methodology, in the research questionnaire participants were asked to indicate on a Likert scale, their level of agreement or disagreement with a statement related to their perception of the importance of each Arts area (Music, Visual Arts, Dance, Drama and Media Arts) in the primary school. It was considered, by the researcher, that this would provide some background understanding of the participant's attitude towards, and belief in Arts education as a learning area in the primary school, as well as offering an opportunity to compare the importance placed on various Arts areas in different teaching spaces.

Participants indicated their agreement with statements related to the importance of each Arts area in primary education. Table 4.3 includes tallies and percentages of these responses.

(Note that in this table “Strongly agree” and “Agree” responses, and “Disagree” or “Strongly Disagree” have been combined into one indication of agreement or disagreement with the statements. Valuing was particularly evident in Visual Arts with 100% indicating their valuing of the Arts area, while over 90% of participants indicated their valuing of Music, Drama and Dance in primary education (Music: 96.94%, Drama: 96.94%, Dance 92.86%).

Table 4.3 *Likert scale responses regarding valuing of each strand*

	Music		Visual Arts		Drama		Dance		Media Arts	
(ARTS STRAND) is an important aspect of primary education	No.	% of participants	No.	% of participants	No.	% of participants	No.	% of participants	No.	% of participants
Agree or Strongly agree	190	96.94%	196	100%	190	96.94%	182	92.86%	145	73.98%
Disagree or Strongly disagree	4	2.04%	0	0%	5	2.55%	11	5.61%	18	9.18%
Not completed	2	1.02%	0	0%	1	.51%	3	1.53%	33	16.84%

Qualitative responses reinforced these attitudes regarding Arts education in general.

TQ-ACT-39-09: *“I believe the Arts are vital in every child's education.”*

TQ-CW-31-01: *“Many wonderful advantages of including a dynamic & challenging Creative Arts program into every student's daily life!”*

These views echoed the findings from research showing that 85% of surveyed Australians agreed that the Arts were an important aspect of a child’s education (Costantoura, 2001) and

93% of surveyed Americans considered “that the Arts are vital to providing a well-rounded education for children” (Davis, 2007, p. 74). Participants highlighted the richness of Arts learning with reference to specific aspects of Arts experiences.

TI-CC-05-08: *“I think it comes back to that whole, whole child thing you know...we’ve gotta. you know, have both sides of our brain developed and its hugely important, it’s an emotion it’s a release.”*

TQ-ACT-42-15: *“To immerse children in the experience can open their eyes and fire their desires to act, to express, to invent.”*

This supported previous research that recognised the opportunities that the Arts offer, in expression, creativity, social and cultural awareness (Oreck, 2006; Wilson et al., 2008).

Media Arts was a relatively unfamiliar area of the curriculum at the time of data collection in this research. This uncertainty regarding the Media Arts strand was underlined in collated data.

TQ-CC-05-08: *“I wouldn’t say that I could even comment on that.”*

TQ-ACT-33-08: *“I don’t even know what Media is.”*

Despite this level of uncertainty, 73.98% of participants strongly agreed or agreed with the statement “Media Arts is an important aspect of primary education”, although 33 participants, did not complete this section of the questionnaire (see Table 4.3).

As discussed in Chapter 3 Research Design and Methodology, the researcher reflected that participants in this research were volunteers who may have also had particular Arts focus. Other research however indicated that the Arts are not always valued as an academic area and are often neglected in classrooms (Alter et al., 2009). Participants in this project supported this view, illustrating that various Arts education areas are often neglected in their classrooms and there were many reasons as to why this was so.

TQ-CW-06-10: *“Not a high priority.”*

TQ-CC-05-09: *“Yes the IMPORTANCE of 'The Arts' sometimes is forgotten in the big scheme of things. I think 'The Arts' needs a lot more attention and time than it gets.”*

Even though the majority of teachers indicated the importance that they placed on various Arts education areas, participants also suggested that there were significant challenges that inhibited Arts education implementation in the classroom. The researcher endeavoured to identify and explore participants’ perceptions regarding the nature of these challenges to Arts education provision within their classrooms.

#### 4.2 Research question 1a (RQ1a):

What are the challenges to the implementation of primary Arts education in different teaching spaces?

##### 4.2.2 Teachers’ perceptions regarding challenges to the teaching of the Arts in their classroom

The research questionnaire and follow-up interviews provided opportunities for participants to discuss challenges to the implementation of Arts education experiences in their teaching space, including aspects that influenced their confidence in particular Arts areas. As discussed in Chapter 3 Research Design and Methodology, participants were invited to respond to several questions in the questionnaire related to their teaching in each Arts area, providing more qualitative data, including:

*What prevents you from teaching (Arts area) effectively in your classroom?*

*Is there anything else that you might like to add to assist us in understanding what is needed to support effective teaching of all strands of Arts education in Australian primary schools?*

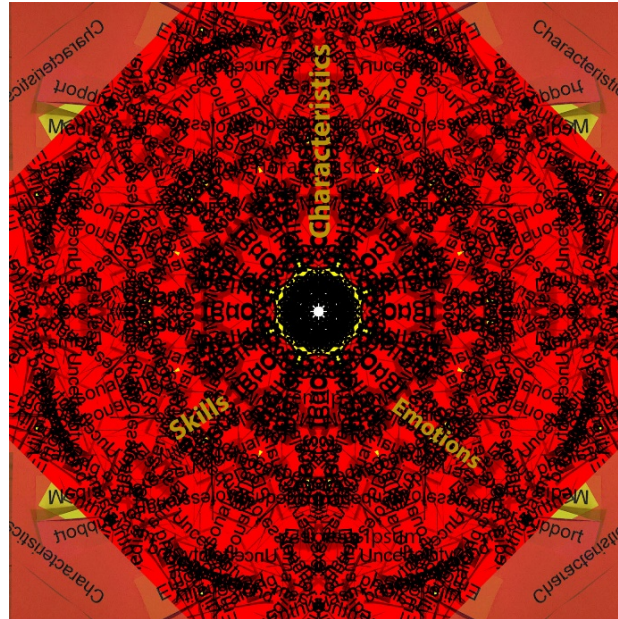
As discussed in Chapter 3 Research Design and Methodology, 3.3.3.1.1. Spatial thinking, a spatial perspective within the data was explored. The three child nodes at the micro, meso and macro level are discussed below, supporting understanding of the perspectives of participants in this research, highlighting the context of their particular teaching spaces,



considering the “how” and “what” of the research problem (Biesta, 2017; Creswell, 2003; Mackenzie & Knipe, 2006) and “how” we have come to be where we are today (Foucault, 1983)

*Figure 7.*

Kaleidoscope image created from key themes: Being in a personal space to teach the Arts (micro)



#### 4.2.3 Being in a personal space to teach the Arts –

*“You really have to be involved in it, it has to be a part of your life”* TI-CC-29-09 (RQ1a)

The space or position where we place ourselves in relation to our present situation was described by Foucault as our attitude, containing our “thinking, speaking and acting” (Foucault, 1997, p. 24). With this in mind, the researcher explored participants’ consideration of the forces that contributed to their own action, the behaviour and attitudes of their colleagues, and their perceptions of being in a personal space to teach the Arts. Participants’ quantitative and qualitative responses demonstrated their self-reflection and self-examination of their role as primary teachers, required to teach in multiple curriculum

areas, and considered, in some depth, their personal strengths and weaknesses in particular Arts areas, in some instances, with some self-reproach at their own perceived inadequacies.

Several key categories were coded from the data and nodes (as described in *Fig. 6*). These key ideas within each category are discussed below, with some focus on qualitative responses from questionnaires and interview discussion.

The researcher considered that the category, “Being in a personal space to teach the Arts”, encapsulated participants’ reflections, perceptions and beliefs regarding their own confidence to present the Arts learning area in their classroom, and the contributing factors (power relations) that influence their own level of Arts education implementation. Three key themes interpreted under the node “Being in a personal space to teach the Arts” are discussed in this thesis. These included:

- Characteristics: - Exploring perceptions of personal and professional characteristics that contribute to confidence in Arts education areas,
- Skills: - Incorporating personal needs for training and support to acquire and maintain skills, that in turn, support confidence in Arts education implementation,
- Emotions: - Interpreting numerous emotions suggested in participant responses.

Of particular interest in this coding process was the establishment of the overarching node “Emotions”, interpreting the tone of participant responses. During interviews this was particularly applicable, with the opportunity for the researcher to consider the subtext (O'Toole & Beckett, 2010) and the emotions that were being expressed. Categorising questionnaire and interview responses at “Emotions” allowed the checking of these subtexts and interpretations.

As discussed in Chapter 3 Research Design and Methodology, 3.3.3.1.1 Spatial thinking, this ordering of themes within the data helped to clarify and organise emerging ideas into branches (Bazeley & Jackson, 2013) (see Appendix K). Key nodes are discussed below.

#### *4.2.3.1 Characteristics*

This node incorporated participants' perceptions regarding personal and professional features that they considered contributed to their level of confidence to implement Arts education learning experiences in their classrooms. Foucault referred to the importance of self-examination and self-reflection, with a spatial reference, "looking down on oneself from above" (Foucault, 1990b) and subjectivity, where individuals are "formed in and through relations of power" (Taylor, D., 2011b, p. 173). "The individual, with his identity and characteristics, is the product of a relation of power exercised over bodies, multiplicities, movements, desires, forces" (Foucault, 2007, p. 74). As discussed in Chapter 3 Research Design and Methodology, 3.3.3.1 Instigating a Foucault lens, Foucault's work offered inspiration for the determination of major coding, in this case, 'Characteristics'.

The researcher therefore interpreted participants' reflections on themselves as individuals (personal) and as educators (professional) and their observations of their colleagues, considering also their perceptions of relations of power that shape their feelings of confidence in the implementation of Arts education experiences in the classroom.

#### *4.2.1 Hierarchy of confidence in the teaching of each art-form*

In the research questionnaire, participants were asked to indicate their level of agreement or disagreement with a statement related to their confidence to teach in each Arts education area. Tallied responses and percentages from this section of the questionnaire are documented in Table 4.4. (Note that in this table "Strongly agree" and "Agree" responses, and "Disagree" or "Strongly Disagree" have also been combined into one indication of

agreement or disagreement with the statements. A more detailed table regarding levels of agreement or disagreement to statements regarding confidence in each Arts area is included in Appendix I.

Responses from participants, indicating their level of confidence to teach in each Arts education area, varied considerably, creating a hierarchy of perceived confidence.

A total of 171 participants (87.25%), agreed or strongly agreed that they felt confident to teach the Visual Arts in their classroom, 134 participants (68.37%) indicated confidence to teach Drama, 115 participants (58.68%) indicated confidence to teach Dance, 92 participants (46.94%) indicated confidence in the teaching of Music and only 62 participants (31.63%) felt confident in the teaching of Media Arts.

Table 4.4 *Likert scale responses regarding confidence to teach in each Arts area*

	Music		Visual Arts		Drama		Dance		Media Arts	
<b>I feel confident to teach (ARTS STRAND) in my classroom</b>	No.	% of participants	No.	% of participants	No.	% of participants	No.	% of participants	No.	% of participants
<b>Agree or Strongly agree</b>	92	46.94%	171	87.25%	134	68.37%	115	58.68%	62	31.63%
<b>Disagree or Strongly disagree</b>	98	50%	22	11.22%	54	27.56%	74	37.76%	99	50.51%
<b>Not completed</b>	6	3.06%	3	1.53%	8	4.08%	7	3.57%	35	17.86%

A hierarchy of confidence (Visual Arts as area of most confidence, followed by Drama, Dance and Music) had been suggested by Alter, Hays and O'Hara (2009), and Russell-Bowie (2012), however Media Arts was not a focus within these studies. Further study of

qualitative data within questionnaires and follow-up interviews in this project generally reinforced percentages in the quantitative data related to the different Arts areas (see Appendix J).

- A higher percentage of participants made comments about their levels of confidence in Visual Arts teaching (30.1%), compared with those who described their lack of confidence in Visual Arts teaching (8.76%).
- In all other Arts areas, a slightly higher percentage of participants highlighted a lack of confidence, compared with those who suggested confidence that enabled their teaching of the strand.
- Music was the Arts strand about which more participants provided comments related to their level of confidence. This was followed by Visual Arts, Dance, Drama and Media Arts data (see Appendix J). A significantly higher percentage of participants described their lack of confidence to teach Music (22.96%), when compared to comments regarding a lack of confidence in other Arts areas. This endorsed research in the United Kingdom (Holden & Button, 2006), and previous Australian research (Alter et al., 2009; Russell-Bowie, 2012), where teachers indicated Music as an area of limited confidence.

#### 4.2.3.1.1 Personal characteristics

##### *4.2.3.1.1.1 Talent or ability*

Many participants acknowledged their feelings of inadequacy to present Arts experiences in their classrooms. Music, in particular, was an Arts area where participants felt that they lacked talent or ability, and that this impacted on their confidence to teach. Several participants clarified these concerns, proposing classroom skill requirements that they could not realise.

PQ-CC-27-10: *“No real connection to bring music alive. No ability to notice if singing off key or playing of (sic) beat.”*

TQ-CC-43-09: *“My own lack of talent, I find it very hard to recognise the beat in music also have an awful singing voice cannot hold a tune at all.”*

Previous research has highlighted a lack of confidence and feelings of inadequacy, particularly in the teaching of Music, as a result of perceptions of limited talent or ability (Alter et al., 2009; Crowe, 2006; Hennessy, 2000; Kane, 2005; McKean, 2001) and these perceptions can be difficult to change (Collins, 2016; Heyning, 2011; Jeanneret, n.d.). Comments from several participants in this project supported these findings, suggesting that a lack of talent or ability in the presentation of Music or other Arts strands was a component of their personality, something that was “fait accompli” and that cannot be undone.

TQ-CC-15-02: *“Uncoordinated and no imagination for putting a routine together.”*

TQ-ACT-52-05: *“I’m not a musical person.”*

TQ-CW-08-03: *“I have five left feet.”*

This was reinforced with language chosen in discussion, related to themselves, or to colleagues who were perceived to have an innate talent or ability which inhibited or enabled them to present aspects of the Arts with confidence.

TQ-CC-01-10: *“I’m not a real ‘out there’ person.”*

TI-CC-29-02: *“She’s um, she’s obviously an arty person, which is good”*

TI-ACT-16-06: *“And he’s got a big enough voice and he’s a bit of a showman so I suspect he is quite good at that.”*

#### 4.2.3.1.1.2 Personality traits and attitudes

Participants described, in more detail, personality traits that they considered supported a teacher's confidence to present aspects of the Arts with their students. In particular there was a perception that teachers who were more outgoing, openly exhibiting their passion for the Arts, appeared more confident in Arts education spaces. On the contrary, those who were more reserved may feel less comfortable and confident in supporting their students in Arts education experiences. These perceptions also suggested that Arts education experiences require input from teachers with more overt personalities, as they are more confident in the space, implying that students with less outgoing teachers may not be offered the same Arts education opportunities.

PI-CC-27-10: *"Watching some of the teachers coming up, the ones who are 'Oh, yay!' They're sort of the overt teachers. They... 'Yeah! Let's get our kids', and they're out and jumping up and down on stage with them, but personality, some teachers aren't overt. They're very quiet, they're very withdrawn. So to try and push their children to be overt and be up on stage, it goes against sort of a personality trait."*

TI-CC-05-08: *"I think it does come down to personalities and I think it comes down to your background and you know what you're comfortable with. Yeah, um, if you're passionate about an area you're gonna get in there, yeah."*

Participants reflected on their own perception of the Arts and the attitudes of their colleagues, suggesting that a teacher's attitude to the Arts contributed to their level of commitment to Arts experiences in their classroom.

PI-CW-22-16 *"They're little children who should be exploring the breadth of knowledge, you know, and learning about Music and Art. And that's where they'll find their love of life and love of learning."*

TI-CC-06-13 *"If a teacher doesn't take an interest in it personally if they don't understand or appreciate the arts then it has an influence on the classroom."*

This reinforced discussion by Carter and Hughes (2016) who determined that "positive attitudes of teachers towards the Arts greatly increase the likelihood of successfully promoting the use of different Arts forms as subjects and as valuable learning and teaching

tools (p. 10).” Oreck (2006) also described the attitudes of teachers who were committed to encouraging artistic experiences in their classroom and supporting their students in artistic processes.

#### *4.2.3.1.1.3 Gender*

The researcher was interested to explore any links between gender and attitudes to Arts education implementation. Participants were asked to indicate their gender on the introductory section of the questionnaire. Of the total responses, 13.78% were male (27) and 86.22% were female (169) (see Table 4.5), which represented a slight variation to the overall primary school teacher gender figures for 2011, from the Australian Bureau of Statistics (2012), 19.3% male and 80.7% female.

Table 4.5 *Gender of participants compared to ABS 2011*

<b>Gender</b>	<b>Total</b>	<b>Percentage of total participants</b>	<b>ABS (2011)</b>
<b>Male</b>	27	13.78%	19.3%
<b>Female</b>	169	86.22%	80.7%

As discussed in the Literature Review, previous research had suggested some gender issues in the teaching of the Arts (Alter et al., 2009; Dunkin, 2004; Gard, 2001; Pavlou & Kambouri, 2007; Russell-Bowie, 2002, 2013b), and it was considered that quantitative and qualitative responses in the questionnaire and follow-up interviews could further illustrate any gender concerns from participants.

Although there was considerable variation in the sample sizes of male and female participants in this project, percentages and comments suggested some connections between gender and confidence in some Arts areas.



- Male participants did not value Music and Dance as much as female participants (see Appendix L), with particular concern with the teaching of Dance (37.04% expressing confidence, compared to 62.13% of female participants).

For example:

TI-CC-06-13: *“I think Dance is often associated with ladies or the women on the staff.”*

One male Central Coast participant, TQ-CC-52-02, suggested *“I’m useless at Dance”* and commented, in response to “What might help you to teach Dance more effectively in your classroom?” *“Not really anything”*.

This supported research by Russell-Bowie (2013b) who considered that as the vast majority of teachers employed in primary schools are female, boys are indoctrinated from a young age, with the message that the Arts are for girls.

- Male participants indicated slightly less confidence than female participants in the teaching of Visual Arts (81.48% males expressing confidence, compared to 88.17% females). Russell-Bowie (2002) also found that female pre-service teachers were more likely to express confidence and enjoyment related to teaching in Visual Arts than male pre-service teachers. In a later study by Russell-Bowie and Dowson (2005), Visual Arts was generally seen as an area of confidence for both males and females, and this was considered as perhaps reflecting the frequency of Visual Arts teaching in primary classrooms.
- Male teachers indicated more confidence in the teaching of Drama (81.48% males expressing confidence, compared to 66.27% females).

TQ-CW-24-01: *“I encourage Drama/Performance at every opportunity.”*

This supported research by Russell-Bowie and Dowson (2005) who highlighted Drama as the Arts area in which males reported more confidence than females,

possibly because Drama is perceived as more structured in content than other Arts areas, and less threatening to masculinity.

- Male teachers indicated slightly more confidence in the teaching of Music (51.85% males expressing confidence, compared to 46.15%).

TI-CC-15-01: *“They were really involved because two of them played guitar and they actually made a band together.”*

TI-CC-06-13: *“I’m sort of into it but I can see how it sort of would be you know men, could tend to stay away from that stuff you know cause it’s not the you know men or men in this particular business industry oh tend to go sport, lean towards sport, rather than the performing arts.”*

This supported research by Petrova (2012), who found that male primary teachers felt more confident to teach Music than female teachers. However in contrast, research by Russell-Bowie and Dowson (2005) indicated that female teachers were generally more confident than males in the teaching of Music.

- Of the twelve male participants who indicated a lack of confidence in Music, nine participants (75%) also indicated a lack of in the teaching of Dance, compared to thirty eight female participants (22. confidence 49%) who indicated a lack of confidence in both Music and Dance.

TI-CC-06-13: *“Those particular skills I think it does seem that it’s, it is seen often stereotyped as a female sort of demo.”*

- Male teachers indicated more confidence in the teaching of Media Arts (44.44% males expressing confidence, compared to 28.99% females).
- A larger percentage of male participants (18.52%) indicated confidence across all Arts strands compared to female participants (12.43%).

- Males suggested more confidence across several Arts areas, with a slightly higher percentage of male participants indicating levels of confidence in three of the five Arts areas (33.33%, compared to 24.85% females).
- Twenty six participants (two males and twenty four females) indicated confidence in only one Arts area (see Appendix M).

In questionnaires, one male teacher and the male principal, from the same Central Coast school, highlighted more general cultural concerns related to gender that they considered influenced the attitude and behaviour of students.

PQ-CC-27-10: *“Overcome social stigma of Arts being effeminate.”*

TQ-CC-27-15: *“Boys and parents’ attitude towards student involvement and dance.”*

At follow up interviews the male principal from this school, as well as male and female participants from other school settings, highlighted the definite challenges that teachers faced in motivating male students, particularly in the upper primary, who were reluctant to join in with Arts activities on offer, considering that the students reflected gender attitudes within the community.

PI-CC-27-10: *“They believe dancing is effeminate. You look at the choir. I think we have one boy in the choir. Could there be more singing? Yes, but it's that social stigma...High priorities on Rugby League um, you look at all the leagues clubs around here and it really is, there's maleness. Dance doesn't come into that.”*

TI-CC-05-08: *“You know there's dance, dance often readily available for the girls more so than the boys, and our boys are the ones that are needing you know, umm the expressive side.”*

Previous writing related to gender stereotyping, particularly considering the participation of boys in the Arts, highlighted the attitude that the Arts are feminine in nature (Boyd, J., 2000; Gard, 2001; Meiners, 2014; Pascoe et al., 2005; Pavlou & Kambouri, 2007). This linked to historical perspectives related to the Arts, with crafts and embroidery arts allocated more to

females (Brown, 2006). Alter, Hayes and O'Hara (2009) highlighted that stereotypes were certainly evident, with teachers believing that the response of students in Arts experiences was generally dependent on their gender. Gard (2001), in particular, described concerns regarding the images promoted around gender in Dance, and the methods employed to include boys in Dance. "The value of Dance for children, like other forms of physical activity, will depend in part on the pedagogical motivations for using it and the teaching practices employed" (Gard, 2001, p. 223).

Participants highlighted the importance of their own participation as role models in Arts experiences, encouraging and supporting both male and female students.

TI-CC-06-13: *"As a teacher, you know, they follow whatever you're into as well so. At this school we've had a really high participation levels on all Creative Arts so you we have dance group. We had a drama group that was working over at the local church and you know half boys, half girls in the group."*

This encouragement and the choice of content in Arts experiences were also reported to have a powerful impact on the participation or non-participation of male students.

TI-ACT-33-01: *"The big trend in the world in Australia what has happened with TV and Dance being so popular on TV at the moment is that its broken down a lot of barriers with our boys in particular and so sometimes I'll walk out onto the playground and they'll be dancing (said with emphasis) and trying out the cool moves that they've seen and that's really really exciting and at discos [pause] our kids dance (said with emphasis), they don't stand back on the walls, they dance and they love it, they come out dripping with sweat. And so every opportunity that I see that comes across saying oh we'll come in and do this free, it's a free hour with the 3/4s, an hour with the 5/6s doing a hip hop sort of session, we're in [said with emphasis] that's so exciting. Umm we also have a parent who's a hip hop instructor."*

PI-CC-27-10: *"And that male, that maleness of the, of the, um, the Tap Dogs that's, all that's cool. They're tough, but if you, like if you brought that to ballet or try, if you're doing that or if you're doing rap, uh, that's cool for boys, they do that try to do the worms on the floor. They're happy to do that, but if you would say, stand up. Let's do the Nutbush No. That's dancing. That's for girls."* (Principal A.27.10 Central Coast Interview)

The characteristics of male students were observed by one participant who suggested that boys were particularly concerned about being “good at” particular Arts areas and that this inhibited their willingness to explore more uncharted territory.

PI-CC-27-10:

*T: “The boys find they're great at caricatures and they get kudos with the caricatures and they will, a lot of the boys who are good at sketching won't paint because they don't have that same level of it. It seems as though if you're not good, you don't try and that's the perception.*

*R: And is that a male thing?*

*T: Majority, yes. It's major - In my perception, what I've seen through this school and the other school that I was at, which was, it's a male thing. If I'm not good, I won't try.”*

It is not clear whether the concerns of participants regarding the attitude of students are also the cause of inhibition in teachers, although literature highlighted above suggests this as a possibility. Future research could explore, in greater depth, the perceptions of teachers, particularly male teachers, regarding gender stereotypes and their own feelings related to the presentation of Arts experiences with their students.

#### *4.2.3.1.1.4 Background*

Past experiences in the Arts, both positive and negative, were described by participants as contributing to their levels of confidence and their commitment in particular Arts strands, supporting previous research (Alter et al., 2009; Coulter, 1995; Russell-Bowie, 2004).

Participants described rich Arts experiences in their growing up and their teaching that they considered had shaped their commitment, confidence and enjoyment in the Arts.

*TI-CC-15-01: “Music has always been part of our family. Dad whistles non-stop, my Mum sings. Do you know like it's always just been something. When we lay the table my sister and I used to do patterning, you know, that's just how it happened and I hope my children will feel the same way at home.”*

TQ-ACT-11-05: *“I feel confident to teach Visual Art and Music because I have always used a diversity of media and have had some experience playing Music, so I do it and enjoy teaching it.”*

In contrast, less positive experiences from the past were discussed, suggesting that these had contributed to a lack of confidence and reluctance to implement Arts education experiences in the classroom.

TI-ACT-33-02: *“I guess my previous experience with um, with Music in school wasn’t such a positive one in high school and so I got turned off a little bit.”*

TI-ACT-33-08: *“I was sitting in my old high school Art classroom on Tuesday night for our, my daughter’s Year 7 information evening ... And was having all these bad flashbacks... And I said to her that’s my old Art room and I wasn’t happy. So yeah not good. My Art skills are not good.”*

#### 4.2.3.1.2 Professional characteristics

##### 4.2.3.1.2.1 Interest, motivation and involvement

Ten participants observed that confidence levels and commitment are likely to be influenced by a teacher’s personal interest and motivation in Arts education areas, the subsequent understanding of the subject area and the value that they place on the learning area (Holden & Button, 2006).

TQ-CW-17-03: *“This is about personal interest & skills - we always teach better around what we know and love.”*

TI-CC-29-09: *“You know I just don’t think, an’ it’s not just whether you’ve learnt the theory of it, you really have to involved in it, it has to be a part of your life to, to to warrant, cause you have to take the time out of the classroom to do it, you know.”*

##### 4.2.3.1.2.2 The teacher’s role

Eight participants observed that teachers were sometimes afraid to teach in Arts areas where they lacked confidence, as they didn’t consider themselves to be artists themselves. Other participants suggested that this was a misunderstanding of the role of the teacher in Arts experiences in the classroom.

TI-CC-15-01: *“I think people are afraid of things that they’re not so sure and then they feel as though in Creative Arts or with any of the Key Learning Areas, if they’re not an expert in that area they’re not really confident in yeah how to share that with kids. And yet kids are the ones who’ll open the doors for you, ‘cause they’re the ones who’ll take you along the path and learn with you and its nothing to be afraid of.”*

Several participants discussed, with some frustration, their observations regarding the attitudes and behaviour of colleagues, suggesting a lack of understanding about the value of Arts education in the primary school and, again, a misinterpretation of their role as teachers of the Arts.

TI-CW-08-10: *“I think people look at it suspiciously, because it’s a bit kind of wild and free, you know, and we won’t have any of that sort of nonsense.”*

Elsworth (2005) referred to pedagogical anomalies that are peculiar, irregular and difficult to classify, with the aesthetic experience engaging the senses in the experience of the learning self. Buck (2005) suggested that there can be a misunderstanding of Arts education pedagogy, and when teachers become more focussed on working alongside students in learning processes, rather than following traditions of control of the learning space, personal concerns become less of an issue; “a narrowly defined concept of Dance can be the greatest barrier to the teaching of Dance, while Dance education is the enabler” (Buck, 2005, p. 34). A narrow understanding of any Arts area limits teaching in the classroom, while a deeper awareness of the educational value supports and enables the provision of meaningful learning experiences (Buck, 2005). This was reinforced in the comments of one participant.

TI-CC-15-01: *“They’re not an expert in that area. They’re not really confident in yeah how to share that with kids. And yet kids are the ones who’ll open the doors for you, ‘cause they’re the ones who’ll take you along the path and learn with you and its nothing to be afraid of.”*

#### 4.2.3.1.2.3 Specialists

Several participants indicated confidence related to a particular Arts area, but then commented on their lack of confidence, highlighting the fact that the Arts area was already presented in the school by a specialist teacher, suggesting that confidence was being considered more in terms of school provision than feelings of personal capacity.

TQ-CW-31-01: *“Not talented in this area but we employ a Dance teacher every Monday afternoon.”*

Participants highlighted that maintaining confidence in the Arts required practice, with the concern that the employment of a specialist within the school took away the opportunity for Arts experiences in the general primary classroom, a learning area that many teachers referred to as an enjoyable aspect of their teaching.

TI-CC-15-01: *“If you gave a specialist teacher to my school, and said to me ‘Oh that’s it you can’t teach Creative Arts’, I would just go ‘Woh, OK’. I’d have to really put a big shift into my week. Does that make sense? I guess I would be secretly hiding my Drama.”*

TQ-CC-34-01: *“A teacher with more expertise in Vis Art takes the classes for Vis Art in RFF time, therefore I don’t get to practise my knowledge very often - Lose touch with teaching Art.”*

Research by Brown (2006) was endorsed by one participant who had previously been employed as a Music specialist within her school, but was now teaching on a senior class within the school. She expressed concern that she had deskilled the staff during her time as a specialist.

TI-ACT-33-03: *“A lot of the teachers were very reliant, for the 6 years that I was here they didn’t do any Music, ‘cause I did it and I did the concerts and I did, everything, so when I stopped doing that it was they had to start doing that themselves.”*

This teacher also described the pressures that she experienced as a specialist within the school with continued expectations to provide a showcase of the school, with minimal support from colleagues, and that this had triggered her move to teaching in the regular classroom.



TI-ACT-33-03: *"I was burnt out (gentle laugh). I, part of my being Music I suppose was public, I did all the public events, so um, all the performances, I had the choir, we were going out doing lots of things, um (pause)...you don't really have any down time. So six 45 minute lessons and it was all, I was entertaining, I felt like I was on show, entertaining the whole time."*

This endorsed research by Byrt (2011), who suggested that in order to maintain motivation and ensure best practice, Arts specialists appreciated and needed support from colleagues, as well as the school executive and the community.

In contrast, employment of a specialist within a school was seen as a professional learning opportunity by some participants, especially where the teacher worked alongside the artist or specialist.

TQ-ACT-11-06: *"My school has a strong Visual Arts philosophy and I am encouraged to develop new skills. Currently working with a local artist on a 2m X 4m mosaic."*

TQ-CW-16-09: *"The trained Drama teacher sharing practices with whole staff."* (referring to what might support the teaching of Drama)

This supported a study from the Peel district of Western Australia that suggested that Arts specialists in the primary school were of great value in offering meaningful opportunities for students, but also in supporting classroom teachers in the facilitation of meaningful learning experiences in the classroom (Nilson et al., 2013).

#### *4.2.3.2 Skills*

Previous research has highlighted concerns about the level of skill and knowledge required for the confident teaching of each area of the Arts (Alter et al., 2009; Collins, 2016). Under the node 'Skills' the researcher considered participants' perceptions of their personal needs for training and support, to acquire and maintain various Arts education skills, to ensure confidence in the classroom – their self-efficacy. Bandura (1977) described perceived self-efficacy as "beliefs in one's capabilities to organize and execute the courses of action

required to produce given attainments” (p. 3), and the methodology of this research thus linked to Foucault’s discussion of parrhesia or “truth-telling”, where individuals reflected on their particular situation in a process of self-evaluation (Foucault, 1990a). Participants in this research frankly reflected on the skills required as a teacher in their classroom, with several participants conceding their inadequacy to fulfil various requirements in the Arts education space, because of their lack of skill and confidence.

TQ-CC-05-09: *“I don't feel confident teaching Drama, because I'm not sure how.”*

One teacher, who expressed some confidence in the teaching of Music, also indicated their feelings of concern at their inability to extend talented students in their classroom.

TQ-CW-06-03: *“Actually, I feel I do these things quite well. \*However, as I am unable to play an instrument, my teaching is limited to the use of CDs/video/ and above activities, and I cannot extend musically talented children.”*

These concerns regarding a lack of particular skills were also described in other Arts areas.

TQ-ACT-33-08: *“Lack of coordination!”* (referring to Dance)

TI-CC-29-09: *“I think a lot of what we do in the classroom is more just craft than Visual Arts. We don't tend to learn a whole lot about techniques and ah, that sort of thing.”*

The researcher interrogated the demographic data from questionnaires, regarding participant’s teaching experience and skill development through pre-service training, as well as qualitative responses regarding training needs, in order to seek out patterns and connections between skill development and a teacher’s confidence in different Arts education areas.

#### 4.2.3.2.1 Levels of teaching experience

A total of eighty participants indicated that they had more than 25 years teaching experience (see Table 4.6). This represented 40.82% of participants, a higher percentage than participants with other levels of teaching experience (19.39% with 5 years teaching

experience, 20.92% with 5-14 years teaching experience, and 18.37% with 15- 24 years of teaching experience). One teacher did not indicate their level of teaching experience.

Table 4.6 *Years of teaching experience*

<b><u>Years of Teaching Experience</u></b>	<b>Total</b>	<b>Percentage</b>
<b>Less than 5 years</b>	38	19.39%
<b>5-14 years</b>	41	20.92%
<b>15-24 years</b>	36	18.37%
<b>25+ years</b>	80	40.82%
<b>Unassigned</b>	1	.51% (total)

#### *4.2.3.2.1.1 Level of teaching experience influenced confidence in some Arts areas*

Although findings were not absolutely conclusive, comparison of responses regarding teaching experience and confidence revealed some trends (see Table 4.7).

- A higher percentage of participants indicated their confidence to teach Visual Arts in their classrooms at each level of teaching experience consistently, compared to percentages related to other strands and years of teaching experience (over 80% of participants at each level of experience).
- Levels of confidence in Music, Drama, Dance and Media Arts were indicated as considerably lower at all levels of teaching experience.
- Percentages suggested that teachers with less than five years teaching experience were slightly more confident in the teaching of Drama and Media Arts, and less confident in the teaching of Dance.

TQ-ACT-33-08: *“Lack of experience - as a first year teacher I have had very limited time to “venture into uncharted territory.”– (referring to “What prevents you from teaching Dance effectively in your classroom?”)*

- Participants with 5-14 years of teaching experience were suggested to be the most confident in the teaching of Visual Arts and the least confident in the teaching of Music.



PI-CC-31-02: *"I probably feel more confident about it now 'cause I muck around every day. But when I was first starting as a young teacher, mmm, 38 years ago um. I probably mucked around then, but in that middle time of say from 5 years to about 30 years. I probably felt less confident performing in front of the children, um. Some teachers are quite good at it but I probably felt a little inhibited. I feel more confident now."*

- Participants, at all levels of experience, consistently suggested some lack of confidence related to the teaching of Media Arts. In the categories of 15-24 years of teaching experience and more than 25 years of teaching experience, more than 50% of participants indicated that they felt confident in all Arts strands, with the exception of Media Arts.

TQ-CW-06-09: *"As I am older I have trouble with technology than the younger generation who find it easier to use."*

TQ-CW-08-09: *"I'm an older teacher who's a bit of a technophobe."*

Table 4.7 Comparing levels of experience and confidence across the strands

 indicates highest level of confidence,  indicates lowest level of confidence

Years of experience	<5	5-14	15-24	25+
Total participants	38	41	36	80
Indication of <b>confidence</b> in each strand at each level of experience + percentage of number of teachers at each level of experience				
<b>MUSIC</b>	17/38 (44.74%)	11/41 (26.83%)	19/36 (52.78%)	44/80 (55%)
<b>VISUAL ARTS</b>	31/38 (81.58%)	39/41 (95.12%)	29/36 (80.56%)	71/80 (88.75%)
<b>DRAMA</b>	29/38 (76.32%)	28/41 (68.29%)	25/36 (69.44%)	51/80 (63.75%)
<b>DANCE</b>	20/38 (52.63%)	27/41 (65.85%)	21/36 (58.33%)	47/80 (58.75%)
<b>MEDIA ARTS</b>	11/38 (28.95%)	15/41 (36.59%)	11/36 (30.56%)	25/80 (31.25%)
Years of experience	<5	5-14	15-24	25+
Total participants	38	41	36	80
Indication of <b>lack of confidence</b> in each strand at each level of experience + percentage of number of teachers at each level of experience				
<b>MUSIC</b>	21/38 (55.26%)	28/41 (68.29%)	14/36 (38.89%)	35/80 (43.75%)
<b>VISUAL ARTS</b>	7/38 (18.42%)	1/41 (2.44%)	5/36 (13.89%)	9/80 (11.25%)
<b>DRAMA</b>	7/38 (18.42%)	13/41 (31.71%)	10/36 (27.78%)	24/80 (30%)
<b>DANCE</b>	17/38 (44.74%)	14/41 (34.15%)	13/36 (36.11%)	30/80 (37.5%)
<b>MEDIA ARTS</b>	15/38 (39.47%)	21/41 (51.22%)	17/36 (47.22%)	46/80 (57.5%)

#### 4.2.3.2.2 Level of training

As described in Chapter 3 Research Design and Methodology, 3.3.2.3.1 Questionnaire planning, participants were asked to specify their highest level of study in each area of Arts education. A hierarchy of coding for various categories of training were prepared by the

researcher: Personal (indicating the learning of an instrument or other personal commitment to the learning of an Arts area), postgraduate (including formal tertiary training in an Arts area, beyond graduate level), graduate major (incorporating a particular Arts focus in several courses during teacher training), tertiary (Arts study as a component of pre-service teacher training), secondary (Arts study during secondary school), primary (Arts study during primary school).

As indicated in Appendix N, comparison of the five Arts areas suggested the following training levels of participants:

- Slightly more training at tertiary level in Visual Arts than in other Arts areas (56.63% Visual Arts, 51.53% Music, 51.02% Drama, 49.49% Dance, 6.12% Media Arts). A higher percentage of participants had also undertaken Visual Arts as a major tertiary study (thirteen teachers, compared to nine in Drama and only two participants in Music and two in Dance). Participants also suggested Visual Arts studied at secondary school as their highest level of study (18.37%) compared to other Arts areas.
- Forty seven participants (23.98%) considered that their highest level of study in Music was personal study. This was the highest percentage across the five Arts areas (7.14% Dance, 6.12% Drama, 4.59% Visual Arts, 2.55% Media Arts).
- Only four participants considered that their highest level of study was at postgraduate level (2 in Visual Arts, 1 in Drama and 1 in Media Arts).
- Only nineteen participants (9.69%) suggested that they had had any training in Media Arts. One hundred and twenty participants (61.22%) indicated that they had no training in Media Arts (compared to 22.45% Dance, 18.37% Drama, 7.14% Visual Arts and 6.12% Music).

#### *4.2.3.2.2.1 Level of training influenced confidence in some Arts areas*

The researcher considered that comparison of participants' highest level of study in each Arts area and their perception of confidence in teaching in the classroom could add to illustrations of the personal context of various participants. Several trends could be identified (see Table 4.8).

- As previously described, more participants indicated personal study in Music (46 participants) compared to participants who indicated personal study in other strands. However this did not necessarily ensure confidence, with 19.57% of these participants suggesting that they did not feel confident to teach this Arts strand in a classroom.
- Tertiary studies were indicated as contributing to a level of confidence in the teaching of each Arts area, particularly in the teaching of Visual Arts, Drama and Dance. Tertiary studies in Music, however, did not support confidence with 60% indicating that they did not feel confident to teach the Arts area in their classroom.
- Media Arts was highlighted as an area of considerable uncertainty, with many participants not completing this section of the questionnaire.

Table 4.8 *Comparing confidence and highest level of study in each Arts area*

Indicated highest level of training		Personal	Post grad	Grad major	Tertiary	Secondary	Primary
MUSIC	Number of participants	46	0	2	100	20	1
	Confidence to teach	37	0	2	38	6	0
	Percentage	80.43%	-	100%	38%	30%	-
	Lack of confidence to teach	9	0	0	60	12	1
	Percentage	19.57%	-	-	60%	60%	100%
VISUAL ARTS	Number of participants	8	2	13	110	37	1
	Confidence to teach	8	2	13	99	32	0
	Percentage	100%	100%	100%	90%	86.49%	-
	Lack of confidence to teach	0	0	0	11	5	0
	Percentage	-	-	-	10%	13.51%	-
DRAMA	Number of participants	11	1	9	98	26	0
	Confidence to teach	9	1	9	75	16	0
	Percentage	81.82%	100%	100%	77.55%	61.54%	-
	Lack of confidence to teach	2	0	0	22	9	0
	Percentage	18.18%	-	-	22.45%	43.62%	-
DANCE	Number of participants	14	0	2	97	19	5
	Confidence to teach	8	0	2	64	14	2
	Percentage	57.14%	-	100%	65.98%	73.68%	40%
	Lack of confidence to teach	4	0	0	31	5	3
	Percentage	28.57%	-	-	31.96%	26.32%	-
MEDIA ARTS	Number of participants	3	1	0	12	1	0
	Confidence to teach	1	1	0	6	1	0
	Percentage	33.33%	100%	-	50%	100%	-
	Lack of confidence to teach	2	0	0	6	0	0
	Percentage	66.67%	-	-	50%	-	-



#### 4.2.3.2.3 Teaching experience, highest level of study and confidence

In Australian and international research, teachers have suggested that their previous training and experience is inadequate for the mandated teaching that is required in Arts areas (Alter et al., 2009). Responses from participants in this project, regarding confidence and implementation of various Arts areas, highlighted several discussion points regarding their level of experience and their training. Some participants suggested that pre-service training at tertiary level had changed over time, with less focus given to the Arts, leading to less confidence in the classroom. This supported research by Petrova (2012) who pointed out that more experienced teachers had more quality training in Music, when compared to more recent graduates.

TQ-ACT-42-15: *"From what I can glean from students coming from teacher training at University A and University B there seems little time spent on really equipping students with the very basics. Note I say this based on staff room chats. We took music and all the other subjects once a week for 2 years of my initial training.... for memory.... late 60s. They seem to spend a brief time in short courses only."* (25+ years of teaching experience)

PI-CC-27-10: *"I have yet to see a prac student actually run a painting lesson, or a prac student running a music lesson. They will do, they may try a dance if it's part of the program. The teacher says, "Right. We've been doing dance every Wednesday afternoon. This is the dance. This is what we're doing. Now stand up and run that." But to come in and say, "I'm going to teach you a new dance." From go to whoa. Very rarely you'll see that."* (25+ years of teaching experience)

This was reinforced by some teachers, with less teaching experience, reviewing their limited teacher training in the Arts as an influence on their lack of confidence in Arts education implementation.

TQ-CC-43-04: *"As it is an area that is undervalued and many teachers lack the skills or confidence to teach it effectively, there should be greater focus on teaching Arts in teaching degrees."* (<5 years teaching experience)

However one participant, with more than 25 years of teaching experience, pointed out that their pre-service training in the Arts had also been limited.

TI-ACT-16-01: *“Well when I went to uni I only had a year and I think I had a, Visual Arts was um a 3 week block. And I did get a distinction in it but hey it was a 3 week block I mean.”*

Previous pre-service teacher training research has highlighted the value of quality Arts education provision with an emphasis on theoretical study, scientific evidence and the transfer of this to practice (Ballantyne, 2005; Collins, 2014, 2016; Russell-Bowie, 2012). Participant comments regarding experiences and learning within tertiary training programs were variable, with some recognising the value of their pre-service training opportunities, while others reflected on the inadequacies of these programs.

TQ-CC-17-03: *“The lessons experienced during university degree were inspirational and achievable.”* (<5 years teaching experience)

TQ-CC-01-10: *“For future teachers, a more relevant music segment in the Bachelor of Education course would help to prepare them better than what was on offer in my days at uni.”* (15-24 years teaching experience)

This reinforced findings of Hocking (2008), who detailed inconsistencies and the gradual reduction in the time allocated to Arts education, and specifically Music education courses, within tertiary pre-service teaching programs.

PI-CC-27-10: *“I could be talking out of, you know, because I don't have the knowledge of what they do up there, but seeing that every students come to and teach these lessons doesn't seem to be a high priority at the university, within the teaching profession, to focus on that. They may give the lessons, because, you know, yes we're taught the Creative Arts, yes we're taught the PE, yes we're taught, but they're not every year. You do two semesters of that. That's covered that section.”*

Jeanneret (2006) described the difficulty of this “semesterisation”, where a Music education course may be completed long before the pre-service teacher completes their training, challenging the maintenance of knowledge, skills and motivation for the classroom.

Teachers at all levels of teaching experience described their need for ongoing training, as they had not maintained skills and confidence over time.

TI-ACT-33-08: *“The things you learnt in uni are so long ago now.”* (<5 years teaching experience)

TQ-CC-24-11: *“Little to no prof. develop. since starting teaching in 1975.”* (>25 years of teaching experience)

Ongoing professional development opportunities were discussed by 149 participants as significant in supporting the development of knowledge, skills and confidence for the classroom. Participants emphasised the need for ongoing training that offered inspiration, with sequential and practical ideas for a variety of classroom situations, leading to improved student learning and informed teaching practice.

TI-ACT-33-08: *“You know you need to be able to go to a PD. Here’s a sure fire lesson. Try this out. ‘Cause you know sometimes with something that you’re not confident about, if you give it a go, you go oh that wasn’t so bad. But you need that kick.”*

TI-ACT-33-01: *“And I think if they are offered they need to be extremely [emphasised] practical. This is what you can do in your classroom.”*

This was extended with the researcher recognising that although participants may have indicated confidence in a particular Arts area, the desire to learn more was also expressed, as teachers demonstrated their desire to provide the best Arts education experiences for their students.

TQ-CC-07-01: *“Lack of quality ideas ”* (describing what prevented teaching)

TQ-ACT-20-03: *“To strengthen the knowledge I have and be able to apply that knowledge to a classroom situation ”* (describing what might help with the teaching of Visual Arts).

#### 4.2.3.3 Emotions

According to Foucault the attitude of the individual is the product of the capillary form of power, “the point where power reaches into the very grain of individuals, touches their bodies and inserts itself into their actions and attitudes, their discourses, learning processes and everyday lives”(Foucault, 1980b, p. 39). Throughout data analysis the researcher perceived strong emotions in responses from participants, as they reflected on their own confidence to

present Arts education experiences in their classrooms and their observations of their colleagues' attitudes and behaviour. If a teacher doesn't feel that they are in the personal space to present educational experiences in the Arts in their classroom, if they feel exposed by a lack of confidence and feelings of inadequacy in the learning area, if they don't have a commitment to the value of the Arts area for learning or a particular personal interest, they may avoid the learning area completely.

#### 4.2.3.3.1 Enthusiasm

Some participants were extremely comfortable in the Arts space and passionate about this aspect of their teaching and this was considered to contribute to confidence.

TQ-CC-05-06: *"The Creative Arts are very important!!!!"*

TQ-CW-22-06: *"I'm really fortunate that I love Creative Arts and feel confident to teach most of these areas within my ability."*

Twenty nine participants described their passion and belief that they had in various aspects of the Arts, and how this motivated them to offer Arts education opportunities in their classrooms.

TQ-CC-05-09: *"I love art (all art) I am familiar with it and love teaching it."*

TQ-CW-22-01: *"Many wonderful advantages of including a dynamic & challenging Creative Arts program into every student's daily life!"*

TI-CW-22-01: *"Yeah, I do, I love it. And it's not because I've had training and it's not because of any other reason than I see it as a wonderful thing."*

This extended into a sense of confidence, pride and enjoyment in Arts education programs.

TQ-ACT-11-06: *"I include a strong program, including ceramics in my classroom."*

TQ-CC-29-03: *"I always teach Visual Arts effectively! I thoroughly enjoy it."*

This reinforced findings, highlighted in Chapter 2 Literature Review, that a positive attitude to the Arts will inspire educators to use the learning area as a valuable tool in their classroom (Carter & Hughes, 2016; Garvis & Pendergast, 2010; Oreck, 2006).

#### 4.2.3.3.2 Inadequacy

However, expressions of enthusiasm in responses were often accompanied by a sense of limitation, suggesting a level of frustration that Arts education provision had personal and professional challenges that felt insurmountable.

TQ-CC-48-05: *"I enjoy teaching art but not being the artistic type I find it difficult to demonstrate."*

TI-CW-08-09: *"It's a very very very crowded curriculum and doesn't take into account sort of moving from desk to floor, children who can't find a pencil. I'd love to have someone do time in motion, in a classroom and work how much actual teaching time there really is."*

TQ-ACT-11-02: *"Time - I have done one play this year that was polished."*

Participants also illustrated their feeling of inadequacy to teach in the Arts space, compounded with a sense of exposure in teaching in an area where confidence is lacking.

TQ-CC-29-08: *"I don't feel comfortable dancing in front of young children."*

PQ-CC-27-10: *"Embarrassment. Shyness. Self-confidence."*

TQ-CC-43-09: *"Not comfortable with "performing" so find it difficult to model/ encourage students."*

This endorsed previous research where educators had expressed levels of anxiety and apprehension related to teaching in different aspects of the Arts (Alter et al., 2009; Anderson, 2003; Brown, 2006; Carlisle, 2009; Dunkin, 2004; Pascoe, 2007; Wilson et al., 2008).

#### 4.2.3.3.3 Fear and uncertainty: Loss of control

The Arts were described as relatively unstructured when compared to other learning areas, as being messy and out of control. The fear and uncertainty of creative processes in the classroom contributed to feelings of inadequacy.

TI-CC-35-09: *“Ah fear, um mess, mess is a common one brought up. Um I think the whole, I think it might be the disruption to the normal routine, or feeling of a lack of control that may be a reason. I’m guessing but just from observation I feel that that might be part of the reason. Ah the fact that they are not sitting nicely and listening carefully and they’re a bit chaotic, crazy and wild and I think that can be intimidating for some people.”*

This was extended with concerns about classroom management in the creative space of the Arts education experience, with participants reporting a lack of confidence and a sense of not being in control of the situation. The Arts can be avoided altogether, if teachers feel that they are just not in the personal space required for this teaching (Brown, 2006; Wiggins & Wiggins, 2008).

TI-ACT-33-01: *“When you’re stepping outside of your box to teach something new and Music would be that, you’re already a bit unsure and a bit like your confidence isn’t there and silly behaviour can be a real put off. And because when we open up it’s the same as sports education as well [pause] when you open up the boundaries and allow the kids to do a bit more exploration, you’re in different spaces. You’re using equipment that is loud. Kids have the tendency to abuse that and if you’re not feeling confident in what you’re doing to begin with.”*

TI-ACT-11-15: *“It also comes back to whether you’re confident with it and if you’re not confident teaching it, the children pick up and they seem to know that.”*

#### 4.2.3.4 Summary of “Being in a personal space to teach the Arts”

Foucault encouraged analysis of the multiplicity and the mechanisms of power or force relations that are exercised everywhere, interconnected and dependent on each other (Foucault, 1990a). This consideration of power begins at the micro-level, with the behaviour and interactions of individuals (Lynch, 2011; Veyne, 1984). These power relations can be

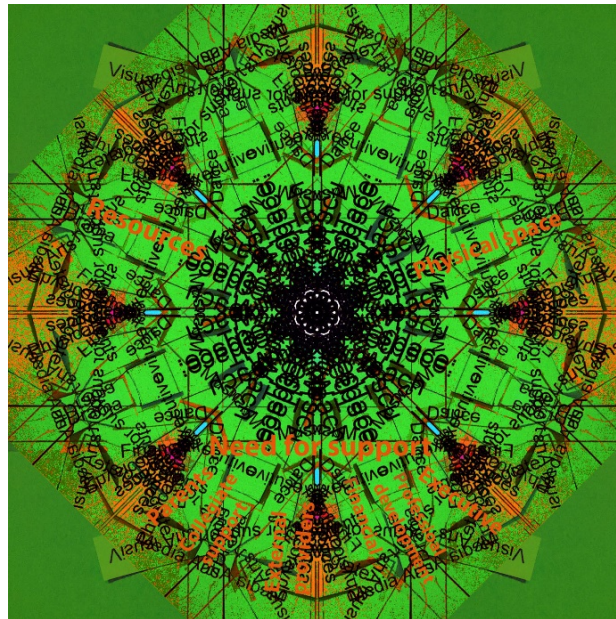
regarded as whatever exists in social interactions that pushes, drives and compels action (Lynch, 2011).

Findings in this research suggested that personal confidence is a major contributing factor to the teaching of the Arts. Although most participants indicated that they considered the various Arts areas to be important aspects of primary education, others commented on their lack of appreciation for the learning area. Teachers who valued, enjoyed and were motivated by the Arts, or who were perceived to have more outgoing personalities, were reported to feel more confident in the Arts education space. There was also a perception that the teaching of the Arts required a level of talent, ability and skills, in order to have a level of confidence to teach, with many participants reporting feelings of inadequacy.

There were mixed responses from participants about the place of Arts specialists in school programs, as well as some concern about classroom management and a fear of loss of control in Arts education spaces. A perceived lack of skills in particular Arts areas were particularly highlighted, with the need for consistent, quality and relevant training, both pre-service and in-service, to support ongoing skill and confidence development.

Figure 8.

Kaleidoscope image created from key themes: The teaching space – Where you teach (meso)



#### 4.2.4 The teaching space: Where you teach - Providing the professional space

*“Space is limited”*

TI-CC-28-11

(RQ1a)

Foucault described the power of architecture to control the action that takes place within different spaces, the processes where disciplinary structures and discourses within institutions allow and exclude ideas and behaviours (Foucault, 1979; West-Pavlov, 2009). Aspects of particular teaching spaces, described as either enabling or inhibiting Arts education implementation, were grouped under this classification. The physical design of school spaces, the access to appropriate spaces for Arts experiences, the availability of resources within the teaching space and the level of support from colleagues and the executive within the school, were described as powerful influences on participants’ teaching of the Arts (see Appendix O).

##### 4.2.4.1 The physical space - *“Paint on the carpet is a no-no”*

TI-CC-27-10

An aspect that was underlined by many participants was concern with physical teaching spaces and the appropriateness of these spaces for Arts education experiences. Some schools had made a conscious decision to make physical spaces available for Music-making.



TI-CC-27-10: *“All of the musical equipment, all of the teaching resources are into the one room. So, a teacher can take their class over and do music. We're hoping that might inspire a little bit.”*

TI-CC-29-02: *“We’ve even got what I would call an amphitheatre, a cool zone, so you can have outdoor performances as well, which we do, as well as indoor performances.”*

At other schools however, particularly in the ACT, teachers felt that it was only possible to work within their own classroom, and the subsequent noise levels were seen to be disruptive for other classes nearby.

TQ-ACT-16-01: *“The classroom’s open plan! Noise level problems.”*

TI-ACT-16-01: *“When I had the demountable I was able to, and that’s a separate classroom... I bought all the drumsticks and we used to do that out in the, with our chairs or we’d take them outside. But in the unit, even taking them outside and using the drumsticks on the chairs, the noise level is so great that it interrupts three other classes so you can’t do that.”*

Participants in the ACT, in particular, referred to schools that were architecturally open-planned with a number of classrooms off a shared space that was often inadequate for the whole cohort of students. This reinforced findings in research for the ACT Schools Authority, highlighting difficulties with shared open-planned classrooms, with inadequate wet areas, and limited access to appropriate Arts spaces (Van Raay et al., 1980).

TI-ACT-16-01: *“Unless you all are doing the four classes and that’s 80 children doing it, you might as well forget it.”*

TI-ACT-16-06: *“I was on a 5/6, slightly larger class, but open plan with about 100 students in one area, so it was quite noisy, um, challenging at times, to be heard, especially when you have someone with a very loud voice, um or especially if a class was exiting and entering, it became quite challenging.”* Teacher C.16.06 ACT Interview

Different Arts strands were seen to have different spatial requirements and this was often very difficult in shared or inadequate spaces. A level of frustration was described by participants who struggled to provide what they considered to be effective Arts experiences for students, in small spaces that showed little understanding of the needs of students and teachers.

TI-ACT-33-08: *“Some of the newer classrooms are dreadful. They’re really small but you’d certainly need to move all the tables if you wanted to, like we used to do for dancing.”*

TI-ACT-16-06: *“We had a very small wet area so doing any art as such, painting was a huge challenge and um. It made it very difficult so we tended not to use a lot of paint. We did more of the texta, line drawing kind of stuff at the desks just because we didn’t have the space to do it. Um and the wet area echoed so you just couldn’t be heard. Design faults.”*

Chapman, Wright and Pascoe (2018) pointed to the challenges of locating appropriate spaces for Arts education learning experiences within a school, emphasising the importance of a sense of belonging and safety. This reinforced writing by Eisner regarding the challenges for teachers in what they perceived to be inadequate Arts teaching spaces and how this influenced the learning experiences that they offered:

Many classrooms are without a source of water, few classrooms have adequate storage space, and the time required to set-up, teach and clean-up – given educational priorities – is too much for a teacher to be able to cope with....‘clean’ projects are understandably attractive. (Eisner, 1997b, p. 62)

One teacher from the ACT described how her previous school had not necessarily been designed with the needs of school in mind and that this provided huge challenges for education programs within the current physical layout of the classrooms.

TI-ACT-16-06: *“The design...quite challenging for teaching because there’s no ways of closing off any of the classrooms. They’re just open.”*

There was also a perception that schools were not necessarily designed in consultation with teachers, that there was little understanding of the needs for a teaching space, particularly for Arts teaching.

TI-ACT-16-06: *"I just don't think a lot of primary schools are ever designed to cater for all of that and not (pause) I suspect that when schools are designed there are no teachers on the panel designing the school because a teacher would, so that space is too small or where do we do this? Or if you do have a quiet area, we had a withdrawal room at (school name) but you couldn't get 26 children in there to do Drama or anything. They could sit there but they couldn't move around... You know I just think sometimes the design is against us."*

Participants described how newly built halls, funded through the School Halls Building Project, as part of the Australian Government's Building the Education Revolution (BER) program, supported Arts opportunities within the school. Several participants however reported some difficulties with accessing these shared spaces.

TQ-CC-05-09: *"Our school hall is very small and booked out most days."*

TQ-ACT-20-02: *"Shared open space is timetabled but can change if other programs get priority."*

TI-ACT-16-01: *"Well the only one is the new one in the BER building and that is up the other side of the school and really it's a long way away to do stuff. But I have. The couple of times I've done it. It is an excellent resource to have."*

As pointed out by Collins (2016), participants in this research reported that the timetabling of literacy and numeracy on most school mornings required much commitment to this scheduled learning time in the classroom. This obligation relegated all other learning areas into the afternoon session and added to the pressure placed on the booking and use of shared Arts spaces.

TI-CW-08-10: *"The problem is when it's available. It's only in key learning time 'cause people tend to want, you know, the afternoons, to do either sport or their Dance or whatever."*

#### 4.2.4.2 Resources: Adding to the physical space *"Don't have any and unaware of schools'"*

TQ-CC-01-07

One hundred and fourteen teachers referred to the need for adequate resources to fully equip their teaching spaces. Teachers wanted to offer new ideas and experiences for their students but this wasn't always realistic without adequately equipped spaces.

TI-CW-08-09: *“Whilst I’ve done the training and I was all enthused to come back, I know we’re back into the reality of it, and not always having the equipment, that you need either, you know, the printing stuff and those sort of things.”*

TQ-CC-02-17: *“I’m fine with singing and body percussion and making soundscapes but we really need a few class sets of instruments like xylophones.”*

The need for greater organisation and allocation of school equipment was highlighted as well as a need to learn effective ways to work with equipment within the school.

TI-CC-35-09: *“You don’t want to go in raiding peoples rooms, so storage is an issue.”*

TQ-CC-43-04: *“More in-school professional development, where the school’s music resources are displayed and demonstrated.”*

As highlighted in the Literature Review, findings in both the *National Review of School Music Education* (Pascoe et al., 2005) and the *National Review of Visual Education* (Davis, 2007), emphasising the importance of funding and access to quality resources to support meaningful learning experiences. Participants in this research also underlined their need for funding for resources, with participants reflecting on the low priority given to Arts education in school planning. Participants suggested that they were not always able to offer quality Arts experiences for their students without access to adequate Arts resources.

TQ-ACT-49-05: *“Each classroom should have paints, brushes etc. (bought by the school).”*

TI-ACT-33-03 *“I have a good one but all the other ones are just those crappy little CD players and they’re not very loud.”*

Several participants suggested that they would feel more confident in implementing Arts education experiences, if they had access to simple, practical sequential resources for the classroom.

TQ-CC-01-07: *“Music toolkit with resources and ideas - simple to follow.”*

TQ-CC07-20: *“Resource packs - all you need - music etc.- ready to go.”*

As suggested in research by Brown (2006), participants in this research also described the need to purchase Arts materials themselves, as they were not available in the school and school budgets were limited.

TQ-CC-35-08: *“I provide all but 1 CD purchased per annum (\*ABC Book & CD) myself.”*

TI-CC-35-09: *“I went out on the weekend and priced graphite sticks and all sorts, because I’m trying to expose the children to that, ‘cause I found charcoal really messy, I want to do it because it’s affordable but really messy, so that’s tricky. Again money is an issue with that, trying to get money in to help the children try different mediums is a challenge.”*

TQ-CW-06-22: *“Our budgets are fairly tight therefore I buy many of the special requirements.”*

In addition, the inadequacies of technology resources, across all Arts areas but in particular Media Arts, was highlighted, with many participants describing the need to access more computers in classroom spaces, quality software programs and up to date equipment. Many participants in this project described their feelings of inadequacy with technology resources, while others expressed their frustration regarding regulations related to administration of computer programs within the school.

TI-CC018-08: *“It’s OK I’ve got this great Youtube lesson how to draw eyes or how to draw, you know, I’ve watched and it’s fantastic at home. It’s great, you know the kids’ll love this ‘cause they can see, you know. You get here and Flash isn’t installed. It needs an update, so you have to wait 3 days ‘til someone comes and updates your flash so that you can actually show anything. Or you can go onto the website that’s interactive ‘cause it won’t be interactive when we haven’t got Flash downloaded. And because we’re not administrators we can’t download Flash so that screws that up.”*

This reinforced research by Sabol (2013), who highlighted the growing focus on 21<sup>st</sup> century skills through the use of technology in the classroom, but also difficulties in accessing adequate technology to support these teaching programs.

#### *4.2.4.3 Need for support*

Participants discussed the importance of feeling supported in Arts education implementation in their teaching space, suggesting that this supported confidence and underlining numerous

ways that this support or lack of support was presented. Participants suggested that they would be more confident to present Arts experiences if they felt supported, with opportunities for the sharing of knowledge and skills.

TQ-CC-28-11: *"I would love extra support, guidance. I find the Arts a valuable, exciting part of everyone's life. Wish I knew more:-).*

#### 4.2.4.3.1 Executive support – Leadership in the space *"From the top down"* TI-CC-28-11

When the executive within a school are supportive of Arts programs teachers are more motivated to commit to delivering quality programs within their classroom (Pascoe, 2007; Wilson et al., 2008). Participants suggested that the support from colleagues and the school executive inspired them to improve their skills and build confidence.

TI-CC-15-01: *"It doesn't happen without the staff yeah and also the principal. (Principal's name)'s amazingly supportive of us."*

TQ-ACT-52-08: *"I feel very effective because I have had opportunities to self-improve. I am supported by my Principal."*

This endorsed findings from Gu and Day (2013) who suggested that "appropriate, timely in school support by wise leaders and continuing professional programmes" (p. 40) enabled best practice. This view was reinforced with comments from teaching principals from the Central West who considered support to the staff to be an important element of their role.

PI-CW-31-01: *"I think its acknowledging, as principal my job is to make sure that if we do have someone who's passionate about that, that I support them."*

One Central West principal extended on discussion regarding leadership, recognising the barriers to Arts education provision for classroom teachers at their school, and describing the specifics of working with these challenges, and the practical strategies that she had implemented in order to support teachers.

PI-CW-22-16: *“The Music, I can understand because the teachers aren’t trained and you know they’ll admit that they don’t have experience, you know the best they’ll say, I can press the play button on the cassette player and that’s OK and they do that when they have to. So because I was principal and teaching across the school I was able to start implementing things, but I needed to, first I needed to buy some equipment. Like no, no paint brushes, no crayons, charcoals and all that stuff. So we spent a fair bit of money, and we’ve got a lovely craft room, which you know is a great facility. So we spent a lot of money buying equipment and um I had a lot of fun teaching Art across to all of the kids. And then we gradually started.”*

Ongoing leadership, determination and support from the school executive can establish an Arts focus within the school, working through community and teacher concerns (Abril & Bannerman, 2014; Davis, 2007; McMahon et al., 2015). The importance of the executive’s commitment to the Arts, despite apparent resistance from some members of the school community, was reinforced by this Central West principal, who had placed significant emphasis on developing the school as an Arts space within the community. They also recognised the difficulties of being the driver of Arts provision in the school, the commitment required in navigating challenges, but also the complexity of maintaining a sustainable program.

PI-CW-22-16: *“Although it’s taken many years, it’s been 6 years, we’ve been working on building up, you know, um, a musical culture, or I have been, anyway, in the school. If I fell under a bus tomorrow it’d all die. I don’t think it’d continue, because it needs someone supporting and pushing and just listening to the problems...Parents really appreciate it but the big barrier is the disruption to class that the teachers don’t appreciate. And I just have to be a bit tough and go well, you know, too bad we’re doing it. So. And that’s what I do and we can do that.”*

Teachers within this school acknowledged the school’s commitment to the provision of Arts education in the classroom, considering that at other schools there may not be the same level of focus to create a culture of motivation and engagement in Arts education provision.

TI-CW-22-01: *"I think in this school that there is a 'can do' feeling whereas in some places they may not have the motivation."*

TI-CW-22-06: *"From just what I see around, I think this school is much more engaged in Creative Arts than a lot of other schools. I think there's more of a – I think it's taken a little bit more seriously than at other schools from what I can see."*

Participants described, in some depth, situations in other teaching spaces, where Arts programs were not necessarily supported by executive within the school and they considered that this inhibited Arts provision.

TQ-CC-10-10: *"Many teachers don't teach it because of pressures from principals."*

This was particularly pronounced by participants who had recently changed schools, or where there had been a change to the executive at the school where they were working.

TI-CC-35-09: *"We had a group of drummers come in which was really good when (executive teacher's name) was here so that was great, so um moods changed again, of course you know yourself, have different principals, different moods of the schools."*

This same participant's questionnaire response suggested further frustration at the expectations within her teaching space and the subsequent limitations to what she felt able to offer students.

TQ-CC-35-09: *"In some instances, superiors may not support the need for Creative Arts in our time deprived work place and this inhibits my teaching for fear of being judged negatively."*

Wild (2011) underlined that teachers can indeed feel judged, and therefore "moderate their behaviour and adopt the role of model teacher" (p.426), which leads to conformity.

Surveillance is a key aspect in Foucault's technologies of power, with the objective that actions will be moulded, "producing certain desired effects and averting certain undesired ones" (Rose, 1999, p. 52). Employment as a casual or part-time staff member, was suggested as an insecurity. One participant reported that they felt under surveillance, and under



pressure to conform to the expectations of the executive, for fear of losing their teaching position at the school. There was also a perception that a commitment to the Arts or opinions as a casual teacher was not seen as of importance in some teaching spaces.

TI-CC-35-09: *"Casual makes it very tricky. I need the work. I need the work, and I love the work...I've gotta be careful how much I push that or do of that."*

TQ-CC-04-14: *"As a 'temp/casual' I have no voice."*

This idea of surveillance of classroom programs, with the suggestion that what was being presented might be contrary to school expectations and therefore unacceptable to the school executive, was underlined by several participants.

TI-CW-08-09: *"If someone comes in, they might think, they're having too much fun. They should be at the desk. And I should be there doing this."*

In contrast, one teacher suggested a sense of rebellion in reaction to expectations within the school.

TI-CC-29-09: *"People don't really know what goes on behind that door."*

Two other participants interviewed, again suggesting some resistance, described their regular preparation of an Arts program document for implementation in their classroom, which was of no interest to the school executive, reinforcing a perceived level of disappointment that the Arts were not seen as a priority within their teaching space.

TI-ACT-03-13: *"As a form of rebellion I handed in an Arts program which we don't have to do, and I've handed it in for 2 years and I just couldn't be bothered this year (pause) because they don't look at it and I think (pause). I think it's a shame but that's because in my background. I like art (softer)."*

TI-CC-05-08: *"Look you know \_\_\_\_\_'s, obviously open to do a lot of things within the school which is great umm, but there is that pressure obviously, of you know, the superintendents come around and say, well where's your NAPLAN results they've still gotta make sure they come up with the good, they never come along and say show me your art program so, (pause) it's a sad sad."*

#### 4.2.4.3.2 Professional Development – Building the personal space

The need for Professional Development in various Arts areas was highlighted by more than 75% of participants, with particular reference to a lack of ideas and skills for the classroom. Several participants referred to their lack of knowledge of curriculum requirements in various Arts areas, inferring their subsequent avoidance of the art-form.

TQ-CC-32-16: *“An inferior knowledge & confidence to try something different.”*

TQ-ACT-03-14: *“What actually counts as drama? ...do students have to act stuff already written, or can they do what they have written.”*

Both the *National Review of School Music Education* (Pascoe et al., 2005) and the *National Review of Visual Education* (Davis, 2007) underlined the overwhelming need for quality professional development to support understanding of curriculum content and to offer strategies for implementation in primary classrooms. In this project, workshops that were offered to teachers were discussed, generally with appreciation. Many participants suggested that these offerings needed to be more available, that funding issues often precluded their participation. Collins (2016) and Chapman, Wright and Pascoe (2018), highlighted the priority of funding for literacy and numeracy in current school programs, and the subsequent lack of opportunities for professional development related to Art Education implementation.

There were also suggestions regarding the specific content of professional development opportunities, the need for relevance, quality and practicality for the classroom.

TQ-CC-24-08: *“Essentially more practical training for teachers - courses that are inexpensive/ free for school staff to attend.”*

TI-ACT-33-01: *“Sometimes when you do go off to them when you’re in a certain area of primary school so 5/6s and then what they’re presenting to you seems very babyish you know straight away it’s not going to be a selling point to your kids, in fact it’ll probably turn them off. That’s very annoying as well so the professional development needs to be targeted around the age groups as well....So as not to waste our time.”*

The infrequency of attendance at professional development opportunities was concerning. For example, two participants, who had been teaching for over 25 years, and who indicated that their highest level of training several Arts areas were at secondary school, pointed out that they had not continued their own learning in Music.

TQ-CC-24-11: *“Little to no prof.develop. since starting teaching in 1975.”*

TI-CW-08-09: *“I haven’t had any training since I did um my Dip Ed.”*

Participants highlighted the importance of professional development opportunities as ongoing learning, to support them in the context of their current teaching space. They felt that they could not necessarily fall back on skills and learning from their teacher training.

TI-ACT-33-08: *“So I think that’s that on the job thing. So that, ‘cause the things you learnt in uni are so long ago now. And they’re not, and they’re not necessarily directly practical like, we might have learnt this skill, that skill, how to do this that and the other. There are examples of things I did at uni that I think there’s no way that my Year 1s are going to find that interesting.”*

#### 4.2.4.3.3 Collegiate support – Building personal space through collegiate support

*“We put our programs out and we share”*

(TI-CC-15-01)

Some participating teachers appreciated that the Arts were taught effectively by a specialist teacher within their school. Music specialists, for example, can certainly have the skills required to present Music successfully in the classroom (Hash, 2009).

TQ-ACT-11-05: *“Our school is lucky enough to have a music teacher who takes the students for music.”*

TI-ACT-33-01: *“My feeling is that we’re losing these Music specialists because quite frankly .....I don’t want do another thing I don’t want to also have to learn this very specialised area of Music.”*

As previously discussed, participants had mixed feelings about the employment of specialists in Arts areas, with one participant emphasising the pressures of this role, while others expressed their concern that the employment of a specialist took away their opportunity to

teach the Arts area with their students. Participants suggested that skills could instead be shared, with colleagues supporting each other in Arts education programs. They valued the inspiration that can be provided by consultants and motivated colleagues who can act as mentors (Australian Youth Orchestra, n.d.; Bowell, 2009; de Vries, 2013; Oreck, 2006; Pascoe, 2007). Several models were suggested within different teaching spaces.

TQ-CW-08-01: *“Specialist teachers could be used as advisors/ inspiration/ source of ideas and practical application - rather than taking over whole Arts program.”*

TI-ACT-11-15: *“Last year I would take the Kindergarten kids for choir and one of the Kindergarten teachers would take my class for Art. So we try and use each other’s expertise in that way.”*

Two participants suggested that the sharing of teaching expertise could extend over a student’s primary schooling and that teachers should therefore feel confident in the skills that they felt able to present with their students in their particular classroom.

TI-ACT-33-08: *“With all the other pressures, it’s like any, I’ll get to that another year sort of thing, you know. There’s so many things to teach that I don’t feel guilty about not doing piles of Drama in my classroom, honestly. ‘Cause I know that in the following year they’ll probably have a teacher with a different emphasis who might do lots of Drama. I don’t feel like I’m impoverishing my students greatly.”*

TI-CW-08-10: *“But also because primary school teachers are generalists, you, like if you’re in my class or your class this year you do probably more Art, Visual Art, than if you were in someone else’s class. But then next year maybe you do more Media or maybe you do more singing or something. I think that’s the way it goes.”*

However, as in the situation of the employment of a specialist within a school, one participant pointed out that the sharing of expertise across a team did not necessarily encourage the development of skills in an area where a teacher might lack confidence.

TI-ACT-33-02: *“Yeah it’s a tricky tricky situation because we did, we thought about the idea of well if you love Visual Arts well you have the kids for that and they can come to me for Drama and me for Music. And it sort of stopped because no one was having any Professional Learning happening.”*

In contrast, some participants described particular school spaces where support was readily available through shared experiences with skilled colleagues, offering the opportunity for skill and confidence building. Planning, programming and presentation processes within teaching teams were reported to empower teachers, supporting professional development in the Arts education space.

TI-CC-28-11: *“The teachers are viewing someone that’s good at it to do it. Then the children are not missing out on it and then they’re more likely, as a teacher, to try it themselves as well.”*

PI-CW-22-16: *“We’re working on it, you know. I was just here doing a whole term KLA, weekly planner, where hopefully people can see that it’s not too hard to tie it in together, to have a plan.”*

#### 4.2.4.3.4 External providers: Extending the space

Two participants, one on the Central Coast and one in the ACT, expressed their disappointment that Arts education consultants from respective Departments of Education were no longer so available to offer support to schools, particularly following restructuring of staffing.

TQ-ACT-11-02: *“The one thing we need in the ACT is consultants.”*

TI-CC-05-08: *“I think everybody is just left to their own devices, I don’t see that there are consultants out there...ready to help people. You know, you have to go searching now whereas before, you know, ring up your district office, can I talk to the Visual Arts consultant?, or the Music consultant?, we want to run something at our school, they would be more than happy to come out and do something for you.”*

Schools reported the accessing of other providers within the community, in order to offer Arts education experiences for students and support to teachers with professional development and resources for the classroom.

TI-CC-35-09: *“Musica Viva comes in which is great.”*

TI-ACT-33-01: *“In the 5/6 level we offer a band program that run by a Department group. It’s called the Instrumental Music Program. So that program’s fantastic particularly because we are offered the resources from the department.”*

TI-ACT-33-03: *“I did the um MIPS program, the Music In Primary Schools program cause I’d done no, like I had a musical background, but I’d done no actual Music Teaching before so I got into that and was basically training as I was teaching. So I’d go to the class at the university and then I would basically come and teach what I was doing the next day, and I did some, that’s when I did all the Orff stuff.”*

TI-CC-15-01: *“We applied for a grant through the Song Room...It’s been fabulous.”*

The network of smaller schools in the Central West reported ways that they were able to support each other in Arts education provision, again accessing visiting programs, as well as external providers and programs available within larger town centres. As recommended in both the *National Review of School Music Education* (Pascoe et al., 2005) and the *National Review of Visual Education* (Davis, 2007), partnerships with external providers and community organisations can support schools in the establishment of quality Arts education programs and opportunities for professional development for staff. Further examples of the use of external providers in various school settings, are discussed later in this chapter, under ‘Strategies to support Arts education implementation’.

#### 4.2.4.3.5 Parental support

Support from parents can be significant to the provision of Arts education opportunities within the classroom (Garvis & Pendergast, 2010; Wilson et al., 2008), especially as the Arts can sometimes be undervalued within the school culture when there is emphasis on literacy and numeracy. Alter, Hays and O’Hara (2009) described participants’ concerns that members of the community may not always recognise the value of the Arts, considering them to be “largely without functional or economic purpose” (p. 15). However the researcher noted that participants in this project suggested mixed responses from their parent communities regarding Arts education provision, with some communities questioning focus

away from literacy and numeracy, while others recognised the value of Arts learning in the school day.

TI-CC-29-09: *“It would come down to the results, when the kids sit for their tests and what not and you have to grade them um, you know some schools look very closely at the scales they’re graded against and you know if your children weren’t performing then that would be, you would have parents questioning how much music is done.”*

PI-CW-11-02: *“I think I’d be right in saying my parent body would like an overall, how would you say, the full education and academic standards yes they check on those, but would also like to see a more grounded fully developed student where you’ve got sporting because of the health reasons for sport ‘n’ getting involved in the community and that sort of thing. You’ve got the cultural because they love to see their kids get that, you know get up on stage and perform and develop those skills and you’ve got that academic, I think my parents really like the full education..”*

#### 4.2.4.3.6 Financial support

As previously stated, funding within schools was highlighted by many participants as a significant concern, and a barrier to Arts education implementation in their teaching spaces. Participants reported that funding for resources and professional development opportunities, which could support the development of skills and confidence, was considered as part of larger planning related to school priorities. This action plan and direction of funding was developed through consultation with the school executive, the school community and parents.

TI-ACT-33-01: *“It’s a school based thing and umm it’s really dependent on your principals as well...I know that there’s a certain amount of funding put aside for the school’s professional learning for the year. It’s then up to the principal to manage how they want to spend that professional learning money. Some principals choose to spend a lot on um whole staff programs where they might have a program running for a whole year...or they allow their teachers to follow more of their interests so it really is school based and principal priority based as well.”*

PI-CW-11-02: *“What determines most of our money is our management plan of three years ...and within that management plan we juggle the personal ah professional learning...we like to think its most important but it, it probably drops down to targeting that management plan priorities because it targets children, it targets the students’ needs. The others, the professional learning needs of teachers? Yes we try to identify and try to meet them, but along the track there is a shortage of professional learning funds.”*







challenges within different teaching spaces and contexts. The researcher therefore analysed data with particular attention to the contributing factors, either enabling or inhibiting, comparing teaching spaces in different regional areas (Foucault, 1976, 1979; Lynch, 2011). Variations in data and participants' perceptions across the geographical regions were organised within this category: The teaching space: Where you live (see Appendix P).

#### *4.2.5.1 Regional variation in questionnaire return*

As discussed in Chapter 3 Research Design and Methodology (3.3.2.3.2.4 Questionnaire return), the first regional variation noted in this research was the return of questionnaires, with the Central Coast more represented than the Central West and the ACT, perhaps because of possible connections between some participants and the university or the researcher. However, a particular level of interest in the research was perceived in the Central West, in particular, with a high numbers of questionnaires completed in several individual schools. For example, one principal, later recorded as CW.22.16, suggested, in a phone call, that the questionnaire would become the focus of a staff meeting, and this would be very timely as it would support planning for Arts provision for the following year. Eight questionnaires were returned by teachers from this particular school (CW.22), 53% of the questionnaires given to the school. This reflected findings from research by Roberts (2013) suggesting that rural teachers were committed to their work in rural areas and interested in participating in research.

#### *4.2.5.2 Confidence across the regions*

Further consideration of quantitative responses was collated in order to develop an understanding of trends across the different regional areas. As previously highlighted, a hierarchy of confidence (Visual Arts as area of most confidence, followed by Drama, Dance and Music) had already been suggested by Alter, Hays and O'Hara (2009), and Russell-Bowie (2012), although Media Arts and regional variation were not a focus within these

studies. Figures and percentages were compared across the regions (see Table 4.9). Note that in this table “Strongly agree” and “Agree” responses and “Disagree” or “Strongly Disagree” have been combined into one indication of agreement or disagreement with the statements.

- When comparing regional data, the hierarchy of confidence (Visual Arts, Drama, Dance, Music, Media Arts) was generally consistent across the regional areas, with the exception of the ACT, where a slightly higher percentage of participants expressed confidence in the teaching of Media Arts, compared to those who expressed confidence in Music.
- A higher percentage of participants on the Central Coast indicated confidence in the teaching of Visual Arts, Drama, Dance and Music, when compared to other regions. This regional variation, in percentages indicating confidence to teach was most pronounced in Music (52.1% Central Coast, 40% Central West, 33.86% ACT).
- The percentage of participants suggesting confidence in Drama was higher on the Central Coast (71.43%) and in the Central West (70%), compared to the ACT (56.76%).
- Confidence in Dance was also suggested to be higher on the Central Coast (64.71%) and in the Central West (60%), when compared to the ACT (37.84%).
- Although the percentage of participants indicating confidence in Media Arts was slightly higher in the ACT (35.14%, compared to 30.25% on the Central Coast and 32.5% in the Central West), as already highlighted, percentages suggesting confidence in other strands were lower in this regional area.

Table 4.9 Comparing confidence in each Arts area, across the regions

	Central Coast	Central West	ACT
<b>I feel confident to teach Music in my classroom</b>	<b>% of region</b>	<b>% of region</b>	<b>% of region</b>
Total who strongly agreed or agreed	52.1%	40%	33.86%
Total who strongly disagreed or disagreed	45.37%	55%	59.46%
Not completed	2.52%	5%	2.7%
<b>I feel confident to teach Visual Arts in my classroom</b>	<b>% of region</b>	<b>% of region</b>	<b>% of region</b>
Total who strongly agreed or agreed	89.92%	85%	81.08%
Total who strongly disagreed or disagreed	7.56%	15%	18.92%
Not completed	2.52%	0%	0%
<b>I feel confident to teach Drama in my classroom</b>	<b>% of region</b>	<b>% of region</b>	<b>% of region</b>
Total who strongly agreed or agreed	71.43%	70%	56.76%
Total who strongly disagreed or disagreed	23.53%	27.5%	40.54%
Not completed	5.04%	2.5%	2.7%
<b>I feel confident to teach Dance in my classroom</b>	<b>% of region</b>	<b>% of region</b>	<b>% of region</b>
Total who strongly agreed or agreed	64.71%	60%	37.84%
Total who strongly disagreed or disagreed	32.77%	35%	56.76%
Not completed	2.52%	5%	5.41%
<b>I feel confident to teach Media Arts in my classroom</b>	<b>% of region</b>	<b>% of region</b>	<b>% of region</b>
Total who strongly agreed or agreed	30.25%	32.5%	35.14%
Total who strongly disagreed or disagreed	54.63%	42.5%	45.95%
Not completed	15.13%	25%	18.92%

Further comparison of data related to valuing and the hierarchy of confidence across the Arts areas, and regional variation is discussed in Appendix Q.

#### 4.2.5.3 Demographic variation

##### 4.2.5.3.1 Variation in school size across the regions

As discussed in Chapter 3 Research Design and Methodology, (3.3.2.3.2.5 School size in sample), schools represented on the Central Coast and in the ACT had larger enrolments, while compared to the Central West. The researcher noted that this could perhaps explain why all participating schools in the Central West had more than 15% of their teachers completing questionnaires i.e. schools with less teachers might complete a higher percentage

of questionnaires than schools with a large number of teachers. On 23 occasions, principals at smaller schools of less than 300 students, particularly in the Central West, offered to take a larger number of questionnaires, generally matching staffing estimation by the researcher. On nine of these occasions half or more of the questionnaires were returned, suggesting greater motivation in smaller schools, to participate in the research.

This was reflected in comments from two participants who underlined their experience of greater communication in smaller school settings.

TI-CC-28-11: *“I do think as a smaller school you probably communicate more.”*

PI-CW-31-01: *“I think it’s important it’s a shared area of expertise. It has to be a whole school approach because it’s a small school and I have always said it’s like children in the verse speaking choir, its one in, all in.”*

On three occasions in larger participating schools on the Central Coast (schools CC-13, CC-15 and CC-45), principals only agreed to take approximately half the number of questionnaires estimated for staff numbers. The subsequent process of distribution to staff within schools by principals is uncertain, however on each of these occasions only one or two questionnaires were returned, despite the schools having an estimated staffing of more than 15 teachers.

#### 4.2.5.3.2 Teaching experience across the regions

Participants with more than 25 years of teaching experience were the most represented in all regions, but particularly in the Central West.

##### 4.2.5.3.2.1 Central Coast

- A higher percentage of participants on the Central Coast had 15-24 years teaching experience (20.17%), compared to other areas (Central West 12.5%, ACT 18.92%) (see Table 4.10).

#### 4.2.5.3.2.2 Central West

- In the Central West, 62.5% of participants indicated that they had more than 25 years teaching experience, compared to 36.13% in the Central Coast and 32.43% in the ACT.
- Only 5% of participants in the Central West had 5-14 years teaching experience, compared to 26.05% in the Central Coast and 21.62% in the ACT.

#### 4.2.5.3.2.3 ACT

- In the ACT, 27.03% of participants had less than 5 years teaching experience, a higher percentage than in the Central Coast (17.65%) and Central West (17.5%).

Table 4.10 *Teaching experience across the regions*

	Central Coast	Central West	ACT
Years of Experience	% of region	% of region	% of region
25+ years	36.13%	62.5%	32.43%
15-24 years	20.17%	12.5%	18.92%
5-14 years	26.05%	5%	21.62%
<5 years	17.65%	17.5%	27.03%

#### 4.2.5.3.3 Training in each Arts area, across the regions

The researcher studied the demographic information, considering confidence levels across the regions (Table 4.9) and comparing with participants' highest level of study in each Arts area across the regions (see Appendix R). A comparison of observations regarding participants' highest level of study in each Arts area, and percentages of confidence across the regions are summarised below.

##### 4.2.5.3.3.1 Central Coast

- When compared to other regional areas, a slightly higher percentage of participants on the Central Coast indicated that tertiary training was their highest level of training in Music, Visual Arts, Drama and Dance. Percentages also suggested that Central Coast

participants were slightly more confident in the teaching of Music, Visual Arts, Drama and Dance.

- On the Central Coast 65.55% of participants reported no training in Media Arts or that study in Media Arts was not applicable to them.

#### *4.2.5.3.3.2 Central West*

- Tertiary training was reported as the highest level of training in Music, Visual Arts, Drama, and Dance. Percentages suggested that Central West participants were slightly less confident than Central Coast participants and slightly more confident than ACT participants in the teaching of Music, Visual Arts, Drama and Dance.
- Compared to other regions, a slightly higher percentage of participants from the Central West reported that they had not undertaken training in Music since secondary school, that they had no training or that training was not applicable to them.
- In the Central West 57.5% of participants reported no training in Media Arts or that study in Media Arts was not applicable to them.

#### *4.2.5.3.3.3 ACT*

- In the ACT tertiary training and personal study were reported as the highest level of training in Music. This however did not ensure confidence as a higher percentage of ACT participants indicated that they lacked confidence in the teaching of Music.
- Tertiary training was reported as the highest level of training in Visual Arts.
- In Drama, 29.73% of participants reported their tertiary training to be their highest level of study, a lower percentage than other regions, while 24.32% reported that their highest level of training was at secondary school, a higher percentage than other regional areas. Connections could be seen between levels of training and confidence levels in Drama in the ACT with a higher percentage of ACT participants, lacking in confidence in the teaching of Drama.

- With Dance 27.03% reported that their highest level of study was at tertiary level, a much lower percentage than other regional areas 57.98% Central Coast and 45% Central West, and this may be reflected in the lack of confidence particularly highlighted by ACT participants.
- In the ACT 54.05% of participants reported no training in Media Arts or that study in Media Arts was not applicable to them. However percentages suggested that participants in the ACT, when compared to participants in other regional areas, were more slightly confident in the teaching of Media Arts.

#### 4.2.5.4 Mobility of staff

Changes to staffing were highlighted by several participants as a concern that challenged the implementation of Arts education programs in their teaching space. Participants in each regional area discussed the spaces that were left in Arts education implementation when a particularly skilled or supportive staff member moved on to a different teaching space. This was perhaps the most pronounced in the ACT, where a policy of “mobility” was proposed, with teachers moving around schools and across sectors, initially every 5 years – 8 years (ACT Education Directorate, 2008). Although this situation seemed readily accepted by participants there was also concern expressed at the subsequent inconsistency of programs for students when spaces were left, and the difficulty in finding skilled replacements.

TI-ACT-11-06: *“No the saddest thing is we have a lot of equipment, a lot of instruments...Because we did have a specialist music teacher. She was here for a number of years before the mobilisation kicked in and she had to leave us. Um so we have all the equipment but finding someone. I know that \_\_\_\_\_, our principal, when we did staffing at the end of last year, Music was the top of our list, looking, yes we were looking for a teacher, but a Music teacher would have been wonderful.”*

#### 4.2.5.5 Distance

A perception of isolation was voiced by participants at several schools, particularly in the Central West regional area. Several rural schools were generally within an hour’s drive of

the more major town centres of Orange and Bathurst and participants reported that students at these schools did not necessarily have access to “out of school” Arts opportunities offered to students in the larger town centre. Rural schools were often reported however as a community hub within the rural space, with the principal and staff developing programs, within the school day and after school, to cater for the needs of students.

PI-CW-11-02: *“We are very isolated out here, because we don’t have the local pub, we don’t have any, this is it, this is our community, the school is the community. So we have to be really mindful of getting our kids involved in as many programs that we can.”*

PI-CW-22-16 *“Mum can’t get home from work, pick up junior and take him into the conservatorium in Orange or Bathurst for his music lesson so parents really appreciate it.”*

Almost 68% of participants from the Central West (27 participants) were teaching at schools with less than 300 students. Three of these participants were employed in schools with less than 26 students. Participants reported that as only a small number of teachers are employed at several of these smaller schools, and as these teachers may not necessarily feel highly skilled in all Arts areas, schools pursued resources within the community to extend students in their Arts learning. Satellite small schools reported transporting students to Arts spaces and events “in town” or alternatively collaborating with Arts organisations to bring external providers to the school.

PI-CW-11-02: *“We bring in a lot of specialist teachers if we aren’t qualified ourselves, we being general primary. We tend to have staff with some skills, but not across the board, so we tend to bring in people, trained music specialists from the Orange Conservatorium. We do that because we feel as though we want to give them the best and we can give them a degree of, of um talent I guess you’d call it, but we feel there is more out there that we can bring in, tap into.”*

The perception of isolation was also apparent in responses from teachers, drawing attention to difficulties with access to resources and professional development opportunities related to Arts education, particularly comparing their situation to what was on offer in Sydney, the capital of NSW. Previous research had highlighted that access to professional learning is a



challenge, particularly for teachers in more rural and remote locations, because of isolation, distance to travel, funding concerns and difficulties in finding replacement staff (Broadley, 2010; Chapman et al., 2018; Garvis, 2011; Green, N. et al., 2013).

PI-CW-31-01: *“So the barrier is the fact that we are here, we’re not in Sydney and sometimes there are courses in Sydney which are for 2 hours, we can’t go to Sydney for a 2 hour workshop.”*

TI-CW-08-01: *“We have sort of um there’s the set things that come to the theatre and set things in the conservatorium and things. Um I suppose there’s a much bigger range when you go to Sydney.”*

Concern related to the difficulties of travel to professional development opportunities in the metropolitan centre was also reported by a teacher on the Central Coast.

TI-CC-15-01: *“Not being up here’s tricky for people and often courses don’t start ‘til 4 pm and they start at 4 pm and (difficult) for us to get to them.”*

Participants in the Central West highlighted their acceptance, as well as strategies for coping with the difficulties of distance. One participant discussed her acceptance of the distances involved in living and working in a regional area.

TI-CW-22-06: *“You do have to travel, quite a bit. So I drove to Cowra for Operation Art. I’m driving to Bathurst for. I live at Orange, and that sort of thing so. But I accept those difficulties because we live here, we have to take that.”*

#### 4.2.6 Summary of data within “The teaching space: Where you teach, Where you live”

Foucault described himself as obsessed with spatial metaphors, as a means to think through and illustrate aspects of the relations that develop between power and knowledge, considering the functioning of knowledge as a form of power and in the dissemination of the results of power across different spaces (Foucault, 2007). Within this project there are obvious spatial considerations with geographical variation, reflecting on the context of numerous educators, in a variety of teaching spaces in different regional areas, the reality that exists and the

connection with power relations that operate within these spaces, “the knowledge that can only exist with the support of arrangements of power” (Feder, 2011, p. 56).

Self-reflection by participants in this research, invited their acknowledgement and assessment of perceived personal strengths and limitations in their particular teaching context, as well as their expressed observations of colleagues in their teaching spaces, looking within and without (McGushin, 2011). The physical space, resources available and the need for support from executives, colleagues and members of the community were perceived to contribute to the commitment to Arts education programs and the confidence to teach in various Arts areas in the classroom. The researcher considered that data indicating variation in confidence levels in different teaching spaces, could be linked to some variation in teaching experience and levels of training of participants. Participants employed in smaller, more isolated regional schools described a sense of autonomy, with supportive principals, demonstrating commitment to strategies to encourage teacher confidence and the provision of Arts education experiences for students. As noted by Mills (2007):

The relation between power and space is complex, particularly if one defines power in a productive way as Foucault has, and insists that power is a network of relations between people, which is negotiated within each encounter, and also if one defines space relationally and relatively as Foucault suggests (p. 49).

The data in this project allowed the researcher to highlight the network of power relations between people, and the negotiations that participants considered were possible in a variety of teaching spaces, contributing to their confidence to implement Arts education in their classrooms.

### 4.3 Research question 1b (RQ1b):

What strategies would support the implementation of primary Arts education in different teaching spaces?

As previously discussed, in the research questionnaire participants were invited to respond to the following questions:

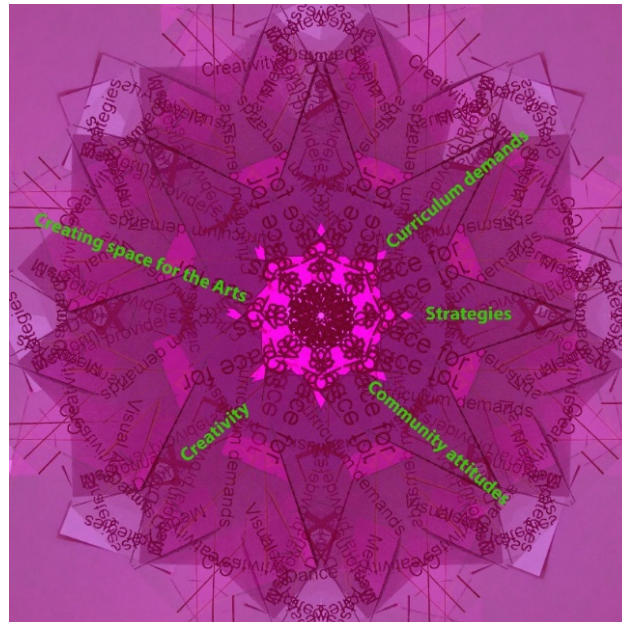
*What might help you to teach (Arts area) more effectively in your classroom?*

*Is there anything else that you might like to add to assist us in understanding what is needed to support effective teaching of all strands of Arts education in Australian primary schools?*

The researcher was again able to ‘turn the lens’, to consider responses from a macro perspective, leading to coding at a third child node, Creating space for the Arts (RQ1b) (see Fig. 10).

Figure 10

Kaleidoscope image created from key themes: Creating space for the Arts (macro)



#### 4.3.1 Creating space for the Arts

*“We need to put ‘The Arts’ on the map”*

TQ-ACT-42-11

(RQ1b)

Foucault’s thinking is described as an exploration of the practice of freedom, how we can navigate power relations, critiquing our present and considering possibilities (Faubion, 2014;

Mendieta, 2011). Oreck (2006) described strategies that research participants observed in their schools: ignoring, adapting to or complying with the pressures that they experienced in their particular teaching spaces. The researcher created the category “Creating space for the Arts”, capturing participants’ experiences and views regarding strategies that supported confidence and enabled Arts education implementation in their teaching spaces. This spatial category allowed the researcher to discuss emerging ideas at a more macro level, as participants expressed their perceptions regarding the current space for the Arts within primary schools and the degree of their advocacy for Arts education. Responses were coded within the Challenges of curriculum demands, Creativity of the Arts education space, Strategies to support Arts education implementation (see Appendix S).

Foucault considered power as a formidable opportunity for resistance, and freedom, with self-reflection leading to interrogation of a problem and “thinking differently” (Foucault, 1979, 1990a). Many concerns, expressed by participants in this research, reiterated findings from the *National Review of School Music Education* (Pascoe et al., 2005) and the *National Review of Visual Education* (Davis, 2007), regarding the lack of priority given to the Arts and the inconsistency of provision in many Australian schools. “Music Education in Australian schools is at a critical point where prompt action is needed to right the inequalities in school Music.” (Pascoe et al., 2005, p. v)

Arts education in general, and Visual education in particular, have suffered from being – in the real terms of time, resources, and prestige – at the rim observing the disciplines at the core. This position leads to vulnerabilities in times of scarcity where resources are reduced and viability issues loom. (Davis, 2007, p. 73)

As recommended in both national reviews, the researcher considered that participants’ reflections on their current practice and the reality of their teaching spaces could highlight

“dilemmas of the present” (Davis, 2007, p. 70), but also lead to awareness of strategies that can support “the quality and status” (Pascoe et al., 2005, p. xiv) of Arts education and ensure confidence for primary teachers to implement Arts education programs in their classrooms.

#### *4.3.1.1 The challenges of curriculum demands*

Many participants referred to the difficulties that they faced in maintaining a focus on Arts education implementation in busy classrooms, with already overcrowded curriculum demands. The researcher noted comments from 68 participants related to general concerns regarding the lack of time for Arts education provision in extremely busy classrooms.

Responses reflecting participant stress related to the demands of an overcrowded curriculum were also underlined by the researcher, in coding under each Arts education area: Music 106 responses, Visual Arts 97 responses, Drama 117 responses, Dance 95 responses and Media Arts 40 responses (see Table 4.11).

Table 4.11 *Number of coded responses referring to time/overcrowded curriculum*

<b>Coded responses referring to time/overcrowded curriculum</b>	<b>Music</b>	<b>Vis Arts</b>	<b>Drama</b>	<b>Dance</b>	<b>Media Arts</b>	<b>General</b>
	106	97	117	95	40	68

Concern and stress regarding the challenges of working within the demands of an already crowded timetable, was further emphasised in the tone of comments from participants.

*TQ-ACT-49-17: “My timetable is already so “over” full, the arts tends to get left behind. There is so much pressure on teachers to teach above and beyond what we already are!”*

*TQ-ACT-03-14: “Everyone needs a reality check of how much students are able to fit in/ learn in a day/week/year as what is expected is totally unreasonable. Reason? TIME TIME TIME TIME with a hint of lack of confidence and knowledge.”*

The requirement to focus classroom learning around the teaching of literacy and numeracy was described as a frustration for many participants. While there was recognition of the importance that literacy and numeracy have in a child’s education, the emphasis placed on

standardised testing in these areas was seen as an obstruction to teaching of other curriculum areas in the classroom.

TQ-ACT-39-09: *“I believe the Arts are vital in every child's education - It worries me that with National Testing teachers feel the pressure to drop the Arts. We need to develop well rounded individuals & through the Arts cater for different skills & talents.”*

TQ-CW-24-01: *“The current over emphasis on the "real" subjects due to NAPLAN has narrowed the focus of many schools. We strive (against the wind) to remain fully comprehensive however the pressure from above is unrelenting.”*

As highlighted in the Literature Review, previous research has highlighted concerns about the lack of space in an overcrowded curriculum, and the lack of time to devote to all areas of the curriculum, particularly with emphasis placed on preparation for standardised testing (Caldwell, 2013; Caldwell & Vaughan, 2012; Chapman et al., 2018; Gill, 2011, 2012).

Foucault referred to the practice of normalisation, where the individual is examined in order to compare and establish measurements of behaviour, objectifying and classifying individuals, and organizing them in space (Foucault, 1979; Hoffman, 2011; Oksala, 2011). With this perception of being observed in their teaching spaces, participants described, not just the pressures on students to achieve in literacy and numeracy scores, but also their awareness of the expectations within their teaching role and subsequent reservations in their actions and reluctance to explore new ideas.

TQ-ACT-39-09: *“I believe the Arts are vital in every child's education - It worries me that with National Testing teachers feel the pressure to drop the Arts. We need to develop well rounded individuals & through the Arts cater for different skills & talents.”*

TI-CC-18-08: *“But no one wants the results to come back. And someone to say “Well I’ve just taken your class out (teacher’s name) and as it appears to me that you mustn’t have taught Maths for 6 weeks.”*

However “space is a vital part of the battle for control and surveillance of individuals, but it is a battle and not a question of domination” (Elden & Crampton, 2007, p. 2). Foucault regarded this overseeing as a form of the exercising of power over subjects, who can then

respond in an active way, by surveying themselves (Danaher et al., 2000). With power can come resistance by the subject, and the possibility of self-formation within the circumstances and the time (Danaher et al., 2000). Participants expressed their resolve to challenge and offer their students opportunities that might not necessarily be within expectations, creating space for the Arts.

TI-CC-29-09: *“I don’t know um whether me personally if I would be worried about staff, you know, I mean people don’t really know what goes on behind that door.”*

PI-CW-22-16: *“But my personal philosophy is because the kids here are doing well, because they’re achieving, you know, above average results, although I’m pressured to say, well move them up further, you know, get them right up. And I go no they’re little children who should be exploring the breadth of knowledge, you know, and learning about Music and Art. And that’s where they’ll find their love of life and love of learning, not in I got 92% in my NAPLAN in Year 3. So that’s where I, I go. I don’t care if I don’t get a gold star from my superiors or my supervisors, because I haven’t pushed these kids. I’m thinking about the quality of life for these little people.”*

#### 4.3.1.2 Creativity of the Arts education space

Many participants emphasised the merit placed on the creativity offered to students in the Arts education space. Experiences in each Arts strand were viewed as valuable engaging learning opportunities and an expressive means of communication for students, including those who were challenged in literacy and numeracy areas. Participants suggested that this awareness encouraged them to resist demands within their teaching space, and create space for the Arts.

TI-CC-06-13: *“As a teacher you see a completely different side to the kids in the world of Creative Arts, you know it might be through an artwork or a performance or role play, you learn much more about them so I’ve got two autistic boys in my class that shine in Creative Arts but struggle in literacy and numeracy but are fantastic in, you know, school, you know, really well in the Creative Arts.”*

This endorsed research by Alter, Hays and O’Hara (2009), who reported that surveyed teachers valued the Arts, describing the development of fine motor and social skills, as well as the enriched learning that can occur through participation in Arts learning experiences.

#### *4.3.1.3 Strategies to support Arts education implementation*

In the research questionnaire and in follow-up interviews participants were invited to reflect on and describe strategies and ideas that they had experienced or that they considered would support the creation of space for the Arts:

*What might help you to teach (Arts strand) more effectively in your classroom?*

*Is there anything else that you might like to add to assist us in understanding what is needed to support effective teaching of all strands of Arts education in Australian primary schools?*

The researcher grouped responses according to the codes: Accessing external providers, and Arts in the classroom.

##### *4.3.1.3.1 Accessing external providers*

As previously suggested under ‘The Teaching Space; Where you Teach’, a variety of Arts education programs, particularly with a Music focus, were described in different regions highlighting the commitment of schools to offering Arts opportunities for at least some of their students. In the ACT, the Instrumental Music Program (IMP) was operating within several participating schools, providing instrumental music classes and concert band experience for selected senior primary students. The Music in Primary Schools Program (MIPS), now known as the Music Engagement Program (MEPS), was also referred to, as another initiative within the ACT that supported the teacher and students in active music making. While some schools were able to offer a variety of other Arts experiences to students not involved in these special programs, this was not without its problems.



TI-ACT-33-02: *“When the band was on we would organise two other activities around Arts so it could be anything Drama, Music, Visual Arts and then rotate groups to try and make sure that kids either got a bit of this and a bit of that, but over the year they got a bit of everything...The teachers complain about it because it’s very hard to go on with anything much without the other kids. And in the band program we’ve tried drumming and we’ve tried, we’ve done painting and things while the kids are out of the room, but then they get upset that they’re off doing the other thing and they want to come. So you can’t make the alternative look too attractive.”*

TI-ACT-33-01: *“So we never touched on Music at all with them. So I could say, embarrassingly, that there were some students that didn’t get any Music tuition at all. Because they weren’t part of the band program or individual tuition, and that’s quite sad I suppose.”*

Participants also described the challenges of similar programs where students were withdrawn from classroom activities for instrumental tuition provided by external teachers at the school, highlighting that this could be perceived as an interruption to learning in other curriculum areas and disruptive to the classroom routine.

TI-CC-18-08: *“I know you have to be flexible and stuff. But if the kids gonna miss out on every Thursday’s Maths lesson.”*

TQ-ACT-16-06: *“To get anything into the week is virtually impossible when you have 3 hours per week to band.”*

A Central West principal concurred that instrumental tuition at the school was indeed the subject of some tension between staff and parents, suggesting however that she considered that the experience was worthwhile for students.

PI-CW-22-16: *“If I didn’t turn up tomorrow concert band would stop, with the pressure of the teachers saying I don’t want the kids leaving the class, and the parents saying I’m happy to pay my money and I want them to leave class, I know they’re leaving class, I know they’re missing their Maths that day. I’m happy with that but the teachers aren’t always happy to lose the kids for half an hour.”*

Participants described programs from external providers that supported their school Arts programs, particularly with a Music focus. In some schools, band programs were offered to students with the support of the regional conservatorium. Musica Viva In Schools live performance programs and The Song Room visiting artists program provided educational

packages to Music provision in the classroom. While teachers recognised the value of such experiences there was a general acknowledgement that teachers also needed to commit to such programs, to build their own skills and to offer their students ongoing Arts experiences.

TI-CC-15-01: *“We’ve just learnt so much in such a short time and I’m sure that the other staff would agree.”*

TI-CC-31-02: *“Definitely the visiting artists help, but you have to get off your butt basically and then do those extra lessons so that gives you the confidence to say “OK I wasn’t so confident about that before but I’ll have a go at these things here.”*

Participants in the Central West region in particular described strategies that they employed to resist problems of isolation. As previously highlighted several smaller schools sourced local skilled personnel to support Arts education provision in their schools. One principal from the Central West also discussed a collaborative performance opportunity, involving several smaller schools, which had been established to offer an alternative to travel to Sydney for large performance events.

PI-CW-31-01: *“We decided to do a Small Schools Spectacular here two years ago...It was schools coming together to perform an item um that complemented the script so everything was done by the children...They actually worked together to put on this this amazing production.”*

Despite the sense of isolation, particularly in the Central West, participants highlighted a determination and commitment to Arts education provision and performance opportunities in the community.

PI-CW-11-02: *“We love local so anything that’s going we participate in that’s downtown in the local supermarket we get involved in and that’s a priority because we want our kids to be community minded...And we do you know go to the art gallery. We exhibit in the art gallery. We go you know to the choirs and anything local.”*

This reinforced findings from Crowe (2006) who highlighted that small rural schools shared costs and skills, clustering with other local schools in order to offer performance opportunities and access to visiting artists.

#### 4.3.1.3.2 Arts in the classroom

As previously discussed in “Teaching space: The space where you live”, participants in some teaching spaces, described the benefits of mentoring programs established within their teaching space, where confidence and skill development was offered alongside capable and supportive colleagues. Focus on curriculum-based Arts education programs in the classroom was however suggested, by many participants, to be limited, again reinforcing the idea that the Arts can be viewed as an unnecessary extra.

TI-CC-06-13: *“Not so much happening in the classroom and sort of a, tack on at times you know.”*

Participants described performance opportunities that were offered.

PI-CC-27-10: *“We haven't had a major focus on the Arts. It's, it's always we do have, like a, bi-annually sorry, every two years we do a, a concert. And that sort of, yeah, we're done it, tick it, and yeah.”*

TQ-CW-06-22: *“We do a major production every 2 years which involves dance - so it is covered.”*

As described by Wilson (2008), participants in this research expressed their concerns at their lack of confidence to prepare students for these performances.

TQ-CC05-04: *“I can explore movement through Music, but feel overwhelmed to choreograph or put on a performance.”*

As well as the value of performance and exhibition events in each Arts area, there is also educational value in the creativity of Arts process that can take place in the classroom (Irish National Teachers' Organisation, 2009; Snook & Buck, 2014). Participants in this research recognised opportunities for performances or exhibitions that occur within the school and the community, but also realised the depth of Arts education curriculum requirements in the classroom.

TI-CC-29-09: *“I don’t, I don’t as you can see do a lot of Visual Arts, I think a lot of what we do in the classroom is more just craft than Visual Arts...we don’t tend to learn a whole lot about techniques and ah, that sort of thing...yeah I would say there’s probably..... none...um especially in the older grades. The younger grades do singing, once a week.”*

One participant on the Central Coast, after describing performance opportunities offered for several grades within the school, emphasised that NAPLAN did not have to dominate the curriculum, with some frustration that teachers might use this as an excuse to neglect other learning areas in their classrooms.

TI-CC-29-02: *“So, I don’t get, I wouldn’t use that as an excuse, that’s my personal opinion, don’t hold that against me, to me you can work around things, NAPLAN is only 3 days in a whole year. So that’s to me, alright once NAPLAN is done, which it is in May, what’s your excuse for the rest of the year, I mean reality is as a primary school teacher we are supposed to teach all six KLAs.”*

This perception of teachers making excuses for their inattention to Arts education provision was presented in other participant responses about their observations of colleagues, reinforcing previous comments related to teachers’ discomfort, lack of confidence and skill in Arts education areas.

PI-CW-22-16: *“There is always an excuse when something is challenging.”*

TI-CC-31-02: *“Commitment, over, overcomes the lack of confidence.”*

#### *4.3.1.4 Community attitudes*

These perceptive observations of the attitudes and behaviour of teaching colleagues, extended into participants’ own views concerning strategies to create space for the Arts in the current educational environment. The suggestion was made that where there was resistance to the provision of Arts from the school community, this reflected the position of society, particularly the emphasis that is placed on standardised testing in literacy and numeracy. The attitude of the broader community to the creative processes of Arts education was seen as one of some disregard and suspicion.

TI-CW-08-09: *“But creativity just as it’s, on its own is not, it’s just like an indulgence or something, some sort of funny frippery you do, which is a shame... I think creativity is sort of looked at rather suspiciously because it’s very hard to, impossible to measure it. I mean you can have outcomes and things but it’s not like a Maths test or, a NAPLAN test for English or something like that. It’s, and that’s why I think people look at it suspiciously, because it’s a bit kind of wild and free, you know, and we won’t have any of that sort of nonsense. So yeah. And I’m not talking about the school. I’m just talking generally, in society, in education.”*

TQ-CW-22-06: *“I realise there are quite a number of parents and teachers who see CAPA (Creative and Performing Arts) as an ‘add on’ extra, and not that important in the pecking order of learning areas.”*

Research by Downing, Johnson and Kaur (2003) demonstrated that Arts programs within a school provided opportunity for the building of positive relationships between the school and the community. Participants in each region suggested the influence of the community on the school culture, the value of support from the parent body, as well as the determination of the executive within a school, together creating space for the Arts, and establishing an Arts culture within the school.

TI-ACT-33-02: *“It does seem to have depended on who’s at the top...Saying that though, prior to (the current principal) coming here, there was still a big push for the Arts at this school...it was still considered a very Arts um focus school.”*

TQ-CC-50-04: *“Change the culture & you change the Arts.”*

The promotion of the school’s focus areas was suggested to be influenced by the perceived needs of the particular students within the school, the demographic of the regional area and the valuing of the Arts learning area by the school community.

TI-CC-29-02: *“It depends on what the school is um, promoting themselves to be, this school is very much, a very much well rounded school, the whole school, ah the whole child approach so we do have equal opportunities for Creative Arts, sport and academic and GATS, whereas some schools don’t, they don’t have that, they might not even have the clientele. It depends on definitely your region.”*

PI-CW-22-16: *“I’m lucky enough to be in a pretty affluent community. In schools which are you know, not affluent. They don’t have parents who have had any musical experience and then don’t value it for their own children. I just think it’s so sad ‘cause out there there’s gonna be some kids whose love and great talent could be in any of the Creative Arts areas and they don’t get a chance to find out at school.”*

Participants underlined that if the Arts were to be given more space in primary classrooms there needed to be more recognition by education authorities and the broader community of the importance and value of Arts education provision.

TQ-ACT-20-04: *“Schools curriculum is driven by societal demands/politics. If time is to be allocated by schools they need to have the "permission" to do so. Instead of being pressured to produce results in literacy and numeracy. The Arts will always come last until society/governments/power brokers recognise its value and support schools to implement programs.”*

TI-CC-35-09: *“I mean if the government is looking at us becoming competitive globally without imagination or creativity, where are we? We’re losers. We’re not going to be competitive at all, and I find that a contradiction that just doesn’t gel.”*

#### 4.4 Returning to the research question:

How do primary teachers perceive Arts education implementation in their teaching space?

Through consideration of the sub-questions in this project, the perceptions of participants in this research have illustrated a complex network of challenges that inhibited their confidence and commitment to the implementation of Arts education in their teaching spaces.

Participants discussed aspects of what the researcher interpreted at the micro spatial level of ‘Being in a personal space to teach the Arts’: for example, perceived levels of confidence, talent or ability, interest, experience, as well as their concerns regarding inadequacies of training.

As the research included the perspectives of participants across three different regional areas, responses were compared with consideration of themes, patterns and demographic variation, highlighting the context of the meso level, ‘The teaching space: Where you teach and Where you live’. In the Central West the difficulties of distance were described as an accepted challenge of living in a rural area. Differences in school enrolments, with smaller schools predominantly in the Central West, highlighted distinctive levels of autonomy and connections with community, in some cases, leading to the establishment of Arts education programs within the school and the support from external providers. The movement of

skilled or supportive staff members from school spaces, was reported as a concern by participants in each region, however the expected “mobility” of teachers was an accepted policy in the ACT, described by participants as leaving a space and causing discontinuity in programs.

At the macro level of ‘Creating space for the Arts’, the researcher interpreted and collated participants’ perceptions regarding broader issues related to Arts education, the challenges of curriculum demands in busy classrooms, the expectations of focus on literacy and numeracy and standardised testing and the subsequent difficulties in finding time for Arts education implementation. The researcher interpreted that this was particularly frustrating for participants who recognised the value of the creative opportunities offered to students in the Arts space. As well as stating their own interpretations of issues in the Arts education space and their perceptions regarding the attitudes of colleagues and community members, participants reflected on their own practice, describing concerns regarding their own confidence in the classroom and their personal and professional needs.

Of particular value in responses from participants were their descriptions of strategies that they had experienced as supportive to Arts education programs in their teaching spaces, exploring “the relations that are possible between power and knowledge” (Foucault, 2007, p. 69). For example, the accessing of Arts education providers within the community, and the sharing of Arts expertise across teaching teams, were described as strategies employed at some schools, extending the Arts education skills of both students and staff. However it was also suggested that the success of these programs was dependent on the commitment of the school and the community. Participants demonstrated their practice of freedom, by reflecting on their practice, discussing their personal feelings related to teaching in the Arts education space, describing difficulties that they experienced in different teaching spaces where they

felt unable to offer quality Arts learning experiences and expressing their concerns about the current state of Arts education. This “truth-telling” and critique by many participants allowed them to question their present situation and reflect on their experience, describing ideas to loosen constraints and explore possibilities (Taylor, D., 2011b) within their teaching spaces.

Foucault described the connections that can be made between theory and practice, considering the experiences for individuals in different spaces, where they live and work, the influences and processes that contribute to an individual’s behaviour, choices and interactions within particular contexts (Foucault, 1984d). Further connections between theory and practice are explored in Chapter 5 Turning the Kaleidoscope: Foucault in Focus, analysing and interpreting the context of participants in three different teaching spaces.



## Chapter 5 Turning the kaleidoscope: Foucault in focus

### 5.1 Introduction

As discussed in Chapter 3 Research Design and Methodology, and Chapter 4 Results and Discussion, the image of Foucault as a kaleidoscopic thinker (Veyne, 1984), has inspired the practical application of Foucault's spatial thinking and analytical tools within this chapter. In a process of problematisation (Foucault, 1984a), a series of vignettes, narratively and selectively illustrating real life situations from responses of participants at three contrasting schools within the research, have been explored, in turn, inviting responses and interpretations by the researcher (Hughes & Huby, 2004; Rizvi, 2019). This interpretive representation of realities within the research data supports the constructivist approach to grounded theory (Charmaz, 2006), allowing the possibility of interpretive representation of the realities of the studied world. Within each vignette, key themes from the data are illustrated by "turning the lens" at the spatial levels of micro, meso and macro (Bronfenbrenner, 1989), layered with Foucauldian consideration and comparison.

Throughout the research process, Foucault emphasised the study of power in its extremities, "in its more regional and local forms and institutions" (Foucault, 1976, p. 96), inspiring the researcher to focus on participants' perceptions, as a means of developing awareness of "taken for granted" processes of power in society. Therefore, in the present study, the researcher considered that the investigation of the current situation for participants in three different teaching spaces, and "how" practices in Arts education in these three primary schools developed and became accepted (Foucault, 1976; Gordon, 1980; Lynch, 2011; Woermann, 2012), offered the opportunity for the practical application of spatial thinking and Foucault's tools for analysis.

Processes that have the potential to facilitate change and empowerment within these settings, and strategies in which power can be crystallized, creating new systemic outcomes, were also

discussed, offering inspiration for other settings. In addition, the researcher has included an outsider lens throughout, reflecting on key emerging themes within each teaching space, with her own perspective and interpretation, and with reference to literature and Foucauldian thinking.

## 5.2 Vignettes

The three vignettes have been titled as School A (Minimal Arts Public School) highlighted in red, School B (Collegiate Arts Public School) highlighted in blue, and School C (Extending the Arts Space Public School) highlighted in yellow, in order to illustrate three levels of Arts focus within these teaching spaces. Although the three vignettes are drawn from data primarily from a particular school in each of the three different regions, the researcher acknowledges that these scenarios may not necessarily be representative of all schools within the particular region. The researcher, however, was particularly drawn to each teaching space, considering that the ideas suggested within these schools exemplified and linked a number of themes observed from the data.

### 5.2.1 School A “Minimal Arts Public School”

A school within an urban area (Central Coast of NSW), with a population of approximately 500 students, in 20 classes: The area is in a quiet location and is attractive for families, who are reported to be very involved in the life of the school, although many parents commute to Sydney for employment (approximately 90 minutes travel by train or car). As the students generally come from middle socio economic families and there are not a lot of high priority needs within the school, funding to the school is comparatively limited. Five female teachers from this school completed and returned questionnaires, including four who indicated that they had had more than 25 years teaching experience, linking with the teaching experience percentages of other schools represented on the Central Coast. The fifth participant from this

school, who offered to be interviewed, had been teaching for less than five years. A number of teachers within the school job shared and some were employed with casual contracts, including the interviewed participant. This teaching space was included in these vignettes as participants suggested their personal motivation to offer Arts education experiences, but also frustration at particular challenges that they perceived as leading to the neglect of Arts education in classrooms.

### 5.2.2 School B “Collegial Arts Public School”

A school within a low socio economic urban area (ACT), with a population of approximately 250 students, with 12 mainstream teachers and a Learning Support Unit (LSU): The school was described by one participant as having a smaller population when compared to other ACT schools. The area is in a relatively quiet suburban location. Two female classroom teachers, the female assistant principal (also teaching) and one male classroom teacher from this school, completed and returned questionnaires, with all participating in follow-up interviews. Linking with percentages from the ACT research data, three of the participants had been teaching for less than five years, while the fourth had been teaching for 15 years. The more experienced participant, who was now teaching in senior primary, had previously been employed for six years as a ‘release from face to face’ teacher, presenting Music education to students across the school. Choirs, orchestras and other performance events had been a feature of the school during this time. After six years in this role the teacher chose to teach in the general primary classroom, so Music, and other Arts areas, were now allocated for presentation by classroom teachers. Parents were reported to have been involved in meetings to consider the future direction of Music in the school. Emphasis had now turned more to the teaching of Science across the school. There was also particular focus on mentoring of teachers with literacy and the use of Information and Communications

Technology (ICT) in their classrooms. This school was included within these vignettes because of the collegial programs that were discussed in participant responses.

### 5.2.3 School C “Extending the Arts Space Public School”

In a rural setting of the Central West of NSW, a school of 204 students, in 9 classes, located within a relatively high socio economic community of a small village and surrounding farms, approximately 20 -30 minutes from larger rural town centres. The school was reported to have good communication with parents and the community. Five of the eight participants at the school were reported to have been teaching for more than 25 years, linking with percentages within the Central West research data. The school was accessing several different Arts resources within the area including the regional conservatorium, who sent instrumental teachers to the school for individual lessons with students and ensemble program during and after school, funded by parents. A parent with Dance experience was also teaching classes for students, funded through the Active School Communities Program. Drama was presented by a teacher within the school, as a lunchtime activity for interested students. Visual Arts tended to be integrated into themes within classroom programs. In addition, a teacher was employed as a Release from Face to Face (RFF) teacher, offering additional Arts experiences for all students within the school, and the focus of this provision was negotiated with the class teacher. The school also engaged in external opportunities and visiting artist programs. Arts in classrooms tended to be driven by performing opportunities which occurred at the school e.g. a school concert. Other performing arts events and exhibitions occurred within the region or in Sydney, but these were reported to generally only involve a small number of students. Small groups of students had visited Sydney to participate in Opera House school concerts and the combined state schools performing arts event, Schools Spectacular, involving approximately 5000 student performers from state schools across NSW. The principal and two teachers (one who worked as the RFF teacher in

the school), who were interviewed in this project, all reported that the school had perhaps more focus on the Arts than other schools in the area. The principal had expressed particular interest in the project and had encouraged completion of the research questionnaire at a staff meeting, suggesting that it could offer a framework for reflection and Arts education planning. This teaching space was selected for discussion within these vignettes because of the leadership from the principal in seeking out and supporting Arts education programs and opportunities within and beyond the school.

### 5.3 Exploration of Foucault's tools of analysis

As discussed in previous chapters, Foucault gave permission to researchers of all varieties to explore his tools for analysis as 'gadgets', transforming them as they see fit, given any challenges that exist in the present context (Foucault, 2007; Taylor, D., 2011b). More detailed information regarding the tools explored in this analysis (parrhesia, spatial thinking, genealogy, problematisation, power relations, freedom and resistance), have been included in Chapter 3 Research Design and Methodology (3.3.3.1 Instigating a Foucault lens).

Later in this chapter discussion points from each teaching space are included in tables, with relevant tools for analysis allocated and coloured, suggesting the consideration of the patterns observed within the lens of a kaleidoscope: - P: Parrhesia (orange), Sp Th: Spatial Thinking (green), G: Genealogy (peach), Prob: Problematisation (light blue), PR: Power Relations (purple), Fr & R: Freedom and Resistance (pink).

\*If the researcher did not recognise a particular Foucault tool within the code responses, the table cell has not been coloured.

## 5.4 Participant perspectives at spatial levels

As presented in Chapter 4 Results and Discussion, the researcher has discussed key themes from the data within each teaching space, according to spatial divisions of micro, meso and macro (Bronfenbrenner, 1989). Each of these spatial levels are again presented with kaleidoscopic images, representing the “turning of the lens” with collation of key coding words from each level. As represented in Table 4.1, key themes interpreted from the data, are the focus of analysis within the three teaching spaces of these vignettes.

### 5.5 Turning the lens: comparing the micro, meso and macro across the vignette spaces

### 5.5.1 Micro lens: Being in a personal space to teach the Arts

Figure 7. Kaleidoscope image created from key themes: Being in a personal space to teach the Arts



### 5.5.1.1 Characteristics: Personal

Table 5.1 Micro level: Characteristics (personal) – Foucault tools within each vignette

Vignettes	P	Sp Th	G	Prob	PR	Fr & R
<p><b>School A:</b></p> <p>Through self-examination (Foucault, 1990a), participants at this school perceived that certain personality traits, or personal talent, ability or skill in the Arts were significant to the confident teaching of the Arts in primary classrooms. The implication was therefore that if a teacher perceived that they did not possess such a personality, talent, ability or skill they would be unable to confidently teach the Arts in their classroom.</p> <p>Even though participants at this school expressed their valuing of the Arts, disinterest from colleague teachers and the school executive was discussed as problematic. Participants practised truth-telling, suggesting a general negative attitude and a lack of priority given to Arts education across the teaching space.</p>						
<p>TI-CC-35-09: <i>“There is a fair bit in there because the teacher that runs that is very creative herself.”</i></p> <p>TQ-CC-35-04: <i>“Changing teachers’ attitudes to seeing the importance of it to overall child development and education and how it can be implemented into their present timetable/ programs without too much more ‘fuss’.”</i></p>						
<p><b>School B:</b></p> <p>Participating teachers at this school agreed or strongly agreed with the importance of each Arts education area and suggested that this valuing also occurred within the executive at the school. Several participants considered that they lacked ability or talent in particular Arts areas, but they also recognised levels of talent in colleagues and this was perceived as an opportunity for the sharing of skills within the school. However one participant considered that other members of staff, who may not feel comfortable in the Arts space, may not feel so passionately about the Arts and appreciate its value.</p> <p>Two of the four participants described negative experiences in their past that had perhaps shaped their attitude, and their motivation and confidence to present particular Arts areas. .</p>						



<p>TQ-ACT-33-08: <i>“One of my close colleagues is a talented Visual Arts person and it is reflected in her program.”</i></p> <p>TI-ACT-33-03: <i>“For (school principal) its value. I mean I think it’s valued, but by the staff, if it’s not something that they can do, and I guess that’s the same for anything, Science isn’t something that I have a passion about so it’s the last thing I think about doing. So if it’s not something that is, you’re comfortable with or you’re passionate about, you’re not gonna (pause) do it, I suppose.”</i></p> <p>TI-ACT-33-08: <i>“I was sitting in my old high school Art classroom on Tuesday night for our, my daughter’s Year 7 information evening...and was having all these bad flashbacks...and I said to her that’s my old Art room and I wasn’t happy.”</i></p>						
<p><b>School C:</b></p> <p>Some participants within this school suggested that the Arts were an area in which some people had particular talents or abilities which supported their teaching.</p> <p>Participants discussed particular challenges for some staff within the school who struggled with personal confidence to teach in different Arts areas or who did not feel comfortable within the Arts space. For example, one participant referred to gender as a concern, observing that a male colleague did not feel comfortable in the Arts space. For teachers who are asked to focus on literacy and numeracy in their teaching spaces, participants also perceived that it was difficult to get “your head into another space that might be creative or expressive” (PI-CW-22-16).</p>						
<p>TQ-CW-22-05: <i>“I am not a dancer myself.”</i></p> <p>TI-CW-22-01: <i>“They’re going to be lifelong barriers in anything. You take somebody out of their comfort zone and say: “We’re going to do high jump.” It’s going to be, you know. How do you teach high jump?”</i></p>						
<p><b>Researcher perspective</b></p> <p><i>The researcher reflected that the majority of participants in this research were likely to have particular motivation and concern regarding the Arts education space. Their research participation could therefore be viewed as a support to problematisation (Koopman, 2011; Laidlaw, 2014) and the investigation of Arts education implementation in different teaching spaces, with their contribution as an action of freedom and resistance (Foucault, 1980b, 1984d).</i></p> <p><i>The researcher observed that teachers within these teaching spaces were very open and willing to discuss their attitudes, confidence and concerns in the Arts education space, discussion that the researcher considered could be quite sensitive and personal. While many participants disclosed powerful personal feelings of incompetence and discomfort in the Arts space, and their subsequent neglect of the curriculum area, other participants highlighted the joy that they felt during Arts education experiences in their classroom, sometimes despite some feelings of unease in the Arts space. Participants’ perceptions of</i></p>						



*their own challenges to Arts education implementation, and their observations of colleagues in the Arts education space, were considered by the researcher as reflective of power relations, influencing action or inaction. This extended into what the researcher viewed as parrhesia (Foucault, 2001a), particularly for one participant at School A, who described her concerns at the disinterest of several colleagues in her teaching space.*

*The Arts are sometimes perceived as an area to be admired but beyond the capability of many, creating a dividing space between artists and spectators (Martins & Popkewitz, 2015). A common theme within the three teaching spaces was the influence of talent or ability on a teacher's confidence to present particular Arts areas in the classroom. This reinforced research by Ruddock and Leong (2005) who determined that levels of confidence were influenced by a teacher's perception of personal talent or ability in Music.*

*Participants in this research reported that teachers who were more passionate about the Arts had more confidence and commitment in their Arts teaching. This reinforced findings from Carter and Hughes (Carter & Hughes, 2016) who determined that teachers with a positive attitude towards the Arts were more likely to work with the Arts in their classroom. Conversely more reserved teachers were observed as uncomfortable in the Arts education space, particularly related to the teaching of Music. The researcher perceived this as reflecting spatial thinking, with participants considering their personal level of confidence and comfort in the Arts education space. Participants were able to reflect on experiences from their past (genealogy) that they perceived as influencing their personal confidence and their subsequent action or inaction (Gordon, 1980; Lynch, 2011; Woermann, 2012).*

*The researcher considered that these participant responses reflected a sense of self-examination and critique as they pondered on their own valuing of Arts education areas and their personal confidence to present experiences in their classroom. In Foucault's later discussions he was particularly focussed on care of the self and subjectivity (Taylor, D., 2011b). This contemplation, critique and constitution of the self was described as an activity that enables us to navigate power relations within our particular context, practising freedom and resistance (Taylor, D., 2011b).*

### 5.5.1.2 Characteristics: Professional

Table 5.2 Micro level: Characteristics (professional) – Foucault tools within each vignette

Vignettes	P	Sp Th	G	Prob	PR	Fr & R
<b>School A:</b>  The interviewed participant from this school described her commitment to the Arts education space and how this motivated her to build her skills and confidence, undertaking personal study, learning to read music and play the recorder in her own time. This participant, a recent graduate, practised truth-telling, observing that there was some correlation with the age of teachers and their motivation, with younger teachers more willing to plan and implement Arts experiences than their older colleagues. This was reinforced by the reflection of another older participant within the school.						
TI-CC-35-09: <i>“Younger ones are more open to it. Older ones are not really interested.”</i> TQ-CC-35-03: <i>“After 35 years teaching it is simply the motivation/ preparation of paints etc. Once I'm doing it I love it but it is easier sometimes to do a different activity. Shameful but true.”</i>						
<b>School B:</b>  Despite some reservation about their confidence to teach in each Arts area, the four participants from this school were able to discuss their valuing of Arts education, and their recognition of the requirement to teach the Arts within the school program. Participants described their motivation and commitment to the development of shared teaching programs, and their interest in participating in professional development opportunities to ensure that students were offered Arts education experiences. Three of the participants were younger and less experienced teachers but expressed their motivation in the workplace. The fourth more experienced participant, described her confidence and passion for the Arts, but also reflected on the difficulties that she experienced in her previous role as a Music specialist within the school.						
TI-ACT-33-01: <i>“Dance we started doing last year just out of a whim knowing that we had to do it.”</i> TI-ACT-33-08: <i>“You know you need to be able to go to a PD. Here’s a sure fire lesson. Try this out. ‘Cause you know sometimes with something that you’re not confident about, if you give it a go, you go oh that wasn’t so bad. But you need that kick.”</i> TQ-ACT-33-03: <i>“I loved my job but as it requires energy for every lesson with no down time, I became burnt out. Specialist teachers need extra support.”</i>						

<p><b>School C:</b></p> <p>With a strong motivation to build strategies to support Arts education in the school, the principal in this teaching space took the opportunity to use the research questionnaire at a staff meeting as a baseline for Arts planning for the following year. A range of attitudes to the Arts was reflected in the data. The principal was interviewed as well as two committed teachers, one of whom presented Arts experiences as part of the Release from Face to Face (RFF) program. These participants particularly recognised their strengths in different Arts areas, but were motivated to access professional development opportunities and new ideas for teaching, in order to plan and present a variety of Arts opportunities for students. Questionnaires completed by other participants at the school, indicated appreciation of Arts programs offered by others beyond the classroom, but a lack of priority to build further personal skills in the Arts.</p>						
<p>TQ-CW-22-06: <i>"I'm lucky to get to teach a lot of Art, but I'm finding it hard to get lots of new ideas in a practical sense - I know they're out there!"</i></p> <p>TQ-CW-22-05: <i>"Needs to be done by people with skills in these areas. Perhaps more 'experts' in schools taking these subjects?"</i></p>						
<p><b>Researcher perspective</b></p> <p><i>The researcher reflected on previous research related to positive attitudes of teachers towards the Arts and their ongoing commitment to Arts teaching (Carter &amp; Hughes, 2016). Oreck (2006) described the way teachers who valued the Arts navigated perceived challenges in order to offer Arts education experiences for students. In this research, several participants pronounced their determination to implement Arts education programs despite personal and professional pressures, navigating power relations in order to practise freedom and resistance (Foucault, 1980b, 1984d). For example, some participants discussed strategies that they had undertaken in order to improve their own personal skills in the Arts space, particularly in Music, by learning to play an instrument and to read music. The researcher considered that the professional motivation of educators to commit to the presentation of Arts experiences for students was worthy of further research.</i></p>						

### 5.5.1.3 Skills

Table 5.3 Micro level: Skills - Foucault tools within each vignette

Vignettes	P	Sp Th	G	Prob	PR	Fr & R
<p><b>School A:</b></p> <p>The one teacher interviewed from this school was a recent graduate who was employed on a casual contract. She reported tertiary training as her highest level of training in each Arts area except Media Arts, and expressed her comfort and commitment in the Arts education space. This aligned with responses of teachers in other schools who indicated that training at tertiary level in pre-service teacher training programs supported confidence in several Arts areas.</p> <p>Four other participating teachers had been teaching for more than 25 years, with three of these teachers indicating high personal levels of training and confidence in the teaching of Music. This reinforced findings from Petrova (2012) indicating that more experienced teachers had more extensive training in Music, compared to teachers who had recently graduated. For these four teachers, a level of confidence was also suggested in other Arts areas, even though training was indicated as variable. Participants observed that some teachers considered that they were lacking in Arts skills, implying that this contributed to a lack of confidence to present the Arts in the classroom.</p>						
<p>TI-CC-35-09: <i>“Incorporating into lessons as much as possible whether it be background music or specific programs like Musica Viva.”</i></p> <p>TQ-CC-35-08: <i>“Can do rhythm exercises on the floor, music appreciation / familiarisation and percussion in the classroom and some group dance such as folk dance...It is difficult for the classroom teachers to be settled in all these areas as well as be effective in basic skills.”</i></p>						
<p><b>School B:</b></p> <p>There was some variation in levels of Arts training and teaching experience of participants within this school, with some describing their highest level of study occurring in secondary or primary school. Three of the four participants had been teaching for less than five years. It is uncertain if this reflected the level of teaching experience of staff employed across the ACT, however it correlated with demographic data from research participants in other ACT teaching spaces (27.03% of participants in the ACT with &lt;5 years teaching experience, compared to 17.65% on the Central Coast and 17.5% in the Central West).</p> <p>Confidence in each Arts area varied. While one participant, strongly agreed that they felt confident to teach Music in their classroom, Music was a particular concern for two of the four participants. Drama and Dance were also areas of minimal confidence for one participant. However Visual Arts was an area of confidence reported by all</p>						

participants, with one strongly agreeing that she felt confident in this Arts area. One participant with 15 years teaching experience indicated a lack of confidence in Media Arts, while one of the other three indicated particular confidence in this area. All participants at the school indicated their interest in participating in practical and relevant professional development opportunities in order to build confidence and skills.

Insufficient pre-service training and ongoing professional development can contribute to a teacher's perceived lack of skills or confidence (Alter et al., 2009; Collins, 2016; Ewing, 2010; Russell-Bowie, 2011b; Stevens & Stefanakis, 2014). One participant, who was experiencing his first year of teaching, described his classroom implementation of Visual Arts activities experienced at university. This linked with responses from participants at other schools who described the application of their tertiary training in the classroom. However this participant also suggested a lack of confidence and a recognition of the commitment needed to transfer ideas from training into the reality of the classroom. He considered that his lack of confidence led him to fall back on activities from his past, rather than "venturing into new territory" (TQ-ACT-33-08). There was also discussion about skills needing to be practised, updated and maintained in order to keep learning current and to build confidence.

At this school, participants linked Arts education skills with the presentation of classroom learning experiences, as well as skills related to performance.

TI-ACT-33-08: *"So that was pretty successful and that was pretty much building off the, you know the teaching that I had at uni, you know where we did paint mixing and things... To me there's a gap between what you learn at university and then when you go and get your job...whether you're really going to be game enough to implement that, you know um."*

TI-ACT-33-01: *"I would say particularly primary school teachers would find Visual Arts tick it's part of our world particularly kids at this age they love to draw give them any spare time they've got a pencil in their hand so that just fits so nicely in the primary school world we like bright colourful classrooms and you know so that is I think part of the primary teacher's craft."*

#### School C:

Participants at this school were generally more experienced, with five of the eight participants indicating that they had been teaching for more than 25 years, with varied levels of training in each Arts area. However experience wasn't necessarily an indication of confidence. One participant who had been teaching for 5-14 years and two other participants who indicated less than five years teaching experience reported that their tertiary studies were their highest level of study in Arts areas. These less experienced teachers indicated a greater level of confidence in each of the Arts areas, with one of these practising her skills as an Arts teacher across the school (during RFF time).

Although all participants reported confidence in their skills in Visual Arts, confidence in the teaching of Music and Drama was indicated as

<p>poor (five of the eight participants indicating a lack of confidence in their skills). Several responses suggested a perception that skills in the teaching of the Arts were lacking. Participants suggested that they relied on the classroom and performance skills of colleagues within the school, and therefore they did not necessarily perceive a need to build their own skills to present Arts education with their students. Any professional development offered needed to be ongoing and practical in order to gradually develop and maintain skills and confidence, something that was not always offered when priorities were given to other curriculum areas (Ewing, 2010; Russell-Bowie, 2009b).</p>						
<p>TQ-CW-22-01: <i>“Hand over to idea that private tuition is offered at school for some, and we use services of Musica Viva. Pathetic I know... Dance is reserved for end of year concert”</i></p> <p>TQ-CW-22-05: <i>“Needs to done by people with skills in these areas.”</i></p>						
<p><b>Researcher perspective</b></p> <p><i>The researcher noted that while it might be understandable that participants lacked understanding and confidence in the new curriculum area of Media Arts, because of a lack of training and experience, the hierarchy of confidence expressed by participants regarding other Arts areas: most confidence to least confidence (Visual Arts, Drama, Dance, Music, Media Arts), did not necessarily reflect the history of curriculum offerings in NSW and the ACT (as highlighted in Chapter 2 Literature Review), where Visual Arts and Music have generally been the focus (genealogy).</i></p> <p><i>The researcher reflected on several research projects since the 1960s where the provision and quality of Arts education offerings in Australian Primary Schools, was considered, as well as the space allocated to the Arts in teacher training programs (Collins, 2016; Garvis &amp; Pendergast, 2012; Hocking, 2008). Recommendations within Arts education research reports advocated the need for greater focus on Arts education provision in funding allocation, training and staffing (Davis, 2007; Garvis &amp; Lemon, 2013; Gibson &amp; Anderson, 2008; Jeanneret, 2006; Pascoe et al., 2005).</i></p> <p><i>The researcher reflected that the expressed lack of experience and confidence in the teaching of the Arts signalled a lack of knowledge and understanding of Arts pedagogies, and effective teaching approaches in the Arts education space. As discussed in Chapter 4 Results and Discussion, Elsworth (2005) referred to pedagogical anomalies that are unusual, not fitting the usual mould. The researcher reflected that the Arts education space was perceived by several participants as an anomaly, deviating from key curriculum areas, and requiring skills that were beyond the classroom teacher (spatial thinking). The study of this consideration of Arts pedagogies as anomalies, was perceived by the researcher as an area worthy of further investigation.</i></p>						

<p>Several participants described their level of confidence in the teaching of Visual Arts, an area that could be considered to be presented with some structure. However there was some concern with the performing Arts, with the implication that these areas involved a level of uncertainty, with participants instead relying on the particular skills of others. The researcher reflected that this demonstrated a misconception that the Arts concerned 'a finished product', the school concert or play or assembly item, and some lack of experience and appreciation of the important creative processes that are possible in classroom Arts education experiences. Previous research highlighted this emerging focus on the worth of the Arts product, perceiving the creativity, experimentation and experience of the Arts as of lesser importance in outcomes driven classrooms (Gerver, 2010; Harris, 2014). In line with discussion by Harris (2014) the researcher reflected that there needed to be greater focus on Arts education pedagogies in pre-service and professional development training, emphasising facilitation strategies to enable creative processes in the classroom.</p> <p>Foucault (2007) was particularly interested in the use of spatial terminology and phrases to capture his understanding of the connections between power and knowledge and the effects that these relations have on attitudes and behaviour. Within the data from these vignette school examples and others, the researcher recognised the use of spatial metaphors, as participants described the placement of the Arts in their personal experience.</p>						
<p>TI-ACT-33-02: "My tool kit's not as big in that area."</p> <p>TI-ACT-33-01: "We were really quite scared to do it because you feel quite self-conscious teaching Dance. It really puts you in the spotlight."</p> <p>TQ- CW-22-06: "Teachers I work with don't feel confident with CAPA within themselves."</p>						



### 5.5.1.4 Emotions

Table 5.4 Micro level: Emotions – Foucault tools within each vignette

Vignettes	P	Sp Th	G	Prob	PR	Fr & R
<p><b>School A:</b></p> <p>Practising truth-telling, the interviewed participant, with a perceived sense of frustration, observed that learning experiences in the Arts were perceived within the school as being ‘messy’, a disruption to the normal routine, and intimidating, as teachers were concerned that they might lose control of behaviour.</p> <p>A level of dissatisfaction was also perceived, with descriptions of the pressures on teachers in busy classrooms, the lack of understanding of the value of the Arts, and the subsequent pressure to conform to school expectations.</p>						
<p>TI-CC-35-09: <i>“The fact that they are not sitting nicely and listening carefully and they're a bit chaotic, crazy and wild and I think that can be intimidating for some people...In some instances, superiors may not support the need for Creative Arts in our time deprived workplace and this inhibits my teaching for fear of being judged negatively.”</i></p>						
<p><b>School B:</b></p> <p>One participant at the school, expressed her valuing and passion for the Arts but also the challenges she had faced in her previous role as a Music specialist across the school. She described this role as very tiring, implying a level of resentment that so many aspects of performance had previously been allocated to her, with minimal support from colleagues within the school. This had led to her decision to move into a role as a general classroom teacher.</p> <p>Lack of confidence in particular Arts areas was described by two participants as transferring into concerns with classroom management in Arts education spaces. The fear of loss of control in the Arts education space inhibited a teacher’s motivation to teach.</p>						
<p>TI-ACT-33-03: <i>“I was also a little bit sick of being the only one who was doing it, I did love it, I loved everything about it, but it was always, “Oh we’ve got this event. ___, you can do that can’t you?” So it also turned into, I wasn’t just doing the music. I was running all of the school events as well. So um yeah. It’s sort of why I stopped.”</i></p> <p>TI-ACT-33-01: <i>“When you open up the boundaries and allow the kids to do a bit more exploration, you’re in different spaces, you’re using equipment that is loud, kids have the tendency to abuse that and if you’re not feeling confident in what you’re doing to begin with... that can be a real put off and say ‘Nuh I’m just not going to do that again that was way too hard’”.</i></p>						



**School C:**

Emotions expressed within this workplace were varied. Two interviewed participants (the RFF Arts teacher and the principal) demonstrated a level of passion for the Arts that they perceived as the driving force in their personal commitment to the provision of Arts opportunities for students across the school. In contrast, the principal at the school described how several teachers within the school did not have the same belief and enthusiasm for the Arts. This was reflected in responses from participants who suggested a level of frustration at the demands placed on teachers in busy classrooms and a degree of disinterest in including more. The third teacher interviewed suggested a level of guilt at the inadequate inclusion of the Arts in her program, but also a defeatist attitude about providing more focus on the Arts.

TI-CW-22-06: *"Yeah, I do, I love it. And it's not because I've had training and it's not because of any other reason than I see it as a wonderful thing."*

TQ-CW-22-05: *"Not enough time!! Workload is already too much!!"*

PI-CW-22-16: *"It becomes a bit of just a thing you do because you have to do, not because you've planned it and programmed it, not because you've really believed in it."*

TQ-CW-22-01: *"Pathetic I know...this is as good as it gets...I don't see the need to cram it in."*

**Researcher perspective**

*The researcher reflected on the mixed emotions expressed by participants in these teaching spaces. Several participants demonstrated their passion for aspects of the Arts and this was reflected in their motivation to participate in the research. The researcher considered that this enthusiasm and commitment contributed to Arts teaching, but also to the demonstrated level of concern and frustration by participants, regarding inadequacies of Arts education implementation by colleagues. This was particularly discussed in participant responses at School A and C. Some participants in School C were perceived to view the Arts with less enthusiasm and a level of disinterest, with emphasis on the pressures that they already experienced within other curriculum areas. The researcher perceived that these teachers were somewhat dismissive of the Arts, considering Arts experiences as more extra-curricula (Amadio et al., 2006; de Vries, 2011; Ewing, 2010), and not necessarily their responsibility, reinforced as the Arts in this teaching space were presented by the RFF teacher and external providers.*

*Linking with research by Brown (2006), Anderson (2003) and Wiggins and Wiggins (2008), participants in this research considered that the application of levels of control and structure was required in Arts learning experiences, and this inhibited implementation. This reinforced Foucault's observations regarding structures within*

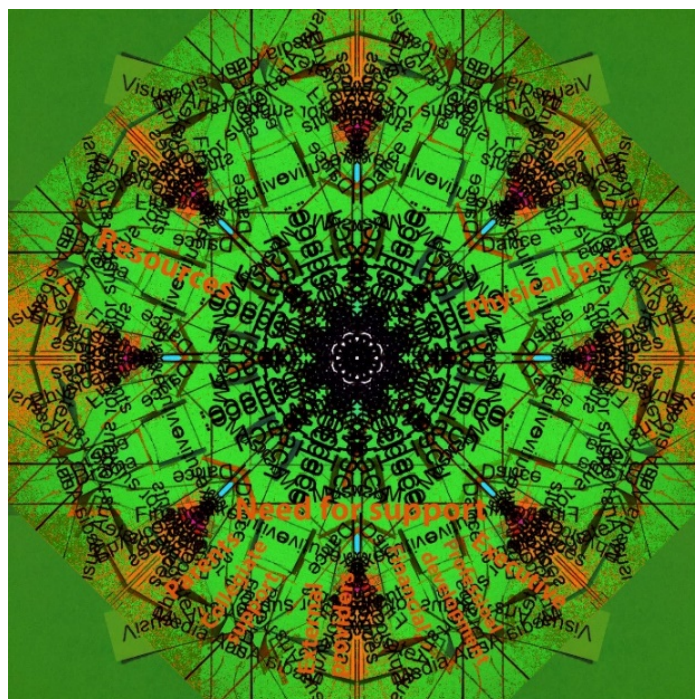
*institutions as a powerful influence in supporting control and discipline (Foucault, 1979; Symes & Preston, 1997).*

*The researcher interpreted the participants' perceived fear of loss of control in the Arts education space as a concern that power in the space was likely to be reversed (spatial thinking, power relations), creating difficulties with management. Previous research suggested that this fear of loss of control linked to complex professional and personal concerns (Anderson, 2003; Wiggins & Wiggins, 2008), what the researcher considered as power relations, influencing action (Feder, 2011; Foucault, 1984d, 1984e). As proposed by Cleveland (2009), and as endorsed in discussion by Harris (2014), the researcher reflected that there needed to be greater focus on the pedagogical processes involved in Arts education in pre-service and professional development training, emphasising facilitation strategies to enable creative processes in the classroom. The researcher reflected that this informed facilitation and management within the Arts education space would support teaching practice, resisting power relations (Foucault, 1980b, 1984d).*

## 5.5.2 Meso lens: The teaching space

### 5.5.2.1 Where you teach

Figure 8. Kaleidoscope image created from key themes: The teaching space-Where you teach



#### 5.5.2.1.1 Physical space

Table 5.5 Meso level: Physical space – Foucault tools within each vignette

Vignettes	P	Sp Th	G	Prob	PR	Fr & R
<b>School A:</b>  Participants described the challenges of the requirements of the Arts space, and the time associated with having to prepare the classroom for Arts learning experiences. Classrooms were described as having space restraints, being too small, with inadequate desks, so activities required much flexibility of group work organisation, or some movement to the newly built hall or to the playground if the class was to work together as a whole group. This required commitment on the part of the teacher.						
TQ-CC-35-08: “Not enough space - again desks have to be pushed back and to the side which also have to be returned after the lesson - all time wasters.”  TI-CC-35-09: “Whenever you take a class there, it’s two students per computer it’s very, it’s quite frustrating for them, again no space, no funding.”						

<p><b>School B:</b></p> <p>The architecture of this school and the lack of access to appropriate spaces for Arts activities made learning experiences difficult to implement, and often avoided. As well as the perceived need for practicalities of access to wet areas and large rooms with minimal furniture for movement, participants described a need for “Art friendly areas for children to be inspired” (TQ-ACT-33-03).</p>						
<p>TI-ACT-33-03: <i>“I think there’s only one classroom that has a sink. So people are paranoid about getting paint on the carpet, so they stop and don’t do it.”</i></p> <p>TI-ACT-33-08: <i>“Yes space in terms of facilities, space in terms of room. You know at least to some extent...I’ve got a pretty decent sized classroom. Some of the newer classrooms are dreadful. They’re really small but you’d certainly need to move all the tables if you wanted to, like we use to do for dancing...You have to rearrange the entire classroom to do that.”</i></p>						
<p><b>School C:</b></p> <p>Of the eight participants at this school it was only the school principal who suggested the need for designated spaces for Arts experiences, referring in particular to spaces for Music and Visual Arts. She also indicated that the school hall, in the process of construction, would offer another valuable space, particularly for movement activities. No other references to inadequacies of the physical space were made, suggesting that when Arts experiences did occur, the classrooms spaces were considered suitable.</p>						
<p>PQ-CW-22-16: <i>“A designated Music space.”</i> (responding to What prevents you from teaching Music in your classroom?)</p> <p>PI-CW-22-16: <i>“We’ve found a really fantastic Dance teacher... and she’s going to use the school facilities when our new school hall’s finished, and that’s growing tremendously.”</i></p>						
<p><b>Researcher perspective</b></p> <p><i>The researcher considered that concerns, regarding the inadequacy of some physical spaces for the Arts within these schools, linked with findings from the National Review of School Music Education (Pascoe et al., 2005), indicating that teaching spaces reflected the school’s level of commitment to the Arts (genealogy, problematisation, power relations, spatial thinking). The subtle differences in the focus of comments regarding the physical spaces for the Arts within each school suggested different levels of Arts consideration. The researcher interpreted participants’ responses at School A as primarily concerned with the practicalities and management of Arts experiences within the teaching space. At School B as well as concerns regarding the inadequacies of spaces, there was some focus on the experience for students, with the suggestion that Arts spaces should offer inspiration Gerver (2010), extended on this idea that spaces should “attract and</i></p>						

*captivate” (p.79,) suggesting that children should be involved in school design.*

*In School C the principal was particularly focussed on the value of designated spaces for the Arts. Bartle (1968) indicated that a designated room was likely to be allocated in schools where Music specialists were employed, while in other spaces less priority occurred, with Music taking place in inadequate halls or multipurpose spaces, or the students’ regular classroom, (genealogy, problematisation, spatial thinking). Chapman, Wright and Pascoe (2018) described challenges to gaining access to appropriate teaching spaces for Arts experience.*

*From the early days of British settlement in Australia, school spaces were generally seen as places of control and reform, reinforcing class division, but also encouraging literacy (Campbell & Proctor, 2014). Foucault illustrated the power of the physical features of institutions, and the spaces contained, considering the architectural design of school buildings and classrooms as examples of disciplinary power mechanisms, including surveillance and normalisation, and determinant of the action that occurs within (Barou et al., 1980; Foucault, 1979; Uptis, 2004).*

*The researcher reflected that participants’ interpretation of the intention of buildings was based on their own knowledge and experience (Martins & Popkewitz, 2015). Lippman (2007) proposed that the physical features of a teaching space should be regarded as an influence on learning, but not as the backdrop to the acquisition of knowledge. The development of spatial awareness, and the informed use and management of the teaching space were areas that Cleveland (2009) considered supported teaching practice. The researcher reflected again that greater focus on the facilitation and management of teaching spaces for the Arts in pre-service and professional development would support the navigation of power relations (Foucault, 1980b, 1984d) and enable Arts education implementation..*

#### 5.5.2.1.2 Resources

Table 5.6 Meso level: Resources – Foucault tools within each vignette

Vignettes	P	Sp Th	G	Prob	PR	Fr & R
<b>School A:</b>						
In this teaching space there was a particular concern at the lack of priority given to obtaining Arts education resources and accessing professional development opportunities to support skill development and confidence. As participants were so committed to the Arts, but felt unsupported with priorities within the school, they reported that they felt compelled to purchase resources themselves, in order to offer engaging learning experiences. Access and organisation of existing resources						

<p>within the school was an issue, with musical instruments reported as being difficult to locate or not readily available.</p> <p>The interviewed participant described external Arts education programs that had been offered in the past, however she had concerns that a change to the executive might lead to less focus on accessing these resources.</p>						
<p>TQ-CC-35-08: <i>“Better resources - I provide all but 1 CD purchased per annum (*ABC Book &amp; CD) myself. More money needs to be allocated to instruments/charts/ CD backing etc.”</i></p> <p>TI-CC-35-09: <i>“I can’t afford to go out and spend hundreds of dollars every week, I do, I spend a fortune, but that is an issue as well...Musica Viva comes in which is great, um we had ah group of drummers come in which was really good when _____ was here.”</i></p>						
<p><b>School B:</b></p> <p>At this school participants referred to inadequacies of resources and equipment, suggesting that what was available was outdated or needed to be repaired. Participants desired access to fresh and engaging Arts education ideas for their particular stage, with some focus on ideas for integration with other curriculum areas. As three of the four participants were teaching in the senior primary there were suggestions that current resources did not cater for these particular students. There was also concern that teachers were not always aware of the resources available to them within the school or may not necessarily have knowledge or experience with how to work with these in their classroom.</p> <p>Participants reported external resources that had previously been accessed e.g. the Music In Primary Schools (MIPS) program and Wakakirri performance opportunities. These programs were no longer accessed because of changing priorities. A small group of students participated in the Instrumental Music Program (IMP), involving a band program. However concerns were expressed that this program only offered musical experience for a small number of students, who missed out on other curriculum areas in the classroom during their tuition. This led to new ideas for team teaching, sharing Arts skills across the stage.</p>						
<p>TI-ACT-33-03: <i>“We’re looking at getting a new system in the hall, because that one died that’s about 40 years old so.”</i></p> <p>TQ-ACT-33-01: <i>“Lack of engaging, age appropriate resources.”</i></p> <p>TI-ACT-33-08: <i>“I didn’t even know they existed and I certainly had no idea how to use them in a lesson. So it’s really I don’t even know the names of some of the materials that other teachers use on a day to day basis.”</i></p> <p>TI-ACT-33-02: <i>“And what was happening with the band program was that the kids who did band were getting some music twice a week and the other kids were sort of just left to do activities that might revolve around Arts and might not. So we decided that that had to change and we needed to make sure that those kids were having the same opportunities to access the same sort of learning um in that time.”</i></p>						



<p><b>School C:</b></p> <p>At this school the principal, who had special interest and training in Visual Arts, reported that when she first started at the school she had made a concerted effort to ensure that classrooms were well-resourced, particularly with a variety of Visual Arts media. She also supported Music instrumental programs within the school where the instruments were purchased by the parents.</p> <p>Other participants at the school expressed their need for accessible ideas for integration with other curriculum areas in the classroom. Two interviewed participants described, with some enthusiasm, successful strategies where they had drawn on literacy texts as resources for Arts learning experiences, offering creative and expressive opportunities to explore and illustrate literacy learning. Three participants suggested that they would appreciate the opportunity to be able to learn and share ideas with colleagues, possibly through the use of online platforms.</p> <p>A key feature of this school was the accessing of resources external to the school e.g. instrumental tutors, dance teachers and visual artists from the community and the regional conservatorium, as well as community organisations and regional funding opportunities. The decision to access these resources was strongly led by the principal, who expressed her goals for students. She considered that many teachers on the staff did not have the time or the skillset to offer quality Arts experiences to students.</p>						
<p>PI-CW-22-16: <i>“I needed to buy some equipment. Like no, no paint brushes, no crayons, charcoals and all that stuff... we spent a lot of money buying equipment... now we have 3 days a week percussion and guitar teacher, concert band, violin, piano, guitar, lots of music like those things happening...I want all of the kids to experience some good music...My aim is can they really read music and play an instrument when they leave the school.”</i></p> <p>TI-CW-22-06: <i>“_____ did this amazing um Antarctica picture last year with the kids and it was involved with paint and collage and tissue and glue and words and stuff so it was very literary based.”</i></p>						
<p><b>Researcher’s perspective</b></p> <p><i>The difficulties associated with the access and effective utilisation of resources in these teaching spaces could be regarded as power relations, perceived as inhibiting or enabling Arts education implementation (Foucault, 1980b, 1984d, 1990a; Oksala, 2011). Participants’ acknowledgement and critique of their current situation could be viewed as a process of problematisation, with focus on reflection and analysis of concerns (Laidlaw, 2014), supporting learning regarding power present within different contexts (Koopman, 2011; Woermann, 2012). Despite perceived challenges with availability of resources, the researcher reflected that all interviewed participants in the three schools described their motivation to seek out resources, sometimes at their own financial cost, to ensure that students had access</i></p>						

to meaningful Arts experiences. This level of motivation and commitment to the inclusion of relevant resources is an area that the researcher considered was worthy of future study, considering the frequency of teachers self-funding the purchase of resources for their classroom.

Each of these teaching spaces had accessed Arts resources and “top quality instruction” (PQ-CW-22-16) by artists and Arts education providers beyond the teaching space. However, the researcher reflected that the level of access and the response of teachers to challenges with these programs, was different in each school:

- Because of a change to the executive and subsequent changes in focus, School A appeared to have limited access to these resources. This reflected concerns in previous research by Chapman (2015) who reported changes in priorities when executive move from a school. In contrast, Lambert (2006) described the value of professional learning communities, where a principal and other key members of the school community collaborate in the determination of goals and decisions for learning, building capacity for ongoing performance when there are staff changes.
- Both School B and School C had students involved in band programs requiring students to leave the classroom for instrumental tuition.
  - In School B there was concern that the students who remained in the classroom were not having the opportunity for an Arts experience. The researcher perceived that this could be viewed as a negative interpretation of a power relation within the space (Foucault, 1980b). However motivated staff subsequently devised a collegial program to support Arts education provision for other students within their stage, at the same time supporting colleagues with the sharing of teaching skills. The researcher reflected that this navigation of power relations offered the opportunity for productivity, freedom and resistance (Feder, 2011; Foucault, 1984d).
  - At School C the parents and the principal were determined that instrumental tuition with skilled external providers would remain as a focus, despite some discontent from class teachers, who resented the level of interruption to learning as a result of students leaving class for instrumental tuition. “The teachers don’t appreciate it. And I just have to be a bit tough and go well, you know, too bad we’re doing it.” (PI-CW-22-16). The researcher considered that this demonstrated the principal’s commitment to Arts implementation, but did



<p><i>not necessarily reflect a professional learning community (Lambert, 2006; Wildy, Sigurðardo' ttir, &amp; Faulkner, 2014), where collaborative decision making occurs across the school. The principal acknowledged this concern herself, suggesting that despite the fact that the programs were well established, she had not been able to build sustainability into the programs offered.</i></p> <p><i>"It's been 6 years we've been working on building up, you know, um, a musical culture or I have been anyway in the school. If I fell under a bus tomorrow it'd all die. I don't think it'd continue, because it needs someone supporting and pushing and just listening to the problems." (PI-CW-22-16).</i></p> <p><i>The researcher reflected that the commitment and determination of educators to access Arts education resources was indeed positive for the learning of students. However with gaps in knowledge and experience of other key staff members, and without a shared participation in decision making, school programs could be at risk. Harris (2008) suggested that despite the evident hierarchies that exist within school frameworks, leadership can be distributed across teams and "located closer to teaching and learning"(p.10), with a sense of collegiality at the centre of the development of capacity.</i></p>						
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#### 5.5.2.1.3 Need for support

Table 5.7 Meso level: Need for support – Foucault tools within each vignette

Vignettes	P	Sp Th	G	Prob	PR	Fr & R
<p><b>School A:</b></p> <p>Two of the five participants at this school described their concerns at the lack of valuing of the Arts in the curriculum and the subsequent lack of support for its inclusion in the classroom. The interviewed participant at the school described in particular the lack of support that she felt from the current school executive, particularly obvious to her when a previously supportive executive member had moved to a different school. As a casual teacher working at the school, she did not feel empowered to enable change and positive Arts education outcomes for all students in the space. At times she described a feeling of surveillance, being monitored to ensure that she was behaving according to school expectations, with particular emphasis on literacy and numeracy rather than other curriculum areas.</p>						

TQ-CC-35-04: *“Support from other staff members to see this as important to include more effectively in the timetabling.”*

TI-CC-35-09: *“You might have had from the top there was someone encouraging ...and now it's different again.”*

#### School B:

All participants at the school described their need for ongoing support in the presentation of engaging Arts education learning experiences, through access to relevant professional development, current resources and mentoring opportunities. Team teaching programs with Arts in the senior school were described as particularly supportive of teachers, building skills and confidence, while ensuring that students were offered a variety of Arts experiences. One participant also described the value of his connection with generous colleagues who were willing to share their teaching ideas and skills, supporting his confidence in various Arts experiences.

Reference was made to the importance of support from colleagues and the executive, again highlighted by changes in staffing, over time, which led to changes in Arts education offerings within the school. This was also emphasised with the loss of a Music specialist who had moved to the general classroom, feeling somewhat unsupported in her role.

TI-ACT-33-08: *“Late last year one of the Kindie teachers showed me how to use chalk pastels...we did a couple of lessons using them and you know they're terrific.”*

TQ-ACT-33-01: *“PD opportunities which offer practical in class lessons & resources.”*

TI-ACT-33-03: *“\_\_\_\_\_ was the principal when I was doing Music and she was an ex Music teacher. Therefore everything was “yeah have whatever you want \_\_\_\_\_. Do whatever you want.” Then we got another new principal and that's when things all started to, yeah, it wasn't her priority, she didn't. I think it is \_\_\_\_\_'s priority, but, she's also torn between trying to do everything else as well.”*

#### School C:

Participants at this school expressed their need for support from others in the provision of Arts education opportunities. Several participants suggested that they relied on colleagues with skills to support and supplement their class program. As previously discussed three participants indicated a desire to extend their own skills through team teaching or a mentoring process. Other participants suggested that they would prefer the Arts to be presented by specialists.

The principal believed that her staff needed much support in order to provide Arts education opportunities for students. As well as employing an RFF teacher to present Arts experiences within classrooms, she established supplementary Arts education programs with the support of external providers e.g. the Regional Conservatorium, dance teachers and visual artists within the community.

One interviewed participant, who was employed as the Arts RFF teacher discussed her perception that teachers within the school would feel more supported if there was further appreciation of the Arts in the parent community. She also suggested that if less focus was placed on major performing Arts events, she would feel more supported in her presentation of Arts education skills and curriculum focus in the classroom.						
<p>TI-CW-22-05: <i>“Teaching of Art, Music, etc. needs to done by people with skills in these areas.”</i></p> <p>TQ-CW-22-01: <i>“No skill, no idea. Don't think I'll think about it.”</i> (referring to Dance)</p> <p>PI-CW-22-16: <i>“But there’s still barriers ‘cause people don’t like the children leaving their classrooms to go out for their concert band rehearsal or for their guitar or piano or violin lesson or drum kit...Mum can’t get home from work, pick up junior and take him into the conservatorium in Orange or Bathurst for his music lesson....Parents really appreciate it but the big barrier is the disruption to class.”</i></p> <p>TQ-CW-22-06: <i>“Taught recorder for DET Opera House concert but the teaching was a push to get the students to learn the specific pieces, and lack of time meant less focus on all the other concepts I wanted to teach.”</i></p>						
<p><b>Researcher’s perspective</b></p> <p><i>Participants at the three schools highlighted the lack of time, priority, and commitment to the Arts from some executive and several colleagues. They considered that this greatly influenced the support for implementation of Arts education in their spaces. This reiterated findings from the National Review of School Music Education (Pascoe et al., 2005) and the National Review of Visual Education (Davis, 2007), and also previous research, demonstrating the lack of importance placed on the Arts in many schools (Alter et al., 2009; Anderson, 2003; Elpus, 2014; Wilson et al., 2008), the growing focus on standardisation globally (Caldwell, 2013; Gerver, 2010) and the subsequent determination of a hierarchy of importance of curriculum content. This also defied the guidelines of the UNESCO Road Map for Arts Education (2006) which advocated the importance of ongoing professional development opportunities for teachers.</i></p> <p><i>The researcher reflected that several participants were generally comfortable in the Arts space but pressures (power relations) within their teaching space made it very difficult to give the Arts the priority they felt that the learning area deserved. This management of behaviour, regarding the content and delivery of curriculum, links to Foucault’s description of normalisation (Foucault, 1979), with the organisation of bodies and actions in space, for maximum effect (Oksala, 2011).</i></p> <p><i>The recent graduate, employed casually, illustrated themselves as a subject under scrutiny (Foucault, 1979), to ensure their maintenance of literacy and numeracy as their core teaching. She also described how she was not empowered to suggest Arts innovation within the school.</i></p>						

*The researcher reflected that this highlighted evident power relations (Feder, 2011; Foucault, 1984d, 1984e), not only with a perception of hierarchy in curriculum areas, but also in the staffing within this school.*

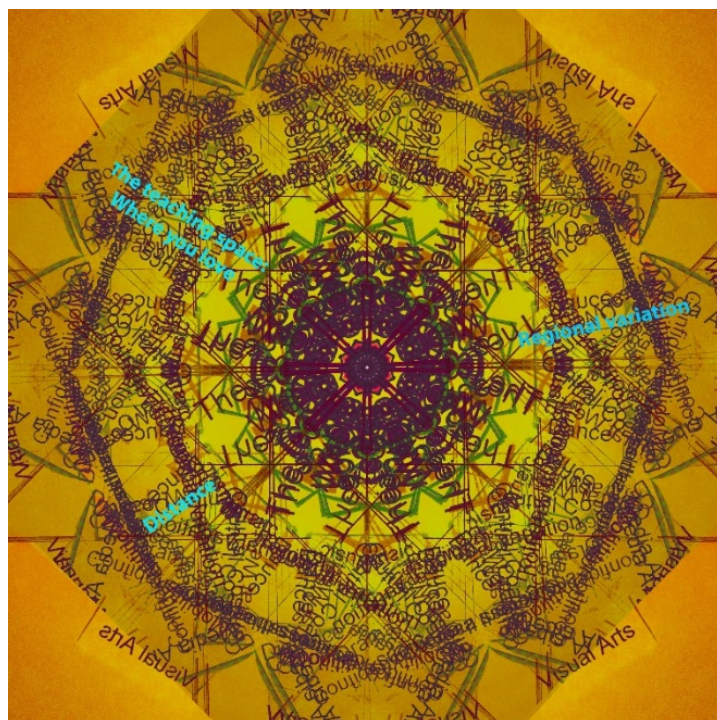
*As suggested by Foucault (1979), and as demonstrated in participant responses in each teaching space, the researcher recognised that surveillance occurred in a network, not only by those in authority, but also through supervision of supervisors, and evaluation of the behaviour of colleagues. Many participants in this research described the attitudes and behaviour of their colleagues, reflecting on their confidence and capabilities in the implementation of Arts education, demonstrating the network of power relations evident in the space.*

*Although the researcher recognised particular strengths in the Arts education programs offered in School B and School C, the participants themselves acknowledged that the situations were not perfect and were constantly in need of review and improvement:*

- In School B participants demonstrated a spirit of collegiality, however this was teacher dependent and not necessarily a feature of all sections of the school. The four participants described concerns that added challenge to the consistency of Arts education implementation, including their own lack of confidence in different Arts areas.*
- In School C interviewed participants, including the principal, highlighted a determination to offer Arts education opportunities, with external providers as well as some negotiation of Arts learning within the RFF program. However amongst other staff there appeared to be levels of uncertainty about Arts priorities within the school, highlighting their lack of time and the overwhelming pressures that teachers felt in busy classrooms.*

### 5.5.2.2 Where you live

Figure 9. Kaleidoscope image created from key themes: The teaching space-Where you live



### 5.5.2.2.1 Regional variation

Table 5.8 Meso level: Regional variation – Foucault tools within each vignette

Vignettes	P	Sp Th	G	Prob	PR	Fr & R
<b>School A:</b>  This school was representative of regional data within the research, with a larger enrolment of 498 students. Four of the five participants within this teaching space had more than 25 years of teaching experience, while the fifth participant was a recent graduate. While three participants indicated personal study in Music, tertiary study in other Arts areas was indicated by most participants, with the exception of Media Arts, where four of the five participants indicated that training had not occurred. This aligned with other data from the region.  As previously discussed in Chapter 4 Results and Discussion, confidence percentages on the Central Coast were higher than in other regions studied within this research. At this school two of the five participants expressed a level of appreciation and confidence in the teaching of each of the five Arts areas (40%). The other three participants all valued each Arts area (60%). However two indicated a lack of confidence in one area (Music or Media Arts), while another participant indicated a lack of confidence in both Dance and Media Arts.						



TQ-CC-35-03: *“Creative and Performing Arts has been one of my strengths but I know that many teachers feel they do not have the necessary skills and/or confidence to be effective.”*

**School B:**

As suggested from data at other schools in this region, participants within this teaching space were less experienced with four of the five participants indicating that they had been teaching for less than five years. Training levels in different Arts areas varied, with two of the four participants indicating tertiary training in all Arts areas with the exception of Media Arts. The remaining two participants suggested varying levels of training in each Arts area, with some focus on training in their secondary schooling.

Although participants indicated their valuing of various Arts area, confidence was variable, with one participant suggesting a lack of confidence in all areas except Visual Arts. Confidence in Music was limited (50% of participants at this school), while 75% of participants expressed confidence in Drama and Dance.

Participants from other ACT schools indicated a higher percentage of confidence in the presentation of Media Arts than participants in other regions. However understanding and confidence in Media Arts at this school was variable. One participant suggested that they did not feel confident to present the content, while two others did not indicate their level of confidence. In contrast, one participant, who acted as a support person in the Information and Communication Technology (ICT) programs across the school, suggested a high level of confidence and interest in this new Arts area of the curriculum.

TQ-ACT-33-03: *“Not exactly sure what this involves.”(referring to Media Arts)*

TI-ACT-33-02: *“That’s a huge one. And that’s a big passion as well.” (referring to Media Arts)*

**School C:**

According to the data in the Central West schools in this research, over 60% of participants had been teaching for more than 25 years, a much higher percentage than in the Central Coast or ACT. This was reflected in the teaching experience of participants in this school setting, with five of the eight participants indicating that they had been teaching for more than 25 years.

For three participants, tertiary training was reported as the highest level of training in Music, Visual Arts, Drama, and Dance. For the other five participants training was variable with some indicating no training at all or limited training since secondary school in various arts areas. The principal indicated postgraduate studies in Visual Arts, personal study in Music but no training in other Arts areas.

No participants reported any training or confidence in the teaching of Media Arts. Six of the eight participants expressed a lack of confidence in at least one other Arts area, with four participants (50%) reporting a lack of confidence in the teaching of both Music and Drama. Confidence in the teaching of Music and Dance was suggested to be particularly low (38% of participants at this school).						
<p>TQ-CW-22-11: <i>“Lack of knowledge and experience.”</i></p> <p>TQ-CW-22-06: <i>“What I have noticed is that teachers I work with that don't feel confident with CAPA within themselves find it hard to incorporate CAPA within their class programs.”</i></p>						
<p><b>Researcher's perspective</b></p> <p><i>In comparing the data from these three schools (spatial thinking) (Foucault, 2007) related to experience, training and confidence in various Arts areas, the researcher recognised that there were some inconsistencies with overall data from the project:</i></p> <ul style="list-style-type: none"> <li><i>• Years of teaching experience within these school examples generally aligned with that indicated by participants at other schools in the region.</i></li> <li><i>• Levels of training in various Arts areas, within these teaching spaces were not always consistent with overall data from the project. The researcher noted several anomalies. For example, at School B (ACT) three of the four participants (75%) indicated tertiary training as their highest level of study in Drama, compared to 32.43% of ACT participants in overall data.</i></li> <li><i>• A hierarchy of confidence in various Arts areas generally occurred in each of the three teaching spaces., with Visual Arts as the area of most confidence, then Drama, Dance, Music and Media Arts. Consistent with overall data, participants at the Central Coast school (School A) expressed a higher level of confidence in each Arts area, compared to participants at School B (from the ACT) and School C (from the Central West). Overall data from ACT participants indicated less confidence in the teaching of Drama, and Dance, compared to the Central Coast and Central West, however participants at School B (ACT) reported a higher level of confidence in the teaching of Dance and Music than Central West participants at School C.</i></li> </ul> <p><i>The researcher therefore acknowledged that the schools chosen as vignettes were not necessarily representative of all aspects of regional variation in overall data.</i></p> <p><i>In Chapter 4 Results and Discussion, the researcher suggested some correlation between teaching experience and training, and variation in confidence levels in different teaching spaces. For example, Media Arts, a new area suggested within the Australian Curriculum: The Arts (ACARA, 2018) was the consistent Arts area where training and experience was lacking. Understandably there was uncertainty about</i></p>						

*the presentation of this content in each of the three teaching spaces. However, when viewing the relatively small sample of data responses within each of these teaching spaces, the researcher considered that connections between training, experience and confidence were not conclusive. Spatial thinking, (Foucault, 2007), viewing the data at the micro, meso and macro levels, allowed consideration and comparison of power relations experienced in these three teaching spaces, and strategies employed (freedom and resistance) (Feder, 2011; Foucault, 1984d), that might be influenced by regional variation.*

#### 5.5.2.2.2 Distance

Table 5.9 Meso level: Distance – Foucault tools within each vignette

Vignettes	P	Sp Th	G	Prob	PR	Fr & R
<b>School A:</b>  This school space on the Central Coast was located in an urban area, midway between Sydney to the south and Newcastle, in the Hunter Valley, to the north. One participant highlighted that participation in professional development opportunities were offered in the Hunter area but it was difficult for teachers on the Central Coast to participate because of distance (approximately one hour's drive). This reflected comments from other participants in the regional area who suggested that professional development courses were not often offered on the Central Coast, with participation in opportunities in neighbouring areas challenged because of distance.						
TQ-CC-35-04: "A lot of courses are held at HUNTER venues that make it difficult to attend."						
<b>School B:</b>  At this school, although there was some reference to the possibilities of accessing internet resources there were no specific comments related to concerns related to distance.						
<b>School C:</b>  Three interviewed participants at this school described the challenges of distance within their area. This included access to professional development training for teachers as well as learning opportunities for students. This linked with literature highlighting the difficulties of isolation from professional development opportunities because of a sense of isolation, as well as the challenges of accessing funding, replacement staff and professional networks (Broadley, 2010; Garvis, 2011; Green, N. et al., 2013). However the situations in this teaching space were described with some acceptance and resolve, and a commitment to incorporate strategies so that opportunities were not wasted.						

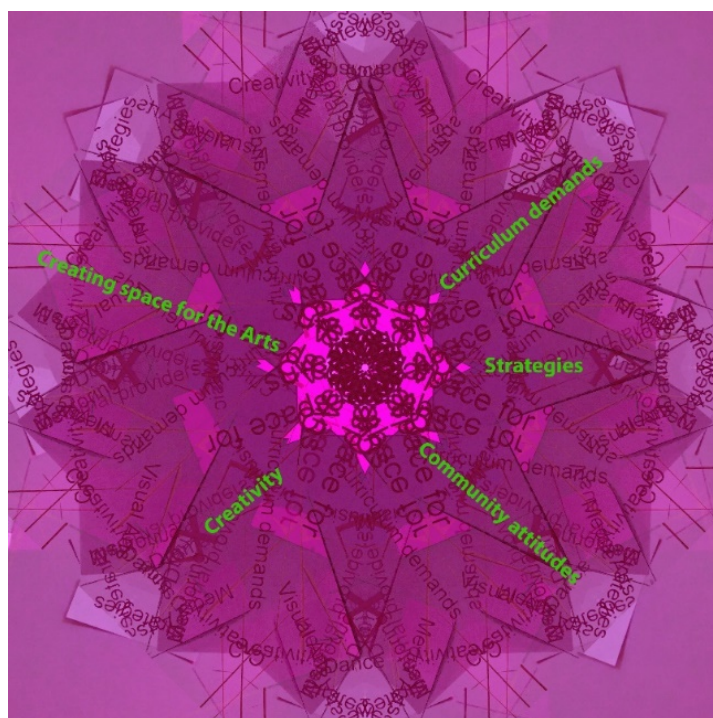


<p>One participant described her acceptance of the need to drive to courses but also her recognition that there were growing opportunities for online learning to support skill development. There were concerns though that learning experiences in the Arts needed to be very hands on and this may not be as successful in internet settings, unless a school was very motivated to have relevant resources on hand in their own space.</p> <p>Recognising the difficulties for families accessing opportunities in the main regional centre (a 30 minute drive away), the principal at the school had established musical instrumental programs within the school timetable, involving visiting tutors from the regional conservatorium. This established the school as a cultural hub for the community with individual tuition, a band program and a parent who supported the school as a Dance teacher. The principal described that she would also like to include more Drama opportunities in the school but it was difficult to locate a Drama tutor in the area.</p>						
<p>TI-CW-22-06: <i>“And the fact that we have these things that you do have to travel, quite a bit. So I drove to Cowra for Operation Art...And that sort of thing so. But I accept those difficulties because we live here we have to take that.”</i></p> <p>PI-CW-22-16: <i>“Mum can’t get home from work, pick up junior and take him into the conservatorium in Orange or Bathurst for his music lesson so parents really appreciate it....I think it’s really important out here in rural areas that they have those opportunities, you know, to, cause there’s rich, um, opportunities in Arts and Music out here.”</i></p>						
<p><b>Researcher’s perspective</b></p> <p><i>The researcher reflected on spatial thinking (Foucault, 2007) particularly in responses at School A and School C. Previous research indicated the difficulties of access to professional development opportunities because of distance, funding concerns and locating replacement staff (Broadley, 2010; Chapman et al., 2018; Garvis, 2011; Green, N. et al., 2013). In School A the distance was implied as a power relation that was insurmountable, with professional development opportunities located some distance away. .</i></p> <p><i>The researcher recognised spatial phrases in School C responses, illustrating their sense of location, distance and feeling of isolation: “these kids are isolated from a real centre” (PI-CW-22-16), “we live here, we have to take that” (TI-CW-22-06). Because of their rural location, participants understood the need to travel long distances to professional development opportunities whenever and wherever they were offered and were investigating the possibilities of accessing online learning opportunities. This culture of acceptance of the challenges within rural settings supported previous research (Wildy et al., 2014).</i></p> <p><i>Linking with research demonstrating the value of a connection between the school and the community (Wildy et al., 2014), the</i></p>						

<p><i>principal at School C showed a strong understanding of the challenges of rural life and the importance of this school in the community. The difficulties of distance at the school were viewed as an opportunity to navigate power relations (Foucault, 1984d), and build the school as an Arts hub for the community (freedom and resistance) (Foucault, 1980b, 1984d). Bringing in external Arts providers to the school over time had offered quality Arts experiences for students, reducing the burden of distance for parents. The researcher perceived that in this smaller school, and in other small rural schools within this research, there was a sense of autonomy. The researcher considered that this perception could be researched in more depth in the future</i></p> <p><i>Arts programs at School C were driven by a strong principal committed to Arts education, with a focus on supporting the school's students and their families. As previously suggested, the researcher reflected, however, that a lack of focus on the enabling and the inclusion of key players in decision making across the school, in the organisation of a professional learning community (Lambert, 2006; Wildy et al., 2014), had the potential to undermine programs offered within the school.</i></p> <p><i>The researcher reflected that data from participant responses at School B, located in a suburb within the ACT, did not include any reference or concerns regarding distance.</i></p>						
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### 5.5.3 Macro lens: Creating space for the Arts

Figure 10. Kaleidoscope image created from key themes: Creating space for the Arts



#### 5.5.3.1 The challenges of curriculum demands

Table 5.10 Macro level: The challenges of curriculum demands – Foucault tools within each vignette

Vignettes	P	Sp Th	G	Prob	PR	Fr & R
<p><b>School A:</b></p> <p>Arts learning experience opportunities for students within this teaching space were reported to be inconsistent and highly dependent on the focus and commitment of individual teachers. Participants all reported a level of confidence in at least one Arts area, but suggested that they would like to have more emphasis placed on Arts within the school, but this was not encouraged by the current executive.</p> <p>Participants highlighted a busy workplace, with a lack of time to focus on all curriculum areas, resulting in the neglect of Arts teaching in the classroom. The interviewed participant reported that achievement in literacy and numeracy, and the allocation of this learning within the timetable, was considered to be paramount. She also did not feel comfortable with what she observed as teaching to a test, with colleagues focussing on preparation for standardised testing.</p> <p>Having recently worked within other schools, this teacher, in a process of truth telling, considered that interruptions to learning, because of sporting commitments, excursions and visiting programs to the school,</p>						

were more pronounced in this particular teaching space. She considered that these programs significantly interrupted teaching time in the classroom. She also discussed the difficulties of the time needed for performance events within the school and that this caused some reluctance amongst the staff who already felt pressured by time.

TI-CC-35-09: *"I find the mentality of teaching to a test quite a focus which I don't necessarily. I don't necessarily believe in teaching to a test but that seems to be a focus um that inhibits what I do Creative Arts wise in the classroom... Last year they put on a big play that was more Stage Three orientated and there were a few groans about it because it ate into time so much, ah so that wasn't encouraged."*

TQ-CC-35-08: *"Time restraints for preparing Art lessons - especially since timetable is filled with curriculum activities that are scheduled."*

#### School B:

Participants discussed the pressures within busy classrooms, where there was such a focus on literacy and numeracy, and limited time or priority given to the Arts. However participants also considered the possibilities of the integration of learning, with the inclusion of the Arts in everyday learning experiences in the classroom. There was particular discussion by one participant about the possibility of collegiate opportunities to share teaching ideas with colleagues from other schools, extending the space.

One participant discussed that Arts education experiences need time for learning, appreciation and enjoyment. In busy classrooms, Arts experiences may therefore feel rushed, not allowing consolidation and appreciation of creative processes.

TQ-ACT-33-03: *"The Arts are under-valued in an overcrowded curriculum and even though it is important...it gets pushed out."*

TI-ACT-33-02: *"When there is such a push to get literacy and numeracy happening...I think that can be solved by integrating the Arts into everything. But I also think then there's the other issue of time for teachers to be getting together to figure out how they're going to do all of that... I would think ar, sharing across our networks that we've got, talking to other 5-6 teachers"*

TI-ACT-33-08: *"So it's lack of time is the killer. There's no doubt about that. You know if we had time to do those things, then we'd do them a lot faster...There's only so much you can fit into the class day...And it's a pretty big chunk you know. And Art can't be rushed. That's the one thing that we definitely learn. You know if you want kids to actually enjoy Art and appreciate Art and make works that they're proud of you can't do it in 30 minutes or 45 really."*

#### School C:

All eight participants in this teaching space referred to a lack of time to focus on the Arts in their busy classrooms. The implication was

that, although the Arts were valued, they were not viewed as a priority and were often seen as an ‘extra’ to other aspects of the curriculum.

The principal at the school acknowledged this pressure on her staff, describing the pressure she also experienced from superiors, to improve student scores in standardised testing. However she also expressed her determination to also offer rich learning opportunities in other areas of the curriculum, extending the Arts space by bringing in external artists to the school.

TQ-CW-22-05: *“Not enough time!! Workload is already too much!!... Our workload is already full and any 'extras' will be very difficult to include.”*

TQ-CW-22-06: *“I also realise there are quite a number of parents and teachers who see CAPA as an ‘add on’ extra, and not that important in the pecking order of learning areas.”*

PI-CW-22-16: *“The focus is just so much on literacy and numeracy, and you know, maintaining that, and getting down to the specifics of increasing you know, your, your NAPLAN scores...and I go no they’re little children who should be exploring the breadth of knowledge, you know, and learning about Music and Art. And that’s where they’ll find their love of life and love of learning, not in I got 92% in my NAPLAN in Year 3.”*

#### Researcher’s perspective

*The researcher perceived that despite participants’ reported valuing of the Arts, the learning area was often pushed aside when priority of time, funding and resources were allocated to particular curriculum areas. Reflecting growing global trends over time (Caldwell, 2013; Gerver, 2010), concerns were predominantly expressed about the growing attention given to standardised testing and the National Assessment Program - Literacy and Numeracy (NAPLAN), with many participants considering that this emphasis prevented them from giving time and focus to Arts education and other curriculum areas. The researcher reflected that participants described their own emotional responses to the pressures of standardised testing and the hierarchy of importance (Foucault, 1979) placed across curriculum areas. Ball (2006) described the negative impact of standardised testing on educators, “who feel they can no longer practise authentic pedagogies or authentic assessment practices aimed at learning across a wide curriculum”(p. 137).*

*As highlighted in Chapter 2 Literature Review, several educators and researchers discussed concerns regarding the impact of NAPLAN on pedagogy and school organisation (Gill, 2011, 2012; Lindgard, 2010; Thompson & Harbaugh, 2012). “Such narrowing will not produce the sorts of outcomes now deemed necessary for a globalised knowledge economy” (Lindgard, 2010, p. 131). While standardised testing in Australia had aligned with a global trend (Caldwell, 2013) in some other spaces around the world, trust and autonomy was given to highly*

educated teachers, recognising the quality of their teaching practice, without the need for standardised testing (Lindgard, 2010).

Foucault (1979) referred to normalisation, the gaze of standardisation (spatial thinking) within disciplinary power (power relations), where individuals are tested, measured and monitored at regular intervals, in order to determine the “norm” that introduces “all the shading of individual differences” (Foucault, 1979, p. 184). Lindgard (2010) described the national emphasis presented by high-stakes standardised testing, leading to the centralised curriculum design of a national curriculum, as part of the national productivity agenda, with emphasis on literacy and numeracy. Such a narrow design though has the potential for limited pedagogical and curriculum focus, without consideration of the needs of different students and school communities (Lindgard, 2010).

Within vignette responses the researcher recognised spatial descriptions of the demands of the curriculum and the subsequent action or inaction in regard to Arts education. As highlighted by Foucault (2007) this use of spatial terminology and metaphor “enables one to grasp the points at which discourses are transformed in, through and on the basis of relations of power” (p. 70).

TI-CW-22-01: “When it comes to Drama I always just lump that in with English and I think about it that way.” (The researcher interpreted this as an effort to include Drama in the classroom, but also a sense of its lower priority.)

TQ-ACT-33-03: “It gets pushed out.” (The researcher interpreted this as describing the demands and the dominance of other curriculum areas.)

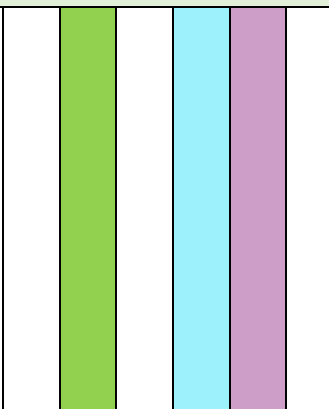
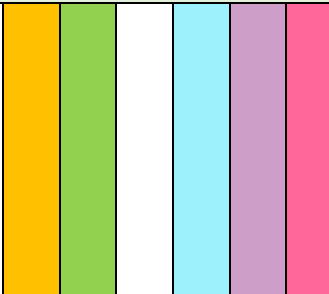
TQ-ACT-33-01: “The Arts usually take a ‘back seat’ compared to other learning areas.” (The researcher considered that this phrasing created a physical image of where the Arts were placed in busy classrooms.)

### 5.5.3.2 Creativity of the Arts education space

Table 5.11 Macro level: Creativity of the Arts education space – Foucault tools within each vignette

Vignettes	P	Sp Th	G	Prob	PR	Fr & R
<b>School A:</b>  The interviewed participant described the value of the creativity of the Arts space, something that she had observed as important for her students, particularly those that she considered were struggling in the school environment. She described the way she was committed to providing creative opportunities for students in her classroom. She was also motivated to advocate for creativity with other staff, but had concerns that this would be disregarded as she was only employed as a casual at the school.						



<p>TI-CC-35-09: <i>"I know they need that physical movement, need that musical involvement, they think better, they perform better, they function better when they have that in their lives so I use that now Music in the classroom as much as I can, to try and encourage a more positive behaviour from children, and a better outcome for them as well... I do a lot of break sessions of Drama or Music activities or movement activities to try and break the monotony of the rote kind of learning you know...I went to an Art day with the school recently and they showed, it reminded me of Ken Robinson, I'm hoping to get an opportunity to have a staff development moment to play that, to plant a seed in some peoples thought peoples mind about the importance of creativity , I don't know how that will go but being a casual again, but my position is quite low in the pecking order so it's not really something I can get up and go, yay lets go let's do this and ...its politically incorrect almost."</i></p>	
<p><b>School B:</b></p> <p>Participants within this teaching space recognised the value of the Arts, discussing the importance of offering creative opportunities for their students. However one participant in particular highlighted that she lacked strategies to support students in the creative processes within Arts experiences. As previously mentioned this extended into concerns from another participant about the behaviour of students and the potential loss of control in the Arts space, which led to avoidance of creative experiences.</p>	
<p>TI-ACT-33-08: <i>"I think it's really important because I think it's really great that kids do this 'cause there are some kids who, that's their forte, you know, as much as you might like to think that they should all love Maths, you know... So that's his thing. And I know that there are people and that's their thing and I think it's important that people can excel at what they're good at."</i></p> <p>TI-ACT-33-02: <i>"I'm absolutely fine with ar, when it's really structured and the dances are quite structured. I was great with line dancing, you know. But I think my repertoire of strategies is not as big when it comes to Creative Dance...but when it got to, sort of getting the kids to get creative with what they were doing ar."</i></p> <p>TI-ACT-33-01: <i>"When you open up the boundaries and allow the kids to do a bit more exploration, you're in different spaces, you're using equipment that is loud. Kids have the tendency to abuse that, and if you're not feeling confident in what you're doing to begin with, that can be a real put off and say "Nuh I'm just not going to do that again that was way too hard umm [pause] and I think that's a barrier and instead of trying to push through just go "nuh too hard we'll do something else instead to save my sanity."</i></p>	
<p><b>School C:</b></p> <p>The creativity within Arts experiences was generally valued in this teaching space, particularly by the three interviewed participants who described particular examples of creative opportunities and classroom projects that they had facilitated. However these participants observed that their colleagues may not necessarily fully appreciate the learning that occurs through Arts experiences. It was considered that planning</p>	

and exploration of creative opportunities in the Arts was not always easy for teachers who are so focussed on outcomes driven education.

TQ-CW-22-06: *“Education of teachers about flow-on effects of learning creatively is vital.*

PI-CW-22-16: *“It’s getting your head into another space that might be creative or expressive that’s hard I think for teachers and so it does become Hoh! You know, another thing...Just a thing you do because you have to do, not because you’ve planned it and programmed it, not because you’ve really believed in it.”*

TI-CW-22-06: *“It’s about changing people’s thinking too...I’m looking at the units on literary descriptions and I believe that Creative Arts goes hand in hand with literary descriptions. So I see opportunities for integration...So it’s not, it’s attaching a level of importance, and looking at what the outcomes are for students other than syllabus driven outcomes, in terms of personal growth and their self-esteem through participation and I think we’ve lost that.”*

### Researcher’s perspective

*Participants in these three schools valued various Arts areas with many describing their appreciation of Arts learning for particular students, and as a relief from more structured aspects of the curriculum. There was also a perception that the creativity of Arts opportunities should be accessible for all. This linked with previous research demonstrating that the Arts build self-esteem and support alternative thinking and problem solving, enhancing learning, nurturing the imagination and creativity (Baïdak & Horvath, 2009; Fiske, 1999; Irish National Teachers' Organisation, 2009).*

*However the researcher reflected again that there was some reservation regarding the creativity of the Arts education space, with some concerns regarding the management of creative processes in the classroom. Elsdon-Clifton (2011) and Wild (2011) discussed Arts spaces within schools as heterotopia-like, where creativity and expression were encouraged, contrasting with the quieter more controlled expectations within other curriculum areas. However this view can perpetuate the perception of the Arts as being external to the space, a ‘frill’ or an anomaly (Elsden-Clifton, 2011; Elsworth, 2005).*

*Foucault referred briefly to power mechanisms involved in colonialism, where European models were transported to other continents (Danaher et al., 2000; Foucault, 2003). The researcher reflected that several structured Arts learning experiences described, reflected educational models and ideas from other spaces in the world, for example the structured learning of musical instruments and the teaching of traditional folk dances from other spaces (spatial thinking, genealogy). In the 20<sup>th</sup> century more student-directed learning with focus on self-expression through the Arts and literature was encouraged in Australian schools (Campbell & Proctor, 2014; Ewing, 2010; Haselbach, 2006; Pope, 2010; Royal & Shearer, 2004) (genealogy).*



*The Creative Arts K-6 Syllabus (BOS, 2006) outlined content and strategies to facilitate creative process in the classroom, however some research participants suggested that confidence was still needed to apply this content. As previously discussed, pressures within outcomes driven classrooms has led to emphasis on the importance of the Arts product rather than appreciation of experimentation and creativity of the Arts education experience (Harris, 2014). Some participants described their skills in more structured Arts experiences, where clear outcomes were perceived as achievable. Arts education experiences that encouraged student exploration of materials and ideas were avoided. Participants at School B, for example, suggested that they felt comfortable with more structured activities, like line dancing. Extending to the development of creative dance was described as more challenging, because of a lack of confidence in the facilitation of the creative process, concern about a loss of control of student behaviour and subsequent noise levels, as well as a lack of time to plan new ideas. Previous research also highlighted that primary teachers could feel inadequate regarding their knowledge, skills and evaluation in each Arts area (Alter et al., 2009; Wiggins & Wiggins, 2008), while consideration of criteria for assessment and evaluation could inhibit creativity (Wild, 2011; Wilson et al., 2008). “The task then of cultivating creativity in classrooms is an onerous one; and one which must surely begin with the cultivation of the teacher’s own creativity.”(Irish National Teachers’ Organisation, 2009, p. 109), moving out of their comfort zones, taking risks and exploring new ideas.*

*The researcher perceived that self-reflection by research participants (Foucault, 1988) highlighted a “multiplicity of force relations” (Foucault, 1990a, pp. 92-93) that powerfully influence a teacher’s personal and professional capacity to present Arts experiences in their teaching space. Spatial expression by participants supported illustration of their problematisation of the state of Arts implementation in their teaching space.*

TI:CC-35-09: “I have a child who is just absolutely struggling to fit into the round hole that we’re trying to put her into in the school system, yet creatively she flourishes.”

TQ-ACT-33-08: “I have had very limited time to ‘venture into uncharted territory’”

TI-CW-22-06: “Often with Music we aim for the performance but we you know, not necessarily what’s happening along the way.”

### 5.5.3.3 Strategies to support Arts education implementation

Table 5.12 Macro level: Strategies to support Arts education implementation– Foucault tools within each vignette

Vignettes	P	Sp Th	G	Prob	PR	Fr & R
<p><b>School A:</b></p> <p>Two participants in this teaching space called for specialists to be employed as Arts teachers, offering skills that were not necessarily possessed by classroom teachers. Others emphasised the need for ongoing and accessible training for all teachers. The interviewed participant referred to previous access to educational performance programs who had visited the school, suggesting that this had supported Arts education opportunities within the classroom. Because of a change to the executive within the school, the participant was uncertain as to whether these programs would still be accessed.</p> <p>TQ-CC-35-03: <i>“It is very stressful for teachers of K-6 to be called upon to teach <u>every</u> area well and our children deserve that every subject area be taught well. More than any other KLA I would love to see specialist teachers in Arts education. It would mean a complete shift in how we think/organize school/ uni teaching etc. but I think the benefits would be enormous.”</i></p> <p>TI-CC-35-09: <i>“Musica Viva comes in which is great, um we had a group of drummers come in which was really good when (executive teacher’s name) was here so that was great. So um moods changed again of course.”</i></p>						
<p><b>School B:</b></p> <p>As previously discussed a Music specialist had previously been employed in this teaching space. Participants described their appreciation for her work and the learning opportunities that were offered to students during this period, with some regret that the situation had changed and the teacher had been “taken away” (TI-ACT-33-01), and that the responsibility for teaching all Arts areas was now placed on the classroom teachers.</p> <p>As students were no longer working with a Music specialist, and as a small group of students were participating in a band program external to the school, teaching teams planned rotational Arts programs within their stage, sharing the Arts skills of teachers. Participants described the general success of this current model, as a means to offer a variety of Arts learning to students, with consideration that this program, with more shared teaching, could offer the opportunity for peer learning. This reinforced research related to the value of peer learning in mentoring programs with teachers learning collegially (Australian Youth Orchestra, n.d.; Ewing et al., 2011; Gill, 2012; Vaughan et al., 2011).</p> <p>As previously discussed there was also the suggestion that, wherever possible, Arts learning experiences were integrated into Inquiry Based</p>						

Learning units within the classroom, although this required much time for planning to ensure quality and curriculum focus. It was also considered that this could also be supported by sharing ideas with colleagues from other schools.

TI-ACT-33-01: *"We aren't lucky enough to have any sort of Arts release teacher, a specialist teacher, that was taken away from us about 2 years ago and so the onus of teaching the Arts is on the classroom teacher...It's not achieving any of the outcomes that the curriculum says that we need to cover."*

TI-ACT-33-03: *"Having a specialist is fantastic. However I don't think it's helping the other staff in the school, because they see that as "that's your little thing and we don't need to touch it when you're doing it all". That's a good thing as far as the children are getting a quality Music program, but it's not a good thing because the staff aren't being trained."*

TI-ACT-33-02: *"When the band was on we would organise 2 other activities around Arts so it could be anything Drama, Music, Visual Arts and then rotate groups, to try and make sure that kids either got a bit of this and a bit of that...I suppose the other avenue I'd like to explore would be to have, bigger groups of kids with two teachers, perhaps planning together, thinking about running a session together...It's that in class mentoring/coaching that I think is the most effective way to do anything."*

#### School C:

The accessing of numerous Arts opportunities external to this school provided meaningful learning experiences for students as well as for staff. Several external organisations had, been accessed over time including the regional conservatorium (with numerous music tutors visiting the school), Musica Viva and Department of Education performance programs, as well as professional development courses. A teacher who was considered to have artistic talents was employed to support classroom programs in Arts education during RFF, and the content of this teaching was negotiated with each classroom teacher. This teacher also discussed the value of learning from, and working with other enthusiastic colleagues beyond the school, sorting through and using existing ideas within the community in order to facilitate Arts opportunities for students.

Much of this Arts education focus of the school and the establishment of Arts programs, was driven by the supportive and enthusiastic school principal who described her own experience, passion and belief in the value of Arts learning experiences. However she also acknowledged that this focus of the school had challenges, and that the school needed "someone supporting and pushing, and just listening to the problems" (PI-CW-22-16). There was still some negativity from teachers about instrumental tuition occurring during the school timetable, but this program was supported by parents. There was also an expectation that classroom teachers should be offering Arts education experiences in their classroom, beyond what was presented by the RFF teacher and external programs. As previously reported the principal had used the research questionnaire with her staff to reflect on current Arts education implementation and to support future planning. The teacher

employed to facilitate Arts experiences described her concerns with the inconsistency of current Arts implementation across the school. She also expressed concern about the depth of learning that occurred in some classroom experiences.

TI-CW-22-01: *“Musica Viva things are very hands on. That’s why it works...That one day of Operation Art has just given me so much.”*

PI-CW-22-16: *“Now we have 3 days a week percussion and guitar teacher, concert band, violin, piano, guitar, lots of music like those things happening...But then my sense of equity went, well I want all of the kids to experience some good music, to really, you know my aim is “can they really read music and play an instrument when they leave the school?” So as part of the STLA program then I’ve got (teacher’s name) who’s musical, plays in a band and artistic as well. She’s a great addition...We’re working on it, you know. I was just here doing a whole term KLA, weekly planner, where hopefully people can see that it’s not too hard to tie it in together, to have a plan. And I think in Music especially because people don’t have the skills.”*

TI-CW-22-06: *“It’s very fragmented. It’s not focussed other than those opportunities that occur outside of the classroom...‘Cause it’s mostly up to the classroom teacher to decide sort of direction they’d like to go with um, with CAPA. For the teacher, normally the teachers that are doing release generally do the CAPA for most of the staff...We tick the boxes because we feel that there are opportunities and not because we necessarily teach it well...I just think it needs to be looking at what models are in place now, where people place an importance and how you can, to utilize those structures that are in place.”*

### Researcher’s perspective

*Several participants in these three teaching spaces portrayed Arts education as an area outside the expectations of the core curriculum, limited by the pressures of time in busy classrooms and beyond the skills of many primary classroom teachers (Alter et al., 2009; Anderson, 2003; Elpus, 2014; Wilson et al., 2008). The researcher reflected that various strategies suggested for the inclusion of each Arts area in the school program, were dependent on the particular context of each setting, and the interest and commitment of the school executive and individual teachers. In School A, freedom and resistance, through the navigation of power relations were not as evident and this was expressed with some frustration by participants, with an element of parrhesia. In contrast, School B and C, described strategies that supported resistance to power relations and the implementation of Arts education opportunities.*

*In School B a spirit of collegiality in an Arts program, with motivated teachers in one particular stage of the school, aligned with research by Garvis and Pendergast (2010) and Petrova (2012) who suggested that the collegial sharing of skills can support confidence. In School C, obvious dedication to the Arts by the school principal led to the employment of an Arts teacher and a variety of external providers, as well as continuous attempts to seek out new strategies for Arts provision. This principal was aware that the Arts programs were driven by her and was therefore trying to encourage teachers to be more involved in Arts planning, by self- reflecting (Foucault, 1990b)*

*on their Arts teaching practice, through participation in this research. This aligned with previous research by Oreck (2006), Pascoe (2007), and Christopherson and Thorgersen (2015), who described successful Arts programs in schools with principals dedicated to Arts education provision.*

*The employment of Arts specialists was considered by several participants as a positive strategy to ensure that students experienced quality learning opportunities. This reinforced previous research indicating that specialist teachers were able to offer sequential and engaging learning experiences for students (Byrt, 2011; Jeanneret, 2006; Nilson et al., 2013; Pascoe et al., 2005), particularly in the area of Music (B. Power & Kloppe, 2011).. At School A this was expressed as a desire, with no particular reference to the experience of classroom Arts specialists. At School B and C there were issues raised regarding the experience of the employment of specialists. Reinforcing findings from Ballantyne (2005) the previous Music specialist at School B described her feelings of being “burnt out” (TI-ACT-33-03) from the expectations and challenges in the specialist role. She also reflected that during her time as a specialist she had deskilled other staff. This linked with research by Brown (2006) who highlighted that a specialist can offer quality experiences for students but can also de-skill colleagues who are not practising and extending their skills in the classroom. Other participants at School B implied that Music programs no longer offered the same level of quality, without the expertise of a specialist teacher. Despite the current employment of an Arts specialist at School C, concern was expressed at the inconsistency of quality across the school.*

*In these three teaching spaces, accessing external providers was viewed as a valuable strategy in the offering of quality experiences in the Arts, particularly for teachers who perceived that they lacked confidence, time and motivation in the Arts (Oreck, 2006). However the researcher considered that this extended the perception of the Arts as a marginalised extra-curricula activity, rather than a meaningful learning experience of intrinsic value (Amadio et al., 2006; de Vries, 2011; Ewing, 2010).*

*The researcher reflected on responses, particularly from School B, together with comments from other research participants, focussing on the value of a collegial approach to Arts implementation, with the opportunity for a mentoring alongside skilled colleagues. Within the literature the merit of mentoring as a professional development strategy is emphasised (Australian Youth Orchestra, n.d.; Ewing et al., 2011; Gill, 2012; Torzillo, 2013; Vaughan et al., 2011).*

*The researcher recognised the challenges for passionate educators, committed to the constant review of their Arts education programs (problematization) (Laidlaw, 2014). Participants demonstrated their recognition and navigation of complex network of power relations*

within their teaching spaces (freedom and resistance) to explore strategies for the provision of quality learning for students (Foucault, 1979).

#### 5.5.3.4 Community attitudes

Table 5.13 Macro level: Community attitudes – Foucault tools within each vignette

Vignettes	P	Sp Th	G	Prob	PR	Fr & R
<p><b>School A:</b></p> <p>The cultural attitudes of others were described by the interviewed participant, with some frustration, as inflexible and lacking appreciation of and commitment to the Arts.</p> <p>There was no particular reference to the involvement of the parent community of the school, however there was some discussion about attitudes within the education community beyond the school. Without appreciation of the value of creativity by education authorities, it was considered that teachers would not fully commit to Arts education implementation in their classrooms. With concern for Australia's place in the global space, the interviewed participant perceived that authorities were misguided in current educational thinking and direction.</p>						
<p>TI-CC-35-09: <i>"I think it's a cultural mindset of some people and I don't think you will, I don't think there's um, people you will just not sway with the importance of it...And if the whole department is not going to give it the time it deserves, they can't then expect the flow on effect of positivity in the lower levels...I mean if the government is looking at us becoming competitive globally without imagination or creativity where are we? We're losers we're not going to be competitive at all, and I find that a contradiction that just doesn't gel."</i></p>						
<p><b>School B:</b></p> <p>In this teaching space it was suggested that the local community had some influence on the direction of school programs. This was demonstrated in discussion regarding curriculum priorities within the school and subsequent allocation of funding. At the time of data collection priority had been allocated to the teaching of Science with the employment of a Science teacher.</p> <p>The redeployment of the Music specialist as a classroom teacher, had led to planning meetings with the parent community in order to consider future Music education programs for students. The band program, funded through the ACT Department of Education, with tuition paid for by individual parents, had been included in the school and was described as a positive experience for those students involved.</p> <p>Discussion regarding the attitudes within other aspects of the community were not a particular focus within discussion with these</p>						



participants. However, as previously discussed there were some concerns related to the curriculum demands placed on busy teachers, but also some resolve to work in a positive way, within these expectations.

TI-ACT-33-03: *“Science then came in in the last two years we have a Science teacher, so Science club, a lot of that stuff gets in the newsletter. So I suppose, yeah, we’re seen as a Science school now, not as a performing arts school.”*

TI-ACT-33-02: *“We are doing such a huge curriculum overhaul of all of our units of work and looking at how we integrate the Australian Curriculum and how the Australian Curriculum looks at our school, that is also a brilliant opportunity, in those discussions with your team.”*

#### School C:

As previously discussed, several participants described the lack of priority that was placed on the Arts in their classrooms, due to the demands of other aspects of the curriculum. However two interviewed participants suggested that this also reflected an attitude of society at large, that the Arts was an ‘add on’ and not as important as other curriculum areas.

The researcher reflected that the principal in this teaching space was proud of the Arts programs offered, and the recognition and support that this established from the community. Much of the Arts focus was driven by the principal’s leadership, determination and belief in the value of the Arts, despite pressures that she felt from her superiors. She considered that it was “really sad” (PI-CW-22-16) that students in other communities were likely to miss out on experiences in the Arts.

Parents in this community were considered to be ‘aspirational’, and ‘pretty affluent’ (PI-CW-22-16), which supported fund raising as well as interest and commitment to musical instrument tuition. Some conflict existed between parents and teachers, regarding conflicting expectations and priorities, and the inclusion of instrumental tuition in the timetable. Although there was a perception that literacy and numeracy were considered to be of prime importance there was also an understanding by parents of the value of Arts learning experiences for their children.

TI-CW-22-01: *“Yeah and not saying, I’m probably not talking about necessarily here. But I’m just saying in the community at large, in society. I believe that absolutely the majority of people see that Arts as an “add on”.*

PI-CW-22-16: *“I think many, in many places it’s entirely overlooked. You know, some kids would go all the way through their primary school years and never have a, a real Drama lesson, or even a real Music lesson, or read music or play an instrument or do anything. I think it’s really sad... It only happens through extra fund raising efforts that I’m lucky enough to be in a pretty affluent community. In schools which are you know, not affluent. They don’t have parents who have had any musical experience and then don’t value it for their own children. I just think it’s so sad ‘cause out there there’s gonna be some kids whose love and great talent*

*could be in any of the Creative Arts areas and they don't get a chance to find out at school... But it's growing. I just think it takes such a long time to really embed it".*

### **Researcher's perspective**

*Within each of these teaching spaces the researcher recognised varying levels of discussion regarding the attitude of the community to Arts education. The researcher reflected that questionnaires from participants at School A concerned issues within the school and the needs and frustrations of teachers working within a space where the Arts were given minimal focus. Discussion with the interviewed participant took a deeper level. Practising truth-telling (parrhesia), she not only described and questioned processes and attitudes within the teaching space which she considered had changed over time (genealogy) (Foucault, 1978). She also underlined her perceived positioning in the hierarchy of the school community, with a sense of powerlessness to negotiate and resist challenges.*

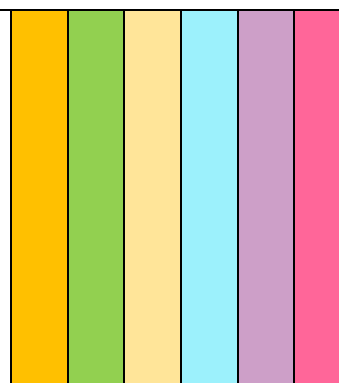
*Despite the experience of these power relations (Foucault, 1979), she also advocated for Arts education, recognising the depth of learning for students during Arts experiences. In line with the guidelines from UNESCO (2010), this participant appreciated the importance of these creative opportunities in preparing students for their lives in the global space. The researcher also recognised that, in line with the pragmatic approach within this study, the interview process with this participant, allowed a deeper understanding of the context and issues within this teaching space (Mackenzie & Knipe, 2006; Tran, 2016).*

*Research by Costantoura (2001) and guidelines by UNESCO (2006), emphasised the value of collaboration between networks of teachers, artists and parents to advocate and support Arts education implementation in schools. In School B the spirit of collegiality extended into the inclusion of parents in discussion regarding future directions of Arts implementation within the school. Responses suggested an element of self-reflection and problematisation, critiquing the present situation in order to consider possibilities (Foucault, 1984a; Koopman, 2011; Laidlaw, 2014). The researcher reflected that this implied a level of acceptance of the current situation but also a motivation to collaboratively explore new ideas, in line with the idea of a professional learning community (Lambert, 2006).*

*Participants at School C had a mixed understanding of the attitudes of the community. It was suggested that the "Arts always comes at the bottom" (TI-CW-22-01), reinforcing concerns in research regarding the low priority placed on the Arts by some parents and community members (Alter et al., 2009; Pascoe et al., 2005). However in line with research by Downing, Johnson and Kaur (2003), many parents at School C were also reported to appreciate the sense of community that the Arts brought to the school. As previously discussed, the principal*



*was determined to advocate for the Arts, despite pressures from superiors and teachers within the school to focus on other curriculum areas. This supported discussion by Harris (2014), who considered that the commitment of motivated educators can lead to change, supporting Arts education offerings and resisting opposition faced. The principal at School C acknowledged the challenges to planning and implementation, leading and exploring the navigation of these power relations in order to work towards Arts education opportunities for students (freedom and resistance) (Foucault, 1984d).*



## 5.6 Summary

Within this chapter, illustration and comparison of three teaching spaces, through vignettes, considered through the spatial thinking of three levels; micro, meso and macro (Bronfenbrenner, 1989), supported practical application of Foucault's spatial thinking, tools for analysis and interpretation (Foucault, 2007; Taylor, D., 2011b). Participants' self-reflection and looking "down on oneself from above" (Foucault, 1990b, p. 11) within each teaching space, illustrated contrasting perspectives, supporting problematisation (Foucault, 1984a; Laidlaw, 2014) of power relations that inhibited Arts education implementation within different contexts. The navigation of these challenges was evident in responses from participants within each space, leading to different examples of Arts education offerings within different spatial levels.

In this summarising section of the chapter the researcher has turned the lens again, illustrating key points (*Figure 11, Figure 12 and Figure 13*) offering a précis of these power relations (Foucault, 1984d, 1984e), discussed at each spatial level and evidence of freedom and resistance (Foucault, 1980b, 1984d) within each vignette (see Table 5.17, Table 5.18 and Table 5.19). Participants' self-examination (Foucault, 1990a), observations and discussion at each level, highlight the following perceptions as interpreted by the researcher:

### 5.6.1 School A “Minimal Arts Public School”

Figure 11 School A power relations illustration

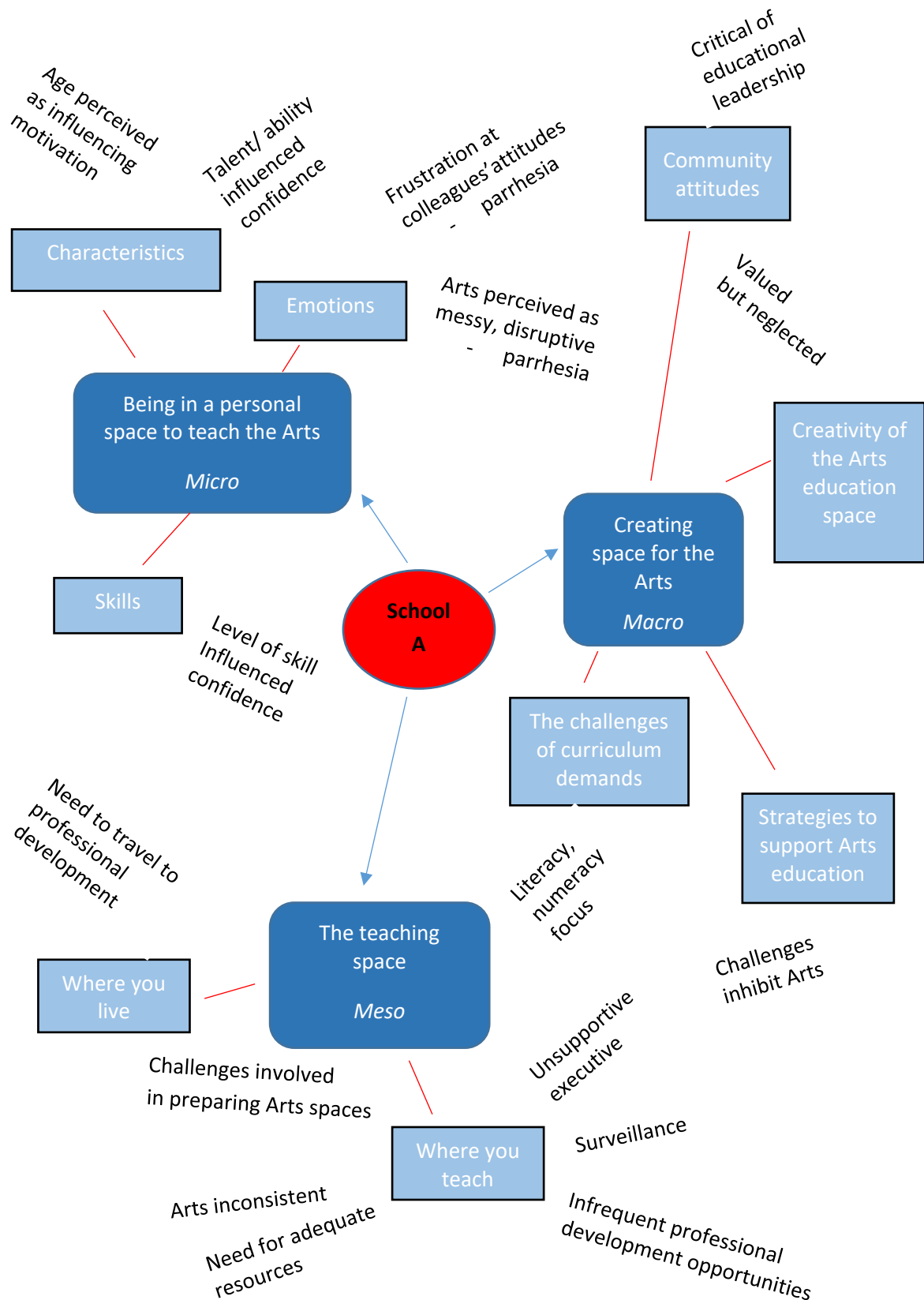


Table 5.14 *Summary of power relations at spatial levels- School A*

<p><i>Micro: Being in a personal space to teach the Arts</i></p> <p><b>Power relations</b></p> <ul style="list-style-type: none"> <li>• Levels of talent, ability and skills influenced a teacher's confidence to implement Arts education in their classroom. This supported previous research findings related to the confidence of teachers in Arts education (Alter et al., 2009; Carter &amp; Hughes, 2016; Dinham, 2014; Garvis, 2008; Welch, 1995). Confidence can be shaped by our belief in our own abilities, and without confidence in particular skills, a curriculum area can be avoided (Bowell, 2009; Downing et al., 2003; Heyning, 2011; Kane, 2005; Yim et al., 2007).</li> <li>• Older teachers within this teaching space were considered to be less motivated to design and implement Arts programs in their classrooms.</li> <li>• Despite the commitment to the Arts, conveyed by some motivated participants in this teaching space, they also expressed a particular concern, with an element of parrhesia (Foucault, 2001a) and some frustration, at the negative attitude, towards Arts education, from other educators in the space.</li> <li>• Reinforcing previous research by Anderson (2003) and Wiggins and Wiggins (2008), participants described their observations that the Arts were considered as 'messy', disruptive, time consuming, and overwhelming for some teachers, with a fear of loss of control of student behaviour.</li> </ul>
<p><i>Meso: The teaching space</i></p> <p><b>Power relations</b></p> <ul style="list-style-type: none"> <li>• Participants in this school described challenges involved in preparing appropriate Arts education spaces, without the availability of adequate resources, requiring significant commitment by the teacher.</li> <li>• Professional development in Arts education was reported to be offered infrequently in the local area and this provided challenges for teachers needing to travel to larger urban centres.</li> <li>• Professional development participation was not perceived as a priority by the current executive at the school, who were considered to generally be unsupportive of Arts focus within the classroom. This disregarded the UNESCO <i>Road Map for Arts Education</i> (2006) indicating the importance of accessibility to Arts experiences for all students, and the need for ongoing professional development for teachers.</li> <li>• The interviewed participant described, with some frustration, the pressure that she felt to emphasise the teaching of literacy and numeracy in her classroom, removing opportunities for creative experiences in the Arts. As highlighted in Chapter 2 Literature Review this pressure to focus on literacy and numeracy in the classroom in preparation for standardised testing can lead to a neglect of other curriculum areas (B. Power &amp; Klopper, 2011), with teachers feeling pressured to conform to expectations (Collins, 2016; Gill, 2012; Irish National Teachers' Organisation, 2009). Foucault referred to this practice as normalisation, where individuals are examined, organised and classified in space (Foucault, 1979; Hoffman, 2011; Oksala, 2011).</li> <li>• With the power relations evident at the micro and meso level in this teaching space, the researcher reflected that it was understandable that Arts learning experiences for students were reported to be inconsistent.</li> </ul>

### *Macro: Creating space for the Arts*

#### Power relations

- Within this busy teaching space, the researcher noted that the Arts were often neglected, a situation that did not sit comfortably with some participants, who highly valued the creativity offered by Arts education experiences.
- Supporting previous research by Lindgard (2010) and Caldwell (2013), participants perceived that authorities within and beyond the school, were unwise in their current educational leadership, and that without appreciation of the Arts and emphasis by those in authority, many teachers were not committed to offering Arts learning in their classrooms.

#### Freedom and resistance

- Practising freedom and resistance (Foucault, 1980b, 1984d) within this teaching space was interpreted as particularly challenging, as power relations were perceived as being oppressive (Feder, 2011; Foucault, 1984d, 1984e).

### 5.6.2 School B “Collegial Arts Public School”

Figure 12 School B power relations illustration

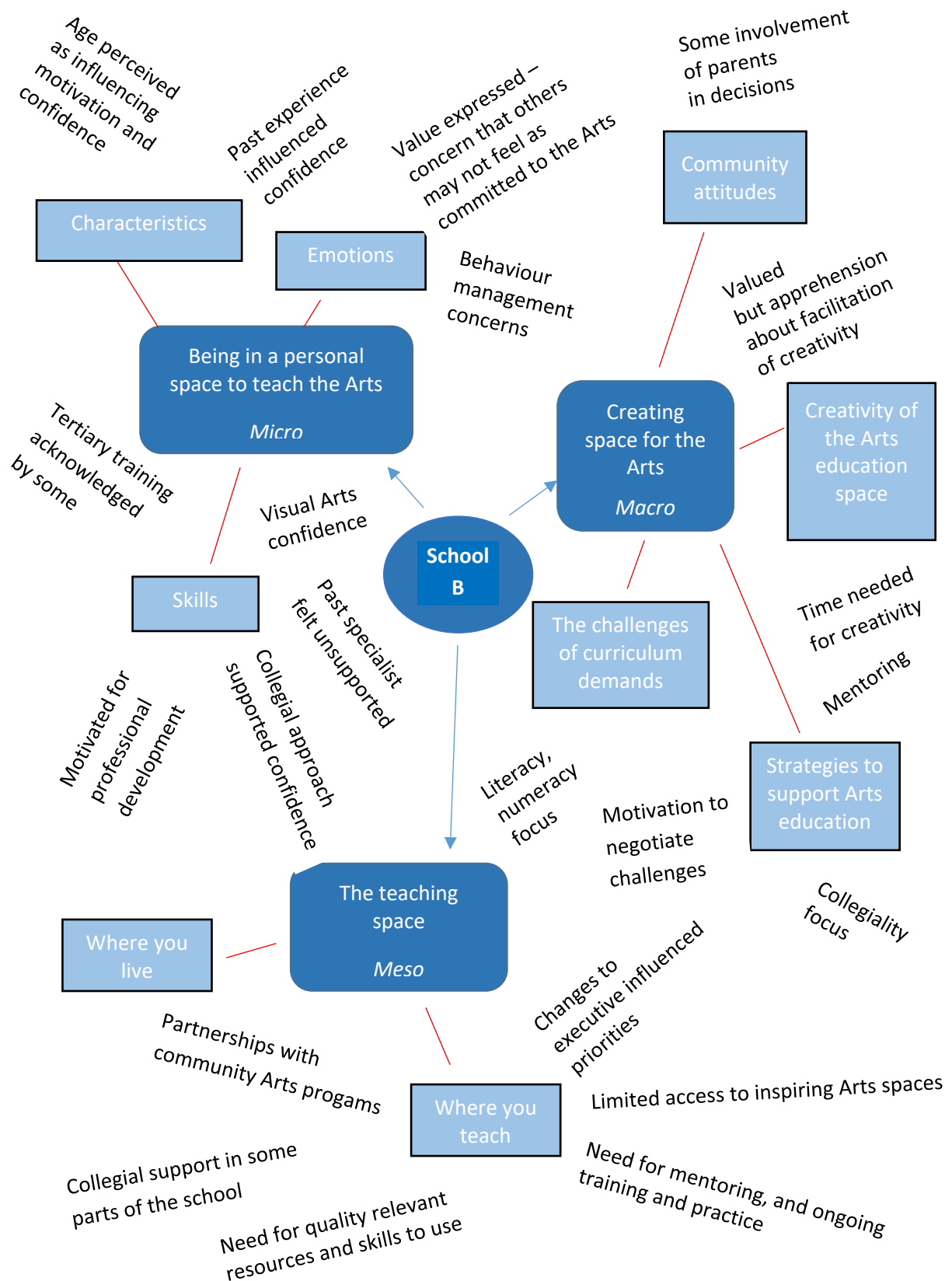


Table 5.15 *Summary of power relations at spatial levels- School B*

*Micro: Being in a personal space to teach the Arts*

**Power relations**

- Some concern that not all teachers might feel passionate and motivated in the Arts space. Past negative experiences were described as contributing to negative attitudes towards Arts education. This reinforced previous research that indicated that experiences from the past can influence attitudes and challenge teachers in their motivation to teach in particular curriculum areas (Calderhead, 1988; Joseph, 2015; Pascoe, 2007; Smith-Shank, 2014; Wiggins & Wiggins, 2008).
- Three less experienced teachers highlighted motivation to present Arts experiences in the classroom, while another more experienced but passionate teacher described challenges from her years of experience as a Music specialist. She had felt overworked and unsupported in this role, leading to her decision to return to a teaching role in the general classroom. This reinforced previous research describing the challenges for specialists and their need for support (Ballantyne, 2005).
- Visual Arts was an area of general confidence. Confidence in other areas varied. The more experienced teacher indicated less confidence in Media Arts.
- Tertiary training was indicated as contributing to Arts education implementation, however without confidence one teacher suggested that it was difficult to implement ideas in the classroom. This reinforced findings from previous research (Alter et al., 2009; Brown, 2006; Carlisle, 2009; Pascoe, 2007; Wilson et al., 2008).
- Reinforcing research by Brown (2006), and Wiggins and Wiggins (2008) management of behaviour in the Arts education space was described as a concern when teachers lacked confidence.

**Freedom and Resistance**

- Participants suggested that the Arts were particularly valued at this school by teachers and the executive.
- While there was recognition of varying levels of talent and ability in Arts teaching across the school, a collegial approach was described as supporting confidence and skills, linking with research by Garvis and Pendergast (2010) and Petrova (2012).
- Participants described their motivation to participate in relevant and practical Arts education professional development opportunities.

### *Meso: The teaching space*

#### Power relations

- Arts education experiences were sometimes avoided because of difficulties of access to appropriate and inspiring Arts spaces. This reinforced previous findings by Van Raay, Wood, Banks and Anderson (1980) who described the challenges of access to designated areas for Arts experiences.
- As described in previous research (Davis, 2007; Pascoe et al., 2005) teachers need access to quality Arts education resources. In this teaching space, resources were suggested to be inadequate, out of date, in need of repair and uninspiring. Age appropriate materials were lacking and teachers needed experience in working with resources.
- Support, resources, and mentoring related to the Arts was however described as a need. Ongoing training and practice was described as a strategy that would build skills and confidence (Ewing, 2010; Russell-Bowie, 2009b).
- Changes to executive were described as having some influence on Arts priorities.

#### Freedom and resistance

- Community resources had been accessed over time, for small groups of students. Collegial support was described with team teaching of Arts programs in some areas of the school, sharing skills and building confidence. This endorsed the guidelines from UNESCO (2006), encouraging collaboration and partnerships between schools and Arts organisations.

### *Macro: Creating space for the Arts*

#### Power relations

- As discussed in research by Collins (2016) and Caldwell and Vaughan (2012), emphasis on the teaching of literacy and numeracy can limit time for the teaching of the Arts. This concern was described in this teaching space, but integration of learning was also endorsed as a strategy explored. However time was considered to be an important aspect of Arts experiences and this was not always possible in busy classrooms.
- Creativity of the Arts were appreciated, but without confidence there was some apprehension in the facilitation of creative processes in the classroom, and the potential loss of control in the Arts space. This reinforced concerns in previous research regarding management of behaviour during Arts experiences (Alter et al., 2009; Wiggins & Wiggins, 2008).

#### Freedom and Resistance

- The sharing of ideas with teachers in other schools was suggested as a possibility, extending on the collegial focus of educators within this space. This endorsed guidelines from UNESCO (2006), urging collaboration and partnerships.
- The previous employment of a specialist had been appreciated, however, supporting previous research (Australian Youth Orchestra, n.d.; Ewing et al., 2011; Gill, 2012; Vaughan et al., 2011), indicating the value of mentoring programs, teachers now worked together, sharing skills to offer Arts opportunities for students in the classroom.
- Supporting recommendations by Lambert (2006), the local community had some involvement in planning of Arts direction within the school. Some parents were committed to an external band program that offered tuition to their students within the school.
- The researcher reflected that participants recognised the multiplicity of power relations experienced (Feder, 2011; Foucault, 1984d, 1984e), but were motivated to resist and negotiate these challenges (Foucault, 1980b, 1984d), to implement Arts education in the space.

### 5.6.3 School C “Extending the Arts Space Public School”

Figure 13. School C power relations illustration

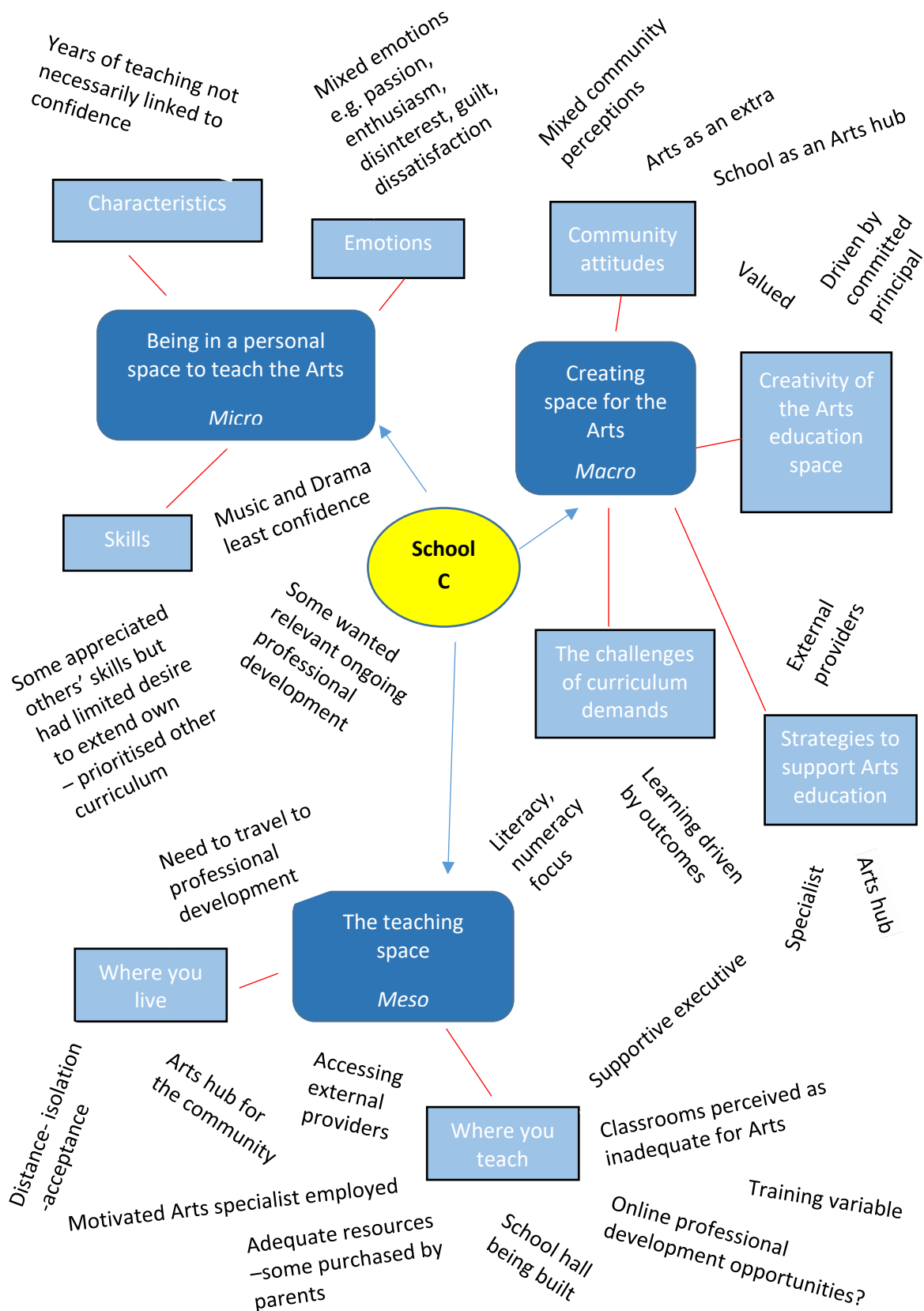




Table 5.16 *Summary of power relations at spatial levels- School C*

*Micro: Being in a personal space to teach the Arts*

**Power relations**

- Teachers within this teaching space were described as having varying attitudes, levels of skills and talent in different Arts areas and it was considered that this influenced their level of comfort in the creative and expressive aspects of the Arts space, and their confidence to present Arts education experiences with their students. This reinforced previous research indicating feelings of inadequacy when talent or ability was perceived to be limited (Alter et al., 2009; Hennessy, 2000; Kane, 2005; McKean, 2001).
- Some participants expressed appreciation of others' skills but limited desire to extend their own skills. Relevant and ongoing professional development opportunities in the Arts were desired by some participants, while others considered that other curriculum areas were of greater priority, supporting previous research indicating the priorities allocated to other areas of the curriculum (Ewing, 2010; Russell-Bowie, 2009b).
- Years of teaching experience did not necessarily link to confidence in Arts education implementation in this space.
- Music and Drama were described as the areas of least confidence.
- Mixed emotions were expressed in this teaching space, with the principal and the RFF teacher expressing their passion for Arts education while others were perceived to have less interest in the Arts, and a level of dissatisfaction regarding the demands placed on teachers. Another teacher interviewed suggested some guilt at the inadequacies of her Arts provision but also some pessimism about her ability to offer more.

**Freedom and resistance**

- Interviewed participants recognised their strengths but also expressed motivation to learn more, to offer more to students.

### *Meso: The teaching space*

#### **Power relations**

- Classrooms spaces were generally described as being adequate for Arts experiences in this teaching space. The principal suggested that an allocated space for Music and Visual Arts would be valued, but the school hall being built would be appreciated for movement.
- Resources were considered to be adequate for Arts experiences, with previous focus on the purchase of Visual Arts materials. Musical instruments for band and ukulele programs had been purchased by parents.
- The current employment of a specialist teacher for the Arts was the preference of several participants, who did not see the need to build their skills in this area. This linked with research by Brown (2006) who suggested that the employment of a specialist teacher potentially deskilled other teachers within a school.
- The perceptions of the attitude of the parent community were not consistent. As discussed in work by Alter, Hays and O'Hara (2009), some teachers described a lack of appreciation of the Arts by some parents, and it was considered that this influenced the priorities of some staff members. However the teaching space had become an Arts hub for the local community, offering Arts education opportunities for children and this was described as appreciated by parents.
- Training in the Arts areas in this teaching space was variable, with some indicating tertiary, others secondary and some no training at all. The principal indicated postgraduate training in Visual Arts and some personal study in Music.
- Distance was described as a challenge, particularly with access to professional development and learning experiences for students beyond the school. This linked with previous research regarding the difficulties for teachers in more rural areas (Broadley, 2010; Garvis, 2011; N. Green et al., 2013).

#### **Freedom and resistance**

- The school principal, recognising the lack of confidence in some staff, led programs collaborating with resources beyond the school, with community Arts organisations and visiting artists and performers, also accessing regional funding opportunities. This supported the emphasis on collaboration and partnership within UNESCO guidelines (2006). However the interruptions to other classroom learning were not always appreciated by other staff.
- Reinforcing research by Ewing, Hristofski, Gibson, Campbell and Robertson (2011) participants suggested that mentoring and team teaching would be of value. The sharing of ideas for integration of learning through online platforms was also suggested, however the practicalities of online learning in the Arts was described as needing careful planning.
- The RFF Arts teacher expressed her commitment to promoting the development of Arts skills in the classroom, as well as preparation for performance events.
- Despite challenges of distance, teachers in this teaching space described their acceptance of this situation and their motivation to navigate and resist these challenges (Foucault, 1980b, 1984d), with a commitment to driving to training courses or accessing materials online.

### *Macro: Creating space for the Arts*

#### **Power relations**

- As highlighted in research within Chapter 2 Literature Review (Caldwell, 2013; Caldwell & Vaughan, 2012; Chapman et al., 2018; Gill, 2011, 2012), time in this teaching space was considered to be limited, with the suggestion that Arts education was valued, but was viewed as an extra to other curriculum areas, reflecting society's attitude towards the Arts.
- The pressures of standardised testing on educators, as discussed by Ball (2006), were described by both teachers and the principal in this teaching space.
- In line with research by Harris (2014), there was a perception that learning in the Arts were not given such priority when teaching was driven by outcomes.
- The principal in this teaching space was very proud of Arts programs she had established in the school, but acknowledged the fallability of her approach, and the current inconsistencies of Arts offerings across the school, suggesting that her zeal for the Arts was not necessarily shared by all, and that maintaining focus on Arts education within the school required much effort.

#### **Freedom and resistance**

- The principal described her resolve to offer quality learning in the Arts to students, despite pressures that she felt from her superiors to focus on literacy and numeracy and improve test scores.
- The value of the creative processes of the Arts were appreciated by interviewed participants.
- Endorsing UNESCO guidelines (2006), the accessing of external providers of Arts learning was a feature for both teachers and students at this school. The parent community supported fund raising and appreciated the external programs offered.
- A determined principal led the direction of Arts programs within this teaching space, encouraging and supporting her staff and the community with resources to ensure that students had access to Arts learning. This supported research indicating that the motivation of the executive of a school can drive the inclusion of quality Arts programs in the classroom. (Pascoe, 2007; Wilson et al., 2008).

Although most participants expressed their valuing of various Arts areas as important aspects of primary education, as evident in these vignettes, there were also overwhelming interconnected challenges and pressures perceived, at the micro, meso and macro levels within each teaching space. The researcher interpreted these as networks of power relations, “highly complex systems of manipulation and conditioning” (Foucault, 1984d, p. 125) that determined behaviour. The researcher noted that a common thread throughout the navigation of power relations within these vignettes, was a belief in the importance of Arts education in the curriculum, the value of collaboration and partnership in design, implementation and management of Arts education programs, and the significance of teachers perceiving that they are supported in their Arts practice.

The researcher reflected that parrhesia was evident in each teaching space, but particularly in School A, where concerns and challenges were described regarding Arts education implementation at each spatial level. This extended into less evidence of freedom and resistance at School A (compared to School B and School C), with frustrations expressed regarding power relations that were considered as oppressive in this space. The practice of freedom and resistance (Feder, 2011; Foucault, 1984d; Heyes, 2011), can be perceived as unachievable, where power relations are perceived as insurmountable. However, in other spaces challenges can be faced, power relations can be navigated, sometimes with a level of perceived personal risk (parrhesia), with a commitment to the development and implementation of Arts education opportunities.

The researcher perceived a need for ongoing review of Arts education implementation in different teaching spaces, through problematisation, analysing power relations as they become evident, and devising collaborative strategies to negotiate and resist challenges, to ensure access to Arts education opportunities for the needs of all students. In this way the lens can be turned to observe shifting power relations, transforming with new ideas, strategies and acts of freedom and resistance (Barou et al., 1980; Foucault, 1984b).

The researcher reflected that, in future research, genealogy could be given more focus as a tool at the time of data collection, as, at the time of data collection, she was not aware of the potential of this tool. Although there was the occasional reference to the past in considering a history of the present provision of Arts education implementation within each of these vignettes, genealogy was a Foucauldian tool that the researcher perceived as less evident in participant responses. The researcher however has referred to some historical aspects of Arts education development in discussing responses.

The researcher anticipates that the use of Foucault's tools for analysis within these vignettes will contribute to the research base regarding Arts education implementation in Australian primary schools, and offer points of reflection for the reader, considering the myriad of forces at play in the development of school-based practice, and ways to support Arts education implementation in different contexts.

## Chapter 6 Conclusion

### 6.1 Introduction

There are three key contributions of this research project that require elucidation in this concluding chapter: firstly, the value of the research process with its multiple approaches to clarifying key ideas and themes including the national and international scope of the literature review; secondly, the importance of allocating a spatial lens when considering Arts education implementation within different contexts, and the practical application of Foucauldian tools of analysis; and thirdly, the research questions and answers which allowed the researcher to highlight some key differences from previous studies.

### 6.2 Value of the research process

In undertaking this project the researcher was motivated to uncover and discuss the reality of current Arts education implementation in Australian primary schools, identifying and describing concerns, but also investigating situations where participants, in different teaching spaces, had been enabled and were creating opportunities, exercising strategies and models to support their Arts education practice. In order to discover insights into the research problem, constructivist grounded theory within a pragmatic paradigm, offered direction for the design, collection and analysis of data (Mackenzie & Knipe, 2006).

#### 6.2.1 Multiple approaches to clarifying key ideas and themes

Constructivist grounded theory allowed multiple meanings for various participants within different contexts (Beckenridge, Jones, Elliot, & Nichol, 2012; Creswell, 2007). Pragmatism supported the employment of a mixed method approach to data collection, analysis and interpretation, as required in the research, in a process of “action and reflection” (Biesta, 2010, p. 112). Throughout the data collection process the researcher collected memos and her own personal reflections, acknowledging her own role in gathering and interpreting data, while collating, considering and clarifying responses and emerging themes, “designing and

fitting methodological strategies to explore what the researcher discovers along the way” (Charmaz, 2017, p. 35). Pragmatism offered "multiple methods, different worldviews, and different assumptions” (Creswell, 2003, p. 12) together with “social, historical, political and other contexts” (Creswell, 2007, p. 23). The social structure, culture, and thoughts and feelings, became anchors to understanding aspects of everyday life and the reality of different contexts (Seale, Gobo, Gubrium, & Silverman, 2007). The deep consideration of responses within each phase of this research allowed discovery and interpretation, giving voice to the participants and leading to an awareness of emerging ideas (Charmaz, 2006).

#### *6.2.1.1 Studying the literature*

Throughout the study attention was given to literature related to Arts education implementation in the primary school, offering context and definition of the Arts, and collating relevant Australian and international research, discussing teachers’ perceptions of Arts education implementation in different primary school contexts. Research literature related to the concept of space, and the work of Foucault were also introduced, together with research processes within the project. In particular, Foucault’s analysis tools explored in the research process were introduced and given more detail in 3.3.3.1 ‘Instigating a Foucault lens’. Findings from this research will contribute to the body of literature related to Arts education implementation in Australian primary schools and add useful consideration of the use of a Foucault lens in research study and educational planning and analysis.

#### *6.2.1.2 Phase One*

The initial inclusion of a small pilot study, analysing selected Arts education documents and qualitative survey responses from a small group of educators, known to the researcher, supported development of research questions, leading to data collection planning, implementation and analysis for subsequent phases of the project

#### *6.2.1.3 Phase Two*

In Phase Two of the project, following research principles suggested by Creswell (2008), a mixed method approach was adopted, incorporating questionnaires collecting descriptive quantitative data, together with qualitative data from closed and open-ended questioning, from educators in three regional areas. The researcher recognised that participants' reflection on their teaching practice, in these questionnaire responses, offered rich data for consideration, highlighting views, concerns and the context of particular teaching situations (Creswell, 2008; Mackenzie & Knipe, 2006; Schmuck, 2006).

Analysis of quantitative responses, and coding and deconstruction of qualitative data led to further discussion in a series of 25 follow up interviews with participants across three regional areas, (the Central Coast of NSW, the Central West of NSW and the ACT). The perspectives of these participants interviewed in their teaching spaces, allowed the researcher the opportunity to exhaustively clarify responses, and to question, discuss and refine emerging themes within the data (Cohen et al., 2008; Creswell, 2008).

#### *6.2.1.4 Phase Three*

Throughout data collection, but more particularly in Phase Three of this project, the researcher explored the work of Foucault, including his spatial thinking, together with his key analysis tools (see 3.3.3.1 Instigating a Foucault lens), to interpret and discuss interconnecting power relations (Foucault, 1984d, 1984e) that were perceived by participants in various teaching spaces. The use of images to illustrate Foucault as a kaleidoscopic thinker (Veyne, 1984) (see 3.3.3.1.1. Spatial thinking) represented the multifaceted and ever-changing patterns of inhibiting or enabling power relations that can be observed and analysed in different spaces (Foucault, 1984d, 1984e), while the development of vignettes provided alternate pictures of the complex interplay of contextual influences on the Arts.



### 6.3 Allocation of a spatial lens when considering Arts education implementation within different contexts

Foucault considered that the processes “by which knowledge functions as a form of power and disseminates the effects of power” (Foucault, 2007, p. 69) could be discussed through a spatial lens with the use of spatial metaphors (see 3.3.3.1.1 Spatial thinking). The process of self-reflection discussed by Foucault (1990b) was recognised in participants’ consideration of their personal and professional practice of Arts education at three spatial levels, and their observation regarding Arts education implementation in different teaching spaces. New ideas and themes that had previously not been evident in the research literature emerged. For example, self-reflection by participants revealed personal emotions and concerns regarding Arts education at the micro level, extending into description and observations of challenges perceived within the teaching space at the meso level, and consideration of the wider space (macro) of Arts education implementation. Emerging themes were collated into the following spatial categories, supporting awareness of the intricacies of context with micro, meso and macro perspectives (Bronfenbrenner, 1989):

- Micro - Being in a personal space to teach the Arts

“You really have to be involved in it, it has to be a part of your life” TI-CC-29-09

Contemplating the in depth reflection by participants regarding their confidence to present the Arts learning area in their classroom, and contributing factors that influence their own level of Arts education presentation.

- Meso - Where you teach: “Space is limited” TI-CC-28-11

Discussing aspects of particular teaching spaces, described by participants as either enabling or inhibiting Arts learning experiences.

-Where you live: “We’re very isolated out here” TI-CW-11-02

Comparing and discussing regional variation in data and issues raised related to geographical variation.

- Macro - Creating space for the Arts

“We need to put ‘The Arts’ on the map” TQ-ACT-42-11

Capturing participants’ viewpoints regarding the place of Arts education in the current educational environment, describing their own experiences, their concerns and commitment in their teaching spaces and their observations regarding strategies that support and enable Arts education advocacy.

### 6.3.1 The practical application of Foucauldian tools of analysis

This innovative spatial approach and consideration of Foucauldian tools for analysis (parrhesia, spatial thinking, genealogy, problematisation, power relations, and freedom and resistance – see 3.3.1 Instigating a Foucault lens) supported discussion from the data. The inclusion of the researcher’s interpretive lens throughout the project, with particular focus within the vignettes (Chapter 5 Turning the Kaleidoscope: Foucault in Focus) allowed additional consideration of Foucauldian tools of analysis, collating and comparing participant perceptions, linking with literature, and supporting determination of direction for Arts education planning, and areas for future research (see 6.4 Significance of the study, 6.5 Areas for future research). The work of Foucault offered the researcher strategies to “identify and describe” (Foucault, 1984d, p. 113) issues and “grasp the implicit systems which determine our most familiar behaviour without our knowing it” (Foucault, 1971, p. 201). This interpretation and discussion supported answering of the research questions, offering inspiration for the facilitation of change and enabling best practice in other settings.

## 6.4 Considering the research question and sub-questions

The overall research question; ‘How do primary teachers perceive Arts education implementation in their teaching space?’ was primarily answered by reference to the two sub-questions, addressing the challenges and supportive strategies for implementing primary Arts education in different teaching spaces. A key feature of the research was the spatial dimension evident in many different facets of the teaching experience in the three regions. The two sub questions will be addressed first as participants reflected on themselves and their teaching spaces, looking “down on oneself from above” (1990b, p. 11) and revealing extremes of perception.

### 6.4.1 Research question 1a: What are the challenges to the implementation of primary Arts education in different teaching spaces?

The challenges and concerns, or power relations that they described have been summarised in this chapter at the three spatial levels of micro, meso and macro:

#### 6.4.1.1 *Micro: Being in a personal space to teach the Arts*

- Personal confidence was perceived by participants as a major influence on their teaching of the Arts. Levels of confidence in each Arts area varied considerably. A hierarchy of confidence emerged in the data, with Visual Arts as the area of most confidence, followed by Drama, Dance, Music, with Media Arts as an area of particular uncertainty.
- Participants observed that a teacher’s personal and professional characteristics contributed to their level of confidence to implement the Arts in the classroom. Teachers with more outgoing personalities, who had a particular personal interest, talent or skills in the Arts, or who were motivated in the facilitation of Arts experiences, were perceived as more confident and comfortable in the Arts education space.

- Conversely without these personal or professional characteristics participants reflected, and observed of others, that teachers were likely to feel considerably inadequate to implement Arts education experiences in their classroom.
- A principal from the Central West highlighted a metaphysical interpretation of the Arts space and the challenges that teachers feel by couching it as “getting your head into another space that might be creative or expressive” PI-CW-22-16.
- As discussed in previous research (De Backer et al., 2012; Snook & Buck, 2014), participants in this project described their need for training, both pre-service and in-service, that offered ongoing and relevant skill development to build confidence for teaching.
- Supporting previous research by Wiggins and Wiggins (2008), Anderson (2003) and Brown (2006), management of the Arts education space was perceived to be a particular concern when confidence was lacking. The researcher considered literature regarding the disciplinary structures that are evident within school systems (Foucault, 1979; Symes & Preston, 1997), interpreting this fear of a loss of control as a power relation. As discussed by Harris (2014) and Cleveland (2009) she also reflected on the evident lack of understanding and experience of the facilitation of the creativity of Arts education processes in the classroom.

#### *6.4.1.2 Meso: The teaching space, Where you teach, Where you live*

- Geographical variation within the data led to opportunities for comparison of different teaching spaces, considering the power relations that were perceived within these spaces. Patterns of variation in confidence levels in different Arts education areas, in different geographical spaces, had some correlation with variation in teaching experience and levels of training. For example in the ACT a higher percentage of participants indicated that they had less than five years of teaching experience, but

suggested that they had not had training in Drama since secondary school. These participants also indicated a lower level of confidence in the teaching of Drama than participants from the Central Coast or the Central West. The researcher reflected that hours allocated to Arts education training in pre-service programs had been reported to have reduced over time (Hocking, 2008), and with the Arts being combined under one umbrella emphasis on each Arts areas can be limited (Davis, 2007; Pascoe et al., 2005). There were however some inconsistencies within each region, with some participants undertaking personal study in order to improve their skills in different Arts areas.

- A participant's commitment to Arts education implementation was described as being influenced by their access to appropriate physical spaces for the Arts. This supported research related to the influence of architectural features on the educational experience (Alterator & Deed, 2013; Upitis, 2004). Access to relevant and engaging resources to support the teaching of meaningful Arts learning experiences was also highlighted, underlining previous research by Russell-Bowie (2010), Davis (2007) and Anderson (2003). Supporting research by Brown (2006), and Garvis and Pendergast (2010), participants highlighted the importance of support from executive staff, colleagues and members of the school community, in establishing and maintaining Arts education programs within a teaching space. Within smaller regional teaching spaces in this research, led by supportive principals, participants described a level of independence, perceived as enabling Arts learning opportunities for both students and teachers, building skills and confidence.
- Issues related to distance were particularly evident in more isolated regional teaching spaces, where participation in learning opportunities for both students and teachers were challenged. Distance had been highlighted as a challenge in more isolated

schools in previous research (Broadley, 2010; Garvis, 2011), however the researcher recognised that participants in this research accepted and negotiated the challenges of distance, in order to enable Arts education opportunities.

#### *6.4.1.3 Macro: Creating space for Arts education*

- Supporting literature (Chapman et al., 2018; de Vries, 2011; Garvis & Pendergast, 2010; Lane, 2016), current space for Arts education in the curriculum was perceived by participants as extremely limited in the current education climate, with busy classrooms, where teachers lacked confidence, and experienced feelings of inadequacy and frustration at the challenges and curriculum demands within their teaching space.
- The creativity that featured in many Arts learning experiences was described with appreciation, particularly as an opportunity beyond the more structured aspects of other curriculum areas, and as described in literature (Amadio et al., 2006; Baïdak & Horvath, 2009; O'Toole, 2009), as a means of expression and an alternate style of learning for some students who struggled in other curriculum areas. This recognition encouraged several participants to commit to the inclusion of Arts learning experiences in the classroom, resisting challenges that were experienced in their teaching space. However, as highlighted by Elsdon-Clifton (2011) and Elsworth (2005), the researcher perceived that several participants viewed the Arts education space as an anomaly, external to other more controlled curriculum spaces. The processes of expression and creativity that were fostered in Arts spaces, were perceived by some participants as requiring skills beyond the expertise of the classroom teacher. The learning area was often avoided, with particular concerns regarding classroom management within the Arts space. The researcher suggested

that this perception of Arts pedagogies as anomalies, was worthy of further investigation.

- Participants described their frustrations that the Arts were not always given recognition and priority by education authorities and members of the broader community, and that this had a significant influence on priorities within teaching spaces.
- Supporting Australian and international research (Abril & Gault, 2008; Alter et al., 2009; Elpus, 2014; Oreck, 2006; Wilson et al., 2008), focus on standardised testing was viewed with considerable concern, taking away appreciation of, and time for Arts education implementation.

#### 6.4.2 Research question 1b: What strategies would support the implementation of primary Arts education in different teaching spaces?

- As highlighted in national reviews (Davis, 2007; Pascoe et al., 2005), the accessing of external providers of Arts education, beyond the school, including music tutors from regional conservatoriums, not-for-profit educational programs and visiting artists and performers were described by some teachers as supporting school programs, filling gaps in teacher confidence and ensuring the presentation of meaningful learning experiences for students. The researcher noted that while many teachers described the value of accessing resources beyond the school, there was no mention of the experience of connecting with local community members to bring the Arts learning of First Nations people into the classroom.
- Mentoring programs were described, where skills were shared across spaces, in external partnerships or within collegial programs between teachers within teaching spaces. Previous programs which included opportunities to work with Arts education consultants within regional offices were described by participants with some regret at changes to this provision of consultants. Participants expressed their appreciation of

these programs, considering that this sharing of skills enabled the practice of Arts education experiences with students and the building of confidence and skills. This reinforced findings in previous research regarding the inspiration that was offered in such programs (de Vries, 2013; Ewing et al., 2011; Pascoe, 2007).

- Several participants expressed their appreciation of, or their desire for the employment of an Arts specialist, across the Arts or in specific Arts areas, particularly in the area of Music, as underlined by research by Power and Klopper (2011). As highlighted in the literature (Byrt, 2011; Coulter, 1995; Jeanneret, 2006; Pascoe et al., 2005), an Arts specialist could offer sequential and meaningful learning experiences to engage and extend students (Nilson et al., 2013). One participant highlighted their concern as a past Music specialist, and their feelings of being unsupported and somewhat isolated in the specialist role. Reinforcing research by Brown (2006), this participant also considered that the employment of a specialist potentially de-skilled other staff who no longer needed to present their Arts education skills in the classroom.

#### 6.4.3 Research question 1: How do primary teachers perceive Arts education implementation in their teaching space?

The majority of participants in this research demonstrated the importance that they placed on different Arts education areas, supporting consideration of the value of the Arts for learning in the literature (Amadio et al., 2006; O'Toole, 2012). However with an element of truth-telling or parrhesia, participants also honestly described many often insurmountable challenges that they perceived as inhibiting their teaching of the Arts in their teaching spaces. Participants perceived that when a teacher feels skilled, comfortable and confident in the Arts space they are more likely to implement Art education experiences in the primary school classroom. A perception of “Being in a personal space to teach the Arts” therefore influences a teacher’s commitment to, or neglect of Arts education implementation.



Participants also looked outwards, describing their observations of colleagues and considering the context of their particular teaching space. The perspectives of participants, in some cases, appeared bleak and despondent, expressing frustration at their inability to offer quality Arts experiences in their teaching spaces and their sense of repression by insurmountable challenges and the demanding curriculum.

Participants also underlined strategies that they had experienced that allowed the navigation of power relations, supporting different aspects of Arts education implementation in their teaching space. Arts education implementation was dependent on the context of different teaching spaces and the motivation of members of the school staff, in particular, the interest and support of the school executive. However when gaps in Arts knowledge, skills, confidence and commitment were evident, the sustainability of Arts education programs was at significant risk. Participants valued opportunities for collaboration in decision making related to the Arts, a spirit of collegiality in the design and management of Arts programs in partnership with resources within and external to the school, supporting skills and confidence for Arts teaching in the primary classroom.

### 6.5 Significance of the study

The spatial consideration of the data within this project offers a model for the review and planning of educational programs and data analysis in other projects, not just those related to the Arts. Although this research was conducted with teachers in three different regional areas of Australia (NSW and ACT), the findings are likely to have significant implications for other teaching spaces, particularly in regional areas, and in schools where review of Arts education programs are occurring. In particular, the significance of this study lies in the recognition of the work of Foucault, the honest self-reflection that featured in participant responses, their problematisation of the state of Arts education in their teaching spaces and

their consideration of ways to navigate and resist power relations in order to improve Arts education implementation in the primary classroom. The study proposes that such review of Arts education practice through problematisation, could lead to improved communication and collaboration within teaching spaces, to ensure priority is given to Arts education implementation. This is significant in providing a way forward for the ongoing review and design of Arts education programs within Australian primary schools.

A key contribution of this research has been the thorough consideration of participant reflections within each phase of the research, giving voice to these educators, with the collation of emerging themes, as well as the interpretation and acknowledgement of emotions expressed in the tone of responses. The inclusion of an interpretive lens by the researcher throughout the project supported constructivist grounded theory (Charmaz, 2006, 2011), and an interpretive approach, with participation in the research process and ongoing interpretation of data (Keane, 2015).

## 6.6 Limitations of the study

This research brings together the perceptions of participants at government primary schools in the three regional areas of this study. Participation in this research was voluntary, but dependent on the distribution of questionnaires by the school principal, the interest of the participants involved, and their role within the school (see Chapter 3 Research Design and Methodology, 3.3.2 Phase Two). It is acknowledged that participant responses may not be fully representative of teachers in other regional areas of Australia, or in the context of religious or privately funded schools. However the sample provided valuable information for discussion and the application of spatial perspectives in considering Arts education implementation in different teaching spaces.

## 6.7 Areas for future research

This study has provided some framework for review of research data, but has also highlighted questions that would benefit from further in-depth study:

- The perceptions of teachers regarding content and pedagogical processes within different Arts education areas;
- The perception of the Arts as an anomaly, diverging from other more structured curriculum areas, and requiring unique skills;
- A more longitudinal study, focussing on the perceived development of skills and confidence following ongoing professional development opportunities;
- A more longitudinal study, focussing on perceived development of skills and confidence within mentoring programs;
- Exploration of the role of the Arts specialist;
- Consideration of the culturally appropriate inclusion of Arts learning related to First Nations people in primary schools programs;
- The sense of autonomy perceived within some smaller regional schools and the influence of this on teaching practice within this teaching space;
- The inclusion of genealogy as a focus within data collection, in order to include more of an historical perspective from participants.

## 6.8 Final concluding comments

As discussed in Chapter 5 Turning the Kaleidoscope: Foucault in Focus, a thread that linked emerging themes within this research was the participants' belief in the importance of Arts education in the primary school. The researcher considered that this belief motivated participants to participate in this project, to problematise their concerns, to self-reflect on their teaching practice and the challenges that they faced in their teaching spaces, as well as

strategies to ensure Arts education implementation in the primary classroom. The value of collaboration and partnership in the design, implementation and management of Arts education programs within different teaching spaces was interpreted from responses.

Without significant emphasis on transforming the perceptions of many educators regarding Arts education and its implementation, and without levels of communication and support within teaching spaces, power relations can be perceived as oppressive, resulting in the neglect or avoidance of the learning area. With the ongoing review of programs, and the turning of the lens to view situations at different spatial levels and from different perspectives, complex networks of challenges can be navigated and resisted, leading to new strategies and innovation to ensure that Arts education has focus and priority in Australian primary schools.

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## Appendices

### Appendix A: Information statement accompanying questionnaires



Dr Ruth Reynolds  
Faculty of Education and Arts  
School of Education  
The University of Newcastle  
Ourimbah NSW 2258  
Ruth.Reynolds@newcastle.edu.au

#### **Information Statement for the Research Project:**

#### **Keep the Flame Burning: Exploring the Barriers that Prevent the Effective Teaching of the Arts in Australian Primary Schools**

Document Version 1; dated 10/4/11

You or your teaching staff are invited to participate in the research project identified above which is being conducted by Susan Lane from the School of Education at the University of Newcastle.

The research is part of Susan Lane's studies at the University of Newcastle, supervised by Dr Ruth Reynolds from the School of Education and Dr Richard Vella from the School of Drama, Fine Arts and Music.

#### ***Why is the research being done?***

This research aims to identify and consider strategies to support teachers in the implementation of effective Arts programs in Music, Dance, Drama, Visual Arts and Media, in Australian primary schools. Previous research has highlighted barriers to effective teaching of Arts Education but has only studied comparatively small samples, or focussed on one particular Arts strand. It is expected that this study, drawing on information from a larger sample of the population, focussing on all strands of the Arts, will provide valuable information that can support effective teaching practice.

#### ***Who can participate in the research?***

We are seeking generalist classroom teachers from primary schools in the Central Coast, Orange/Bathurst/Lithgow and Australian Capital Territory to participate in this research. Teachers

with all levels of experience and skills in the strands of Arts Education, from minimal to extensive, are encouraged to participate.

***What choice do you have?***

Participation in this research is entirely your choice. Only those people who give their informed consent will be included in the project. Whether or not you decide to participate, your decision will not disadvantage you.

***What would you be asked to do?***

If you agree to participate, you will be asked to complete a questionnaire related to your teaching and skills in the different strands of Arts Education. Please return it in the reply paid envelope by 23<sup>rd</sup> October, 2011. This questionnaire will be completed anonymously. We would like to follow up this questionnaire by interviewing a small number of teachers. The questionnaire includes a section where, if you are willing, you can nominate to be contacted to arrange an interview, where the survey questions will be discussed in more depth.

***How much time will it take?***

The questionnaire should take approximately 30 minutes to complete. A follow up interview in the teacher's local area, if arranged, should take approximately 30 minutes.

***What are the risks and benefits of participating?***

We cannot promise you any personal benefit from participating in this research. However your contribution will hopefully assist future teachers in the identification and implementation of strategies to teach the Arts effectively. You may experience a feeling of satisfaction at contributing to research that will influence Arts Education planning and curriculum development.

***How will your privacy be protected?***

The questionnaire is anonymous, confidential and it will not be possible to identify you from your answers. Responses made during interviews will also remain anonymous and confidential. Data will be kept in a secure filing cabinet and retained for at least 5 years at the Central Coast Campus of the University of Newcastle.

***How will the information collected be used?***

Data collected from this project will be analysed and interpreted for publication in education journals, at principal's meetings and education conferences, and in a thesis to be submitted for Ms Lane's Masters degree.

Individual participants will not be identified in any reports arising from the project.

A summary of the results of this project will be offered to all participants if requested.

***What do you need to do to participate?***

Please read this Information Statement and be sure you understand its contents before you consent to participate. If there is anything you do not understand, or you have questions, contact the researcher.



If you would like to participate, please complete and return the attached anonymous questionnaire in the reply paid envelope provided by 23rd October. This will be taken as your informed consent to participate.

On the questionnaire, participants will also be invited to offer their contact details if they are willing to be involved in follow up interviews. These participants will then be asked to return a completed consent form with their questionnaire and contact details. When contacted, participants will be asked, again, if they are willing to participate in an interview.

### ***Further information***

If you would like further information please contact Susan Lane, ph (02)43484244  
Sue.Lane@newcastle.edu.au. Thank you for considering this invitation.

Dr Ruth Reynolds  
Faculty of Education and Arts  
School of Education  
University of Newcastle

Dr Richard Vella  
Faculty of Education and Arts  
School of Drama,  
Fine Arts & Music  
University of Newcastle

Susan Lane  
Faculty of Education and Arts  
School of Education  
University of Newcastle

### ***Complaints about this research***

This project has been approved by the University's Human Research Ethics Committee, Approval No. H- 1234

Should you have concerns about your rights as a participant in this research, or you have a complaint about the manner in which the research is conducted, it may be given to the researcher, or, if an independent person is preferred, to the Human Research Ethics Officer, Research Office, The Chancellery, The University of Newcastle, University Drive, Callaghan NSW 2308, Australia, telephone (02) 49216333, email [Human-Ethics@newcastle.edu.au](mailto:Human-Ethics@newcastle.edu.au).

(PLEASE NOTE THAT, FOLLOWING CONFIRMATION, THIS CANDIDATURE WAS  
CONVERTED TO A PHD).

## Appendix B: Education authority approvals

### Received from NSW Department of Education and Communities (29/09/2011)

Dr Ruth Reynolds  
Faculty of Education and Arts School of Education  
The University of Newcastle  
OURIMBAH NSW 2258

DOC 11/210719

Dear Dr Reynolds

SERAP Number 2011180

I refer to your application to conduct a research project in New South Wales government schools entitled Keep the Flame Burning: Exploring the barriers that inhibit the effective teaching of the Arts in Primary Schools. I am pleased to inform you that your application has been approved. You may now contact the Principals of the nominated schools to seek their participation. You should include a copy of this letter with the documents you send to schools.

This approval will remain valid until 21/07/2012.

No researchers or research assistants have been screened to interact with or observe children for the purposes of this research.

I draw your attention to the following requirements for all researchers in New South Wales government schools:

- School Principals have the right to withdraw the school from the study at any time. The approval of the Principal for the specific method of gathering information for the school must also be sought.
- The privacy of the school and the students is to be protected.
- The participation of teachers and students must be voluntary and must be at the school's convenience.
- Any proposal to publish the outcomes of the study should be discussed with the Research Approvals Officer before publication proceeds.

When your study is completed please forward your report marked to Manager, Schooling Research, Department of Education and Training, Locked Bag 53, Darlinghurst, NSW 2010.  
Yours sincerely

Bill Tomlin  
RI Senior Manager  
Student Engagement and Program Evaluation  
29 September 2011

Student Engagement and Program Evaluation Bureau NSW Department of Education and Communities  
Level 3, 1 Oxford Street, Darlinghurst NSW 2010 — Locked Bag 53, Darlinghurst NSW 1300 Telephone: 02 9244 5619— Fax:  
02 9266 8233 - Email: [serap@det.nsw.edu.au](mailto:serap@det.nsw.edu.au)

**Received from ACT Education and Training Directorate (September 2011)**



Education and Training

File Ref: 2011/00468-6

Ms Susan Mary Lane  
Humanities Building University of  
Newcastle Ourimbah Campus  
OURIMBAH NSW 2258

**APPROVAL OF RESEARCH PROPOSAL**

Dear Ms Lane,

Thank you for your application to conduct the proposed research titled Keep the Flame Burning: Exploring the barriers that inhibit the effective teaching of the Arts in Australian Primary Schools. I am pleased to inform you that the Education and Training Directorate (the Directorate) has approved your research.

Please note the following conditions regarding your proposed research:

- research in school must be concluded by 31 October 2011. Please provide evidence of renewal of public liability insurance at 31 October 2011 and 21 December 2012 to continue your research in schools till 2013
- any changes in the methodology, scope and timeframe of the project requires the Directorate's approval
- within one month of completing your research, you are required to forward a copy of your research (paper/report/thesis) either electronically to [det.research@act.gov.au](mailto:det.research@act.gov.au) or by mail to the following address:

Senior Manager  
Planning and Performance  
Education and Training Directorate  
ACT Government  
GPO Box 158  
CANBERRA ACT 2601

The Directorate approves research in all ACT public schools. You may now directly approach the principals of these schools with a copy of this approval letter for permission to carry out your research. It will be at the discretion of the principal as to whether your research can proceed at their site.

A person entering a school to conduct research is a visitor to the school and must comply with the *Visitors in Schools* policy available at [http://www.det.act.gov.au/publications and policies \(policy a-z](http://www.det.act.gov.au/publications_and_policies/policy_a-z)

If the principal assesses that the nature of the activity and/or the type of contact may place students at risk, the researcher will be required to undergo screening. The responsibility and associated costs of screening will be met by the researcher or sponsoring organisation.

Any information that you obtain as part of research or data collection must be treated in accordance with the requirements of the Privacy Act 1988.

If you require any assistance please contact Atem Garang on (02) 62071032 or at [Atem.Garang@act.gov.au](mailto:Atem.Garang@act.gov.au)  
Best wishes with your research.

Yours sincerely

Leo Bator  
Manager

September 2011

GPO Box 158, Canberra ACT 2601220 Northbourne Avenue, Braddon ACT 2612

ABN 71 506 957 312 Telephone 02 6207 51 1 1

Facsimile 02 6205 9333

Web [www.det.act.gov.au](http://www.det.act.gov.au)

## Appendix C: Research questionnaire

### Keep the Flame Burning: Exploring the Barriers That Inhibit the Effective Teaching of the Arts in Australian Primary Schools

#### Key Researcher Contact Details

If you would like further information please contact Susan Lane, ph (02)43484244 Sue.Lane@newcastle.edu.au

Dr Ruth Reynolds	Dr Richard Vella	Susan Lane
Faculty of Education and Arts	Faculty of Education and Arts	Faculty of Education and Arts
School of Education	School of Drama, Fine Arts & Music	School of Education
University of Newcastle	University of Newcastle	University of Newcastle

Please complete the following questionnaire by marking in the appropriate space or writing comments as requested.

1. Please indicate your gender. Male \_\_\_\_\_ Female \_\_\_\_\_
2. Please indicate your years of teaching experience:  
Less than 5 years \_\_\_\_\_ 5-14 years \_\_\_\_\_ 15-24 years \_\_\_\_\_ 25+years \_\_\_\_\_
3. Please indicate your highest level of study of Music \_\_\_\_\_
4. Please indicate your highest level of study of Visual Arts \_\_\_\_\_
5. Please indicate your highest level of study of Drama \_\_\_\_\_
6. Please indicate your highest level of study of Dance \_\_\_\_\_
7. Media Arts is being considered for inclusion in the Australian Curriculum: The Arts. Please indicate your highest level of study of Media Arts, if any \_\_\_\_\_

MUSIC	Strongly agree	Agree	Disagree	Strongly disagree
8. Music is an important aspect of primary education.				
9. I feel confident to teach Music in my classroom.				

10. What prevents you from teaching Music effectively in your classroom?

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11. What might help you to teach Music more effectively in your classroom?

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VISUAL ARTS	Strongly agree	Agree	Disagree	Strongly disagree
12. Visual Arts is an important aspect of primary education.				
13. I feel confident to teach Visual Arts in my classroom.				

14. What prevents you from teaching Visual Arts effectively in your classroom?

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15. What might help you to teach Visual Arts more effectively in your classroom?

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DRAMA	Strongly agree	Agree	Disagree	Strongly disagree
16. Drama is an important aspect of primary education.				
17. I feel confident to teach Drama in my classroom.				

18. What prevents you from teaching Drama effectively in your classroom?

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19. What might help you to teach Drama more effectively in your classroom?

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DANCE	Strongly agree	Agree	Disagree	Strongly disagree
20. Dance is an important aspect of primary education.				
21. I feel confident to teach Dance in my classroom.				

22. What prevents you from teaching Dance effectively in your classroom?

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23. What might help you to teach Dance more effectively in your classroom?

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MEDIA ARTS	Strongly agree	Agree	Disagree	Strongly disagree
24. Media Arts could be an important aspect of primary education should it be included in The Australian Curriculum: The Arts.				
25. I would feel confident to teach Media Arts in my classroom should it be included in The Australian Curriculum: The Arts.				

26. What might prevent you from teaching Media Arts effectively in your classroom?

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27. What might help you to teach Media Arts effectively in your classroom should it be included in The Australian Curriculum: The Arts?

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[illegible]

We would like to follow up this questionnaire by interviewing a small number of teachers. If you would be willing to be contacted about being interviewed please complete the Interview Consent Form, with your name and contact details.



## Appendix D: Comparison of estimated population, land area and population density

(Australian Bureau of Australian Bureau of Statistics, 2011; Geoscience Australia, 2016; Regional Development Australia, 2016)

2011 Census	Estimated population	Land area (square kms)	People per square kilometre
Gosford	168,323	940	179.07
Wyong	154,334	740	208.56
Central Coast	322,657	1,680	192.06
Lithgow	20,850	4,567	4.57
Bathurst	39,960	3,818	10.47
Orange	39,419	284	138.8
Central West	100,229	8,669	11.56
ACT	357,227	2,358	151.5

## Appendix E: *Participating school, P classification and estimated staffing numbers*

Schools accepting questionnaires	P enrolment classification	Estimated number of teaching staff
A.01	3	19
A.02	2	29
A.04	2	29
A.05	3	19
A.06	2	29
A.07	2	29
A.09	4	10
A.10	3	19
A.13	3	19
A.15	2	29
A.16	2	29
A.17	4	10
A.18	2	29
A.22	1	45
A.24	3	19
A.25	2	29
A.27	2	29
A.28	3	19
A.29	3	19
A.30	3	19

A.31	2	29
A.32	2	29
A.33	3	19
A.34	5	2
A.35	2	29
A.39	5	2
A.40	2	29
A.41	2	29
A.43	3	19
A.45	1	45
A.47	2	29
A.48	3	19
A.49	3	19
A.50	2	29
A.51	2	29
A.52	2	29
A.53	4	10
A.56	3	19
B.05	4	10
B.06	2	29
B.08	2	29
B.11	5	2
B.15	5	2
B.16	4	10
B.17	6	2
B.22	4	10
B.24	4	10
B.26	4	10
B.27	2	29
B.30	6	2
B.31	5	2
B.32	5	2
B.34	5	2
B.35	Central	12
C.01	1	51
C.03	1	51
C.11	2	33
C.16	2	33
C.20	3	22
C.31	4	12
C.33	2	33
C.39	2	33
C.42	1	51
C.49	2	33
C.50	1	51
C.52	2	33

## Appendix F: Regional Comparison: School Size

<b><u>SCHOOL SIZE</u></b>	<b>Central Coast</b>	<b>Central West</b>	<b>ACT</b>
<b>P1 (enrolments &gt; 700 students)</b>			
Number of P1 schools represented in questionnaire returns	2 schools	0 schools	4 schools
Percentage of schools in the area represented in questionnaires	5.26%	-	33.33%
Percentage of total P1 schools represented in questionnaires	33.33%	-	66.67%
Percentage of total schools represented in questionnaires	3.03%	-	6.06%
Number of P1 teachers represented in questionnaire returns	5 teachers	0 teachers	14 teachers
Percentage of teachers in the area represented in questionnaires	4.20%	-	37.84%
Percentage of total P1 teachers represented in questionnaires	26.32%	-	73.68%
Percentage of total teachers represented in questionnaires	2.55%	-	7.14%
<b>P2 (enrolments 451-700)</b>			
Number of P2 schools represented in questionnaire returns	18 schools	3 schools	6 schools
Percentage of schools in the area represented in questionnaires	47.37%	18.75%	50%
Percentage of total P2 schools represented in questionnaires	66.67%	11.11%	22.22%
Percentage of total schools represented in questionnaires	27.27%	4.55%	9.09%
Number of P2 teachers represented in questionnaire returns	63 teachers	13 teachers	19 teachers
Percentage of teachers in the area represented in questionnaires	52.94%	32.5%	51.35%
Percentage of total P2 teachers represented in questionnaires	66.32%	13.68%	20%
Percentage of total teachers represented in questionnaires	32.14%	6.63%	9.69%
<b>P3 (enrolments 301-450)</b>			
Number of P3 schools represented in questionnaire returns	13 schools	0 schools	1 school
Percentage of schools in the area represented in questionnaires	34.21%	-	8.33%
Percentage of total P3 schools represented in questionnaires	92.86%	-	7.14%
Percentage of total schools represented in questionnaires	19.7%	-	1.52%
Number of P3 teachers represented in questionnaire returns	40 teachers	0 teachers	3 teachers
Percentage of teachers in the area represented in questionnaires	33.61%	-	8.11%
Percentage of total P3 teachers represented in questionnaires	93.02%	-	6.98%
Percentage of total teachers represented in questionnaires	20.41%%	-	1.53%
<b>P4 (enrolments 160-300)</b>			
Number of P4 schools represented in questionnaire returns	3 schools	5 schools	1 school
Percentage of schools in the area represented in questionnaires	7.89%	31.25%	8.33%
Percentage of total P4 schools represented in questionnaires	33.33%	55.56%	11.11%
Percentage of total schools represented in questionnaires	4.55%	7.58%	1.52%
Number of P4 teachers represented in questionnaire returns	4 teachers	18 teachers	1 teacher
Percentage of teachers in the area represented in questionnaires	3.36%	45%	2.7%
Percentage of total P teachers represented in questionnaires	17.39%	78.26%	4.35%
Percentage of total teachers represented in questionnaires	2.04%	9.18%	.51%
<b>P5 (enrolments 26-159)</b>			
Number of P5 schools represented in questionnaire returns	2 schools	5 schools	0 schools
Percentage of schools in the area represented in questionnaires	5.26%	31.25%	-

Percentage of total P5 schools represented in questionnaires	28.57%	71.43%	-
Percentage of total schools represented in questionnaires	3.03%	7.58%	-
Number of P5 teachers represented in questionnaire returns	7 teachers	5 teachers	0 teachers
Percentage of teachers in the area represented in questionnaires	5.88%	12.5%	-
Percentage of total P5 teachers represented in questionnaires	58.33%	41.67%	-
Percentage of total teachers represented in questionnaires	3.57%	2.55%	-
<b>P6 (enrolments &lt; 26)</b>			
Number of P6 schools represented in questionnaire returns	0 schools	2 schools	0 schools
Percentage of schools in the area represented in questionnaires	-	12.5%	-
Percentage of total P6 schools represented in questionnaires	-	100%	-
Percentage of total schools represented in questionnaires	-	3.03%	-
Number of P6 teachers represented in questionnaire returns	0 teachers	3 teachers	0 teachers
Percentage of teachers in the area represented in questionnaires	-	7.5%	-
Percentage of total P6 teachers represented in questionnaires	-	100%	-
Percentage of total teachers represented in questionnaires	-	1.53%	-
<b>Other</b>			
Number of other schools represented in questionnaire returns	0 schools	1 central school (185 students K-12 – 76 primary)	0 schools
Percentage of schools in the area represented in questionnaires	-	6.25%	-
Percentage of total other schools represented in questionnaires	-	100%	-
Percentage of total schools represented in questionnaires	-	1.52%	-
Number of other teachers represented in questionnaire returns	0 teachers	1 teacher	0 teachers
Percentage of teachers in the area represented in questionnaires	-	2.5%	-
Percentage of total other teachers represented in questionnaires	-	100%	-
Percentage of total teachers represented in questionnaires	-	.51%	-

On the Central Coast, 47.37% of schools represented in the questionnaires were P2 schools with an enrolment of 451 – 700 students. Sixty three teachers at these 18 Central Coast schools completed questionnaires and formed 52.94% of the total participating Central Coast teachers. Forty participants surveyed on the Central Coast were teaching at schools with an enrolment of 301-450 (P3).

In the ACT the 12 participating schools had an enrolment of more than 160 students. Nineteen of the 37 participants were employed at P2 schools with an enrolment of 451 -700 and a further 14 participants were employed at 4 x P1 schools with a population greater than 700 students.

Participating schools in the Central West were generally smaller, with 13 of the 16 schools having an enrolment of less than 300 students. While 13 teachers in the area were employed in 2 x P2 schools with an enrolment of 451-700 students), completed questionnaires were received from 18 teachers at 5 x P4 schools (enrolment of 160-300 students) and five of the 40 Central West participants were employed at 5 x P5 schools (enrolment of 26-159 students). No participants in the Central West were employed at P1 schools (more than 700 enrolments).). Three Central West participants were employed at 2 x P6 schools, with a population of less than 26 students. This contrasted with the other regional areas where only five participating Central Coast schools had an enrolment of less than 300 students. All participating schools in the ACT had a population of more than 160 students.

## Appendix G: Demographic information spreadsheet example

Teacher	Gender	Teaching Experience	School size	Highest Level Study Mus	Highest Level Study VA	Highest Level Study Dra
Internals\ACT Questionnaires\C.01.19	Female	15-24 years	P1	Secondary School	Secondary school	Secondary school
Internals\ACT Questionnaires\C.03.13	Female	<5 years	P1	Tertiary level	Tertiary level	Tertiary level
Internals\ACT Questionnaires\C.03.14	Female	<5 years	P1	Tertiary level	Tertiary level	Nil
Internals\ACT Questionnaires\C.11.02	Male	5-14 years	P2	Tertiary level	Tertiary level	Nil
Internals\ACT Questionnaires\C.11.04	Female	25+ years	P2	Unassigned	Unassigned	Unassigned
Internals\ACT Questionnaires\C.11.05	Female	<5 years	P2	Tertiary level	Tertiary level	Nil
Internals\ACT Questionnaires\C.11.06	Female	15-24 years	P2	Unassigned	Graduate major	Unassigned
Internals\ACT Questionnaires\C.11.12	Female	15-24 years	P2	Tertiary level	Tertiary level	Secondary school
Internals\ACT Questionnaires\C.11.15	Female	15-24 years	P2	Personal study	Secondary school	Secondary school
Internals\ACT Questionnaires\C.16.01	Female	25+ years	P2	Personal study	Tertiary level	Tertiary level
Internals\ACT Questionnaires\C.16.06	Female	15-24 years	P2	Unassigned	Unassigned	Unassigned
Internals\ACT Questionnaires\C.20.02	Female	25+ years	P3	Personal study	Secondary school	Secondary school
Internals\ACT Questionnaires\C.20.03	Female	25+ years	P3	Personal study	Personal study	Personal study
Internals\ACT Questionnaires\C.20.04	Female	25+ years	P3	Personal study	Nil	Nil
Internals\ACT Questionnaires\C.31.04	Female	5-14 years	P4	Unassigned	Unassigned	Unassigned
Internals\ACT Questionnaires\C.33.01	Female	<5 years	P2	Secondary School	Secondary school	Tertiary level
Internals\ACT Questionnaires\C.33.03	Female	15-24 years	P2	Personal study	Secondary school	Secondary school
Internals\ACT Questionnaires\C.33.08	Male	<5 years	P2	Tertiary level	Tertiary level	Tertiary level
Internals\ACT Questionnaires\C.39.09	Female	25+ years	P2	Personal study	Secondary school	Nil
Internals\ACT Questionnaires\C.42.11	Female	25+ years	P1	Personal study	Nil	Nil
Internals\ACT Questionnaires\C.42.15	Female	25+ years	P1	Tertiary level	Postgraduate level	Nil
Internals\ACT Questionnaires\C.49.05	Female	25+ years	P2	Personal study	Tertiary level	Tertiary level
Internals\ACT Questionnaires\C.49.17	Female	5-14 years	P2	Personal study	Nil	Unassigned
Internals\ACT Questionnaires\C.50.03	Female	5-14 years	P1	Tertiary level	Secondary school	Nil

Appendix H: Descriptive table example, frequency count and percentages (strand valuing Central Coast)

<b>Mus Value</b>	<b>VA Value</b>	<b>Dra Value</b>	<b>Da Value</b>	<b>Med Value</b>
SA 61	SA 76	SA 53	SA 45	SA 32
A 54	A 43	A 62	A 67	A 57
D 2	D 0	D 3	D 5	D 10
SD 0	SD 0	SD 0	SD 0	SD 3
Uncertain 2	Uncertain 0	Uncertain 1	Uncertain 2	Uncertain 17
Total 119	Total 119	Total 119	Total 119	Total 119
SA 51.3%	SA 63.9%	SA 44.5%	SA 37.8%	SA 26.9%
A 45.4%	A 36.1%	A 52.1%	A 56.3%	A 47.9%
D 1.7%	D 0%	D 2.5%	D 4.2%	D 8.4%
SD 0%	SD 0%	SD 0%	SD 0%	SD 2.5%
Uncertain 1.7%	Uncertain 0%	Uncertain 0%	Uncertain 1.7%	Uncertain 14.3%
<b>Agree 96.7%</b>	<b>Agree 100%</b>	<b>Agree 96.6%</b>	<b>Agree 94.1%</b>	<b>Agree 74.8%</b>
<b>Disagree 1.7%</b>	<b>Disagree 0%</b>	<b>Disagree 2.5%</b>	<b>Disagree 4.2%</b>	<b>Disagree 10.9%</b>
<b>Uncertain 1.7%</b>	<b>Uncertain 0%</b>	<b>Uncertain 0%</b>	<b>Uncertain 1.7%</b>	<b>Uncertain 14.3%</b>

Of the 119 participants on the Central Coast, 100% agreed (strongly agreed or agreed) that Visual Arts was an important aspect of primary education. More than 90% also indicated their valuing of Music, Drama and Dance, while only 74.8% indicated their valuing of Media Arts. This was reinforced with 10.9% of participants disagreeing (strongly disagreeing or agreeing) that Media Arts was an important aspect of primary education, and 14.3% not completing this part of the questionnaire.

## Appendix I: Confidence details for each Arts area

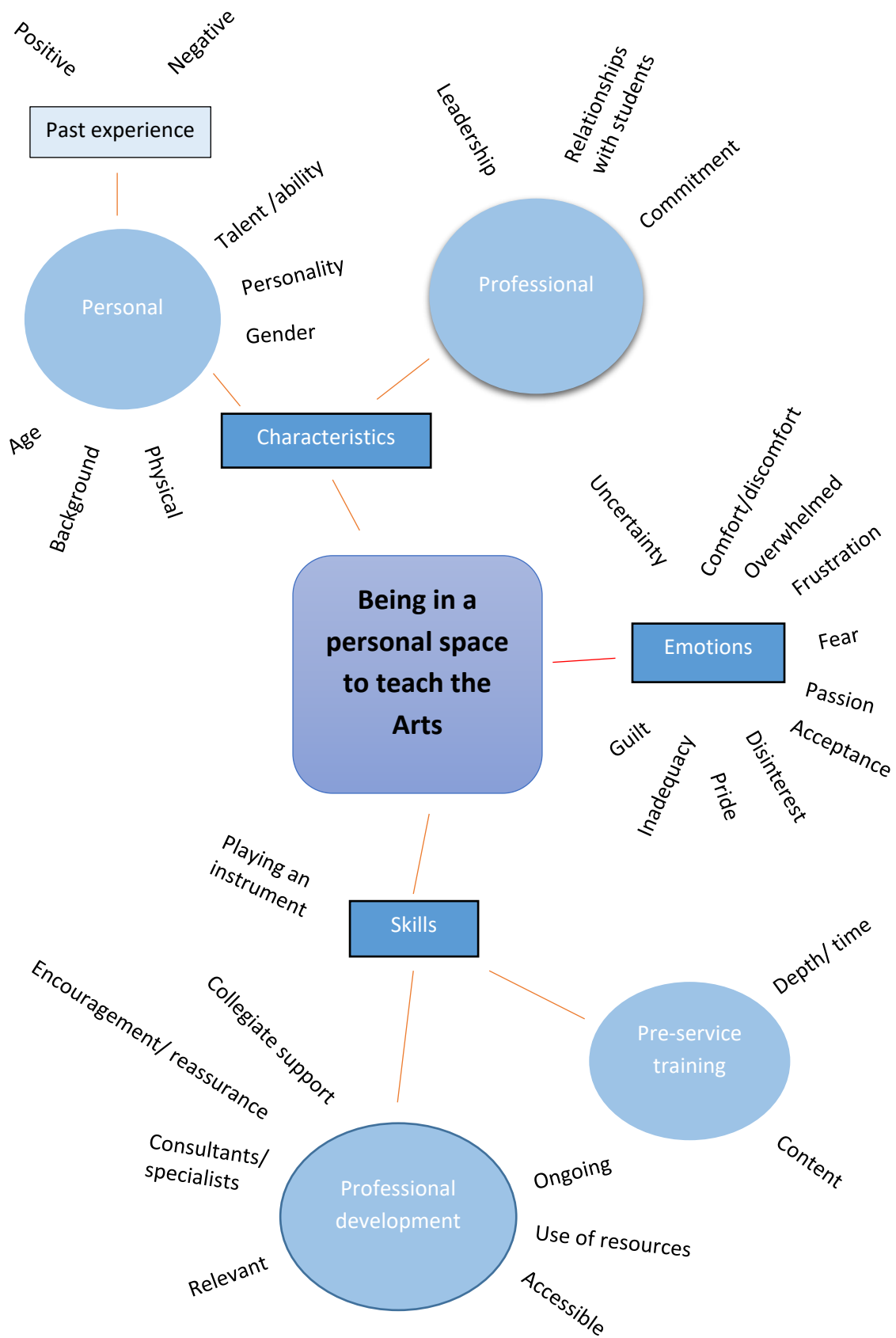
	Music		Visual Arts		Drama		Dance		Media Arts	
<b>I feel confident to teach (ARTS STRAND) in my classroom</b>	No.	% of participants	No.	% of participants	No.	% of participants	No.	% of participants	No.	% of participants
<b>Strongly Agree</b>	35	17.86%	89	45.41%	39	19.9%	28	14.29%	12	6.12%
<b>Agree</b>	57	29.08%	82	41.84%	95	48.47%	87	44.39%	50	25.51%
<b>Total</b>	92	46.94%	171	87.25%	134	68.37%	115	58.68%	62	31.63%
<b>Disagree</b>	80	40.82%	32	16.33%	51	26.02%	54	27.55%	75	38.27%
<b>Strongly Disagree</b>	18	9.18%	0	0%	3	1.53%	21	10.71%	24	12.24%
<b>Total</b>	98	50%	22	11.22%	54	27.56%	74	37.76%	99	50.51%
<b>Not completed</b>	6	3.06%	3	1.53%	8	4.08%	7	3.57%	35	17.86%

Appendix J: Comparing numbers and percentages of participants who made comments about their level of confidence across the Arts areas

	Music		Visual Arts		Drama		Dance		Media Arts	
<b>Number of participants suggesting confidence that enables their teaching</b>	No.	%	No.	%	No.	%	No.	%	No.	%
<b>I am confident</b>	41	20.92	59	30.1	21	10.71	27	13.78	3	1.53
<b>Number of participants suggesting a lack of confidence to teach</b>	No.	%	No.	%	No.	%	No.	%	No.	%
<b>I am not confident</b>	45	22.96	17	8.67	24	12.24	32	16.33	9	4.59
<b>Total</b>	86	43.88	76	38.77	45	22.95	59	30.11	12	6.12



## Appendix K: Being in a personal space – coding



## Appendix L: Gender comparison of strand statement responses

Responses to “(Arts strand) is an important aspect of primary education.”							
<u>Male</u>	Total agreeing	% of male participants	% of total participants	Total disagreeing	% of males participants	% of total participants	Not completed
Music	24	88.88%	12.24%	3	11.11%	1.53%	0
Vis Arts	27	100%	13.78%	0	0	0	0
Drama	26	96.3%	13.27%	0	0	0	1
Dance	22	81.48%	11.22%	4	14.81%	2.04%	1
Media Arts	18	66.67%	9.18%	4	14.81%	2.04%	5
Responses to “I feel confident to teach (Arts strand) in my classroom.”							
<u>Male</u>	Total agreeing	% of male participants	% of total participants	Total disagreeing	% of males participants	% of total participants	Not completed
Music	14	51.85%	7.16%	12	44.45%	6.12%	1
Vis Arts	22	81.48%	11.22%	4	14.81%	2.04%	1
Drama	22	81.48%	11.22%	3	11.11%	1.53%	2
Dance	10	37.04%	5.1%	15	55.56%	7.65%	2
Media Arts	12	44.44%	6.12%	10	37.04%	5.1%	5

Responses to “(Arts strand) is an important aspect of primary education.”							
<b>Female</b>	<b>Total agreeing</b>	<b>% of females participants</b>	<b>% of total participants</b>	<b>Total disagreeing</b>	<b>% of females participants</b>	<b>% of total participants</b>	<b>Not completed</b>
<b>Music</b>	166	98.23%	84.69%	1	.59%	.51%	2
<b>Vis Arts</b>	169	100%	86.22%	0	0	0	0
<b>Drama</b>	164	97.04%	83.67%	5	2.96%	2.55%	0
<b>Dance</b>	160	94.67%	81.63%	7	4.14%	3.57%	2
<b>Media Arts</b>	127	75.15%	64.8%	14	8.28%	7.14%	28
Responses to “I feel confident to teach (Arts strand) in my classroom.”							
<b>Female</b>	<b>Total agreeing</b>	<b>% of females participants</b>	<b>% of total participants</b>	<b>Total disagreeing</b>	<b>% of females participants</b>	<b>% of total participants</b>	<b>Not completed</b>
<b>Music</b>	78	46.15%	39.8%	86	50.89%	43.87%	5
<b>Vis Arts</b>	149	88.17%	76.02%	18	10.65%	9.18%	2
<b>Drama</b>	112	66.27%	57.14	51	30.18%	26.02%	6
<b>Dance</b>	105	62.13%	53.57%	60	35.3%	30.61%	4
<b>Media Arts</b>	49	28.99%	25%	90	53.25%	45.92%	30

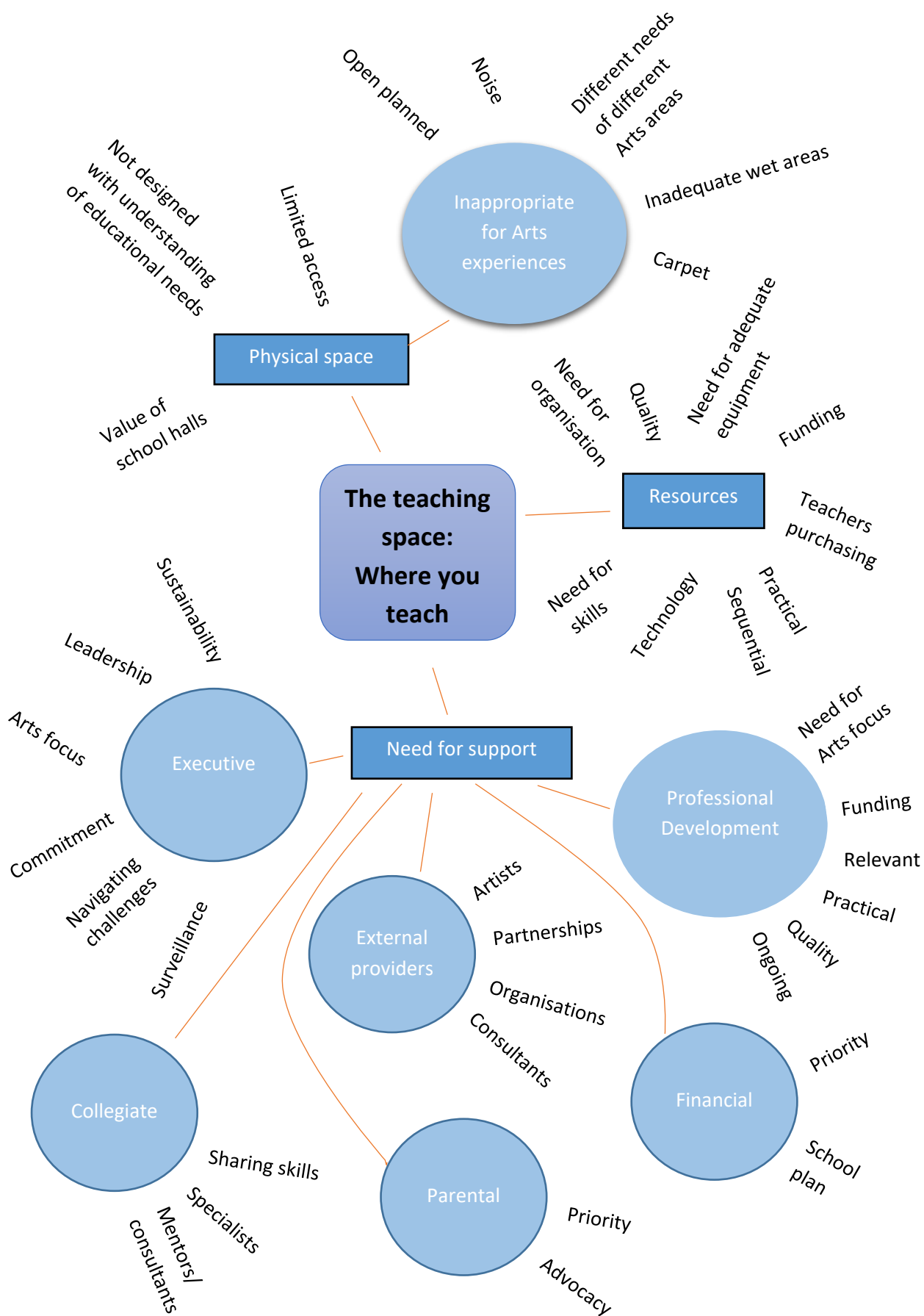
Appendix M: Comparing gender and the number of strands that participants indicated confidence to teach

Confidence indicated	5 strands	4 strands	3 strands	2 strands	1 strand	0 strands	Not completed
Number and percentage of male teachers	5 (18.52%)	3 (11.11%)	9 (33.33%)	7 (25.93%)	2 (7.41%)	0	1 (3.7% )
Number and percentage of female teachers	21 (12.43%)	44 (26.04%)	42 (24.85%)	31 (18.34%)	24 (14.20%)	3 (1.78%)	4 (2.37%)

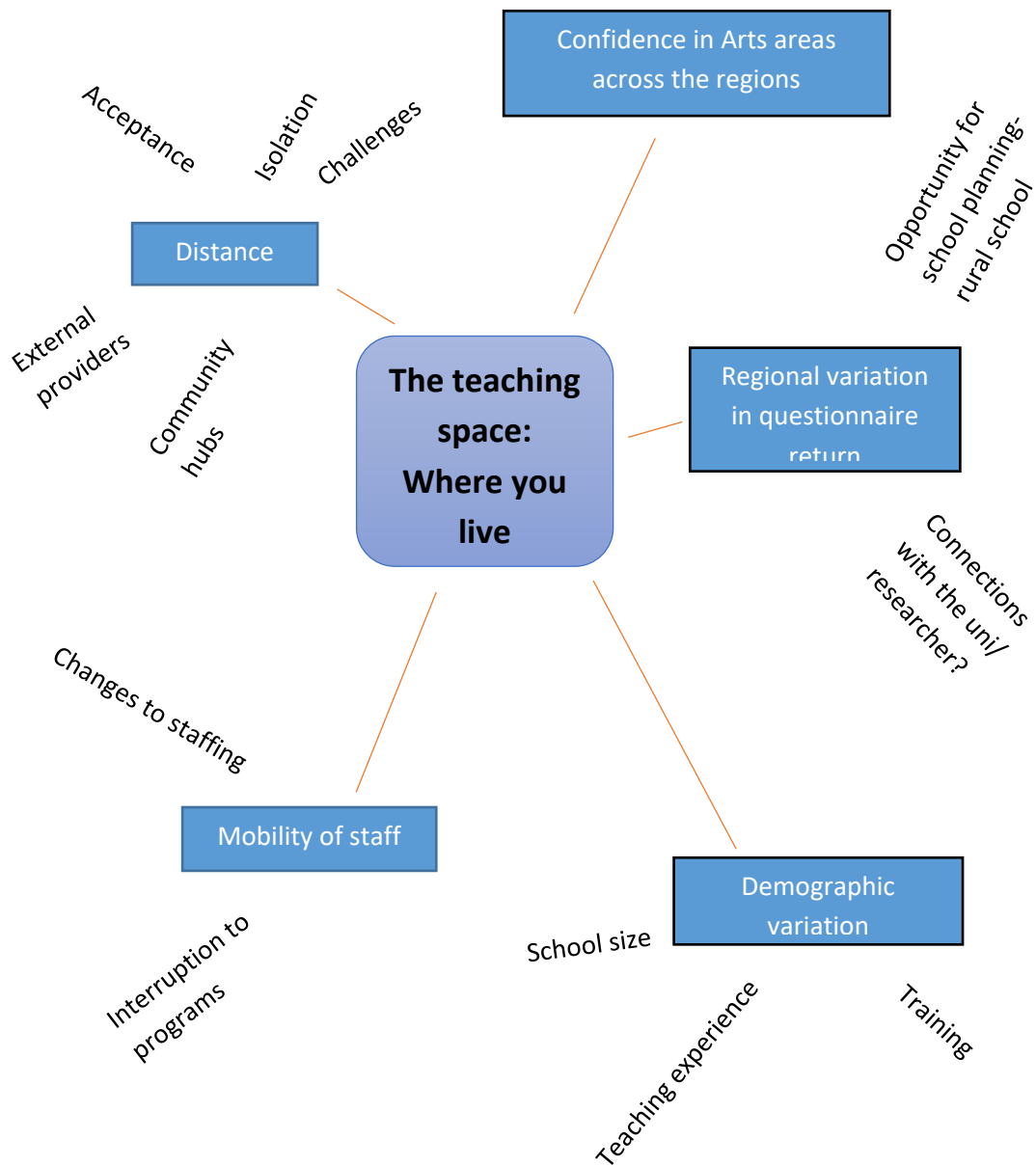
Appendix N: Documentation of participants' highest level of study in each Arts strand

Highest Level of Study Arts areas	TOTAL	
<b>Primary Study Level</b>	<b>No.</b>	<b>%</b>
Music	1	.51%
Visual Arts	0	-
Drama	0	-
Dance	4	2.04%
Media Arts	0	-
<b>Secondary Study Level</b>	<b>No.</b>	<b>%</b>
Music	19	9.69%
Visual Arts	36	18.37%
Drama	25	12.76%
Dance	20	10.20%
Media Arts	1	.51%
<b>Tertiary Study Level</b>	<b>No.</b>	<b>%</b>
Music	101	51.53%
Visual Arts	111	56.63%
Drama	100	51.02%
Dance	97	49.49%
Media Arts	12	6.12%
<b>Personal Study Level</b>	<b>No.</b>	<b>%</b>
Music	47	23.98%
Visual Arts	9	4.59%
Drama	12	6.12%
Dance	14	7.14%
Media Arts	5	2.55%
<b>Graduate Major Study Level</b>	<b>No.</b>	<b>%</b>
Music	2	1.02%
Visual Arts	13	6.63%
Drama	9	4.59%
Dance	2	1.02%
Media Arts	0	-
<b>Postgraduate Study Level</b>	<b>No.</b>	<b>%</b>
Music	0	-
Visual Arts	2	1.02%
Drama	1	.51%
Dance	0	-
Media Arts	1	.51%
<b>Nil or N/A</b>	<b>No.</b>	<b>%</b>
Music	12	6.12%
Visual Arts	14	7.14%
Drama	36	18.37%
Dance	44	22.45%
Media Arts	120	61.22%
<b>Not completed</b>	<b>No.</b>	<b>%</b>
Music	14	7.14%
Visual Arts	11	5.61%
Drama	13	6.63%
Dance	15	7.65%
Media Arts	57	29.08%

## Appendix O: The teaching space: Where you teach - coding



## Appendix P: The teaching space: Where you live - coding



## Appendix Q: Regional responses – valuing and confidence in each Arts area

<b>MUSIC</b>	<b>Central Coast</b>		<b>Central West</b>		<b>ACT</b>	
<b><u>Music is an important aspect of primary education</u></b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>
<b>Strongly Agree</b>	61	51.26%	23	57.5%	25	67.57%
<b>Agree</b>	53	44.54%	17	42.5%	11	29.73%
<b>Total</b>	<u>114</u>	<u>95.8%</u>	<u>40</u>	<u>100%</u>	<u>36</u>	<u>97.23%</u>
<b>Disagree</b>	2	1.68%	0	0%	1	2.7%
<b>Strongly Disagree</b>	1	.84%	0	0%	0	0%
<b>Total</b>	<u>3</u>	<u>2.52%</u>	<u>0</u>	<u>0%</u>	<u>1</u>	<u>2.7%</u>
<b>Not completed</b>	2	1.68%	0	0%	0	0%
<b><u>I feel confident to teach Music in my classroom</u></b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>
<b>Strongly Agree</b>	23	19.33%	5	12.5%	7	18.92%
<b>Agree</b>	39	32.77%	11	27.5%	7	18.92%
<b>Total</b>	<u>62</u>	<u>52.1%</u>	<u>16</u>	<u>40%</u>	<u>14</u>	<u>33.86%</u>
<b>Disagree</b>	44	36.97%	18	45%	18	48.65%
<b>Strongly Disagree</b>	10	8.4%	4	10%	4	10.81%
<b>Total</b>	<u>54</u>	<u>45.37%</u>	<u>22</u>	<u>55%</u>	<u>22</u>	<u>59.46%</u>
<b>Not completed</b>	3	2.52%	2	5%	1	2.7%

The majority of participants in each regional area strongly agreed or agreed that Music is an important aspect of primary education (95.8% on the Central Coast, 100% in the Central West area and 97.23% in the ACT). Of these participants, 51.26% on Central Coast, 57.5% in the Bathurst/Lithgow/Orange area and 67.57% in the ACT strongly agreed that Music is an important aspect of primary education.

A total of 4 participants did not agree that Music is an important aspect of primary education. One of Central Coast participant strongly disagreed that Music is an important aspect of primary education.

Two participants did not complete this section of the questionnaire.

On the Central Coast, 52.1% participants agreed or strongly agreed that they felt confident to teach Music in their classroom. This compared to 40% of participants in the Central West area and 33.86% of participants who completed the questionnaire in the ACT. Of the ACT participants 59.46% disagreed or strongly disagreed that they felt confident to teach Music in their classroom. This was a higher percentage than in the other two regional areas (55% in the Central West area and 45.37% on the Central Coast).

Six participants did not complete this section of the questionnaire.



<b><u>VISUAL ARTS</u></b>	<b>Central Coast</b>		<b>Central West</b>		<b>ACT</b>	
<b><u>Visual Arts is an important aspect of primary education</u></b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>
<b>Strongly Agree</b>	76	63.87%	27	67.5%	27	72.97%
<b>Agree</b>	43	36.13%	13	32.5%	10	27.03%
<b>Total</b>	<u>119</u>	<u>100%</u>	<u>40</u>	<u>100%</u>	<u>37</u>	<u>100%</u>
<b>Disagree</b>	0	0%	0	0%	0	0%
<b>Strongly Disagree</b>	0	0%	0	0%	0	0%
<b>Total</b>	<u>0</u>	<u>0%</u>	<u>0</u>	<u>0%</u>	<u>0</u>	<u>0%</u>
<b>Not completed</b>	0	0%	0	0%	0	0%
<b><u>I feel confident to teach Visual Arts in my classroom</u></b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>
<b>Strongly Agree</b>	59	49.58%	17	42.5%	13	34.21%
<b>Agree</b>	48	40.34%	17	42.5%	17	45.95%
<b>Total</b>	<u>107</u>	<u>89.92%</u>	<u>34</u>	<u>85%</u>	<u>30</u>	<u>81.08%</u>
<b>Disagree</b>	19	15.97%	6	15%	7	18.92%
<b>Strongly Disagree</b>	0	0%	0	0%	0	0%
<b>Total</b>	<u>19</u>	<u>15.97%</u>	<u>6</u>	<u>15%</u>	<u>7</u>	<u>18.92%</u>
<b>Not completed</b>	3	2.52%	0	0%	0	0%

100% of participants who completed the questionnaire in each regional area strongly agreed or agreed that Visual Arts is an important aspect of primary education. No participants disagreed with the statement.

All participants completed this section of the questionnaire.

Across the three regional areas 89.92% of participants on the Central Coast, 85% in the Bathurst/Lithgow/Orange area and 81.08% in the ACT strongly agreed or agreed that they felt confident to teach Visual Arts in my classroom. Nineteen participants on the Central Coast, six in the Central West and seven in the ACT disagreed with the statement “I feel confident to teach Visual Arts in my classroom”. No participants strongly disagreed with the statement.

Three participants on the Central Coast did not complete this section of the questionnaire.

<b><u>DRAMA</u></b>	<b>Central Coast</b>		<b>Central West</b>		<b>ACT</b>	
<b><u>Drama is an important aspect of primary education</u></b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>
<b>Strongly Agree</b>	53	44.54%	16	40%	19	51.35%
<b>Agree</b>	62	52.1%	22	55%	18	48.65%
<b>Total</b>	<u>115</u>	<u>96.64%</u>	<u>38</u>	<u>95%</u>	<u>37</u>	<u>100%</u>
<b>Disagree</b>	3	2.52%	2	5%	0	0%
<b>Strongly Disagree</b>	0	0%	0	0%	0	0%
<b>Total</b>	<u>3</u>	<u>2.52%</u>	<u>2</u>	<u>5%</u>	<u>0</u>	<u>0%</u>
<b>Not completed</b>	1	.84%	0	0%	0	0%
<b><u>I feel confident to teach Drama in my classroom</u></b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>
<b>Strongly Agree</b>	27	22.69%	6	15%	6	16.22%
<b>Agree</b>	57	47.9%	23	57.5%	15	40.54%
<b>Total</b>	<u>84</u>	<u>70.59%</u>	<u>29</u>	<u>72.5%</u>	<u>21</u>	<u>56.76%</u>
<b>Disagree</b>	27	22.69%	9	24.32%	15	40.54%
<b>Strongly Disagree</b>	2	1.68%	1	15%	0	0%
<b>Total</b>	<u>29</u>	<u>24.37%</u>	<u>10</u>	<u>39.32%</u>	<u>15</u>	<u>40.54%</u>
<b>Not completed</b>	6	5.04%	1	2.5	1	2.7%

The majority of participants in each regional area indicated that they strongly agreed or agreed that Drama is an important aspect of primary education (96.64% on the Central Coast, 95% in the Central West and 100% in the ACT). Five teachers, (three from the Central Coast and two from the Central West) disagreed that Drama is an important aspect of primary education. No participants strongly disagreed with the statement.

In the ACT only 56.76% of participants indicated that they felt confident to teach Drama in their classroom. This compared to 70.59% on Central Coast and 72.5% in the Central West.

In the ACT 40.54% of participants disagreed or strongly disagreed with the statement “I feel confident to teach Drama in my classroom”, compared to 39.32% in the Central West area and 24.37% on the Central Coast. Two participants on the Central Coast and one participant in the Central West strongly disagreed that they felt confident to teach Drama in their classroom. Six teachers on the Central Coast, one teacher in the Central West and one teacher from the ACT did not complete this section of the questionnaire.

<b><u>DANCE</u></b>	<b>Central Coast</b>		<b>Central West</b>		<b>ACT</b>	
<b><u>Dance is an important aspect of primary education</u></b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>
<b>Strongly Agree</b>	45	37.82%	13	32.5%	17	45.95%
<b>Agree</b>	67	56.3%	22	55%	18	47.37%
<b>Total</b>	<u>112</u>	<u>94.12%</u>	<u>35</u>	<u>87.5%</u>	<u>35</u>	<u>93.32%</u>
<b>Disagree</b>	5	4.2%	4	10%	2	5.41%
<b>Strongly Disagree</b>	0	0%	0	0%	0	0%
<b>Total</b>	<u>5</u>	<u>4.2%</u>	<u>4</u>	<u>10%</u>	<u>2</u>	<u>5.41%</u>
<b>Not completed</b>	2	1.68%	1	2.5%	0	0%
<b><u>I feel confident to teach Dance in my classroom</u></b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>
<b>Strongly Agree</b>	20	16.81%	4	10%	4	10.81%
<b>Agree</b>	57	47.9%	21	52.5%	9	24.32%
<b>Total</b>	<u>77</u>	<u>64.71%</u>	<u>25</u>	<u>62.5%</u>	<u>13</u>	<u>35.13%</u>
<b>Disagree</b>	28	23.53%	10	25%	16	43.24%
<b>Strongly Disagree</b>	11	9.24%	4	10%	6	16.22%
<b>Total</b>	<u>39</u>	<u>32.77%</u>	<u>14</u>	<u>35%</u>	<u>22</u>	<u>59.46%</u>
<b>Not completed</b>	3	2.52%	1	2.5%	2	5.41%%

On the Central Coast 94.12% of participants agreed or strongly agreed that Dance is an important aspect of primary education, compared to 87.5% of participants from the Central West and 93.32% of participants in the ACT. Eleven participants, (five from the Central Coast, four from the Central West and two from the ACT), disagreed that Dance is an important aspect of primary education. No participants strongly disagreed with the statement.

Two participants from the Central Coast and one teacher from the Central West did not complete this section of the questionnaire.

In the ACT only 35.13% of participants indicated that they felt confident to teach Dance in their classroom. This compared to 64.71% on Central Coast and 62.5% in the Central West.

In the ACT 59.46% of participants disagreed or strongly disagreed with the statement “I feel confident to teach Dance in my classroom”, compared to 35% in the Central West and 32.77% on the Central Coast.

Three participants on the Central Coast, one participant in the Central West and two participants in the ACT did not complete this section of the questionnaire.

<b><u>MEDIA ARTS</u></b>	<b>Central Coast</b>		<b>Central West</b>		<b>ACT</b>	
<b><u>Media Arts is an important aspect of primary education</u></b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>
<b>Strongly Agree</b>	32	26.89%	7	17.5%	11	29.73%
<b>Agree</b>	57	47.9%	21	52.5%	17	45.95%
<b>Total</b>	<u>89</u>	<u>74.79%</u>	<u>28</u>	<u>70%</u>	<u>28</u>	<u>75.68%</u>
<b>Disagree</b>	10	8.4%	3	7.5%	1	2.7%
<b>Strongly Disagree</b>	3	2.52%	0	0%	1	2.7%
<b>Total</b>	<u>13</u>	<u>10.92%</u>	<u>3</u>	<u>7.5%</u>	<u>2</u>	<u>5.4%</u>
<b>Not completed</b>	17	14.29%	9	22.5%	7	18.42%
<b><u>I feel confident to teach Media Arts in my classroom</u></b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>
<b>Strongly Agree</b>	7	5.88%	1	2.5%	4	10.81%
<b>Agree</b>	29	24.37%	11	27.5%	9	24.32%
<b>Total</b>	<u>36</u>	<u>30.25%</u>	<u>12</u>	<u>30%</u>	<u>13</u>	<u>35.14%</u>
<b>Disagree</b>	48	40.34%	15	37.5%	13	35.14%
<b>Strongly Disagree</b>	17	14.29%	3	7.5%	4	10.81%
<b>Total</b>	<u>65</u>	<u>54.63%</u>	<u>18</u>	<u>45%</u>	<u>17</u>	<u>45.95%</u>
<b>Not completed</b>	18	15.13%	10	25%	7	18.92%

On the Central Coast 74.79% of participants strongly agreed or agreed that Media Arts is an important aspect of primary education, compared to 70% of participants in the Central West and 75.68% of participants in the ACT. Eighteen participants, (13 from the Central Coast, three from the Central West and two from the ACT), disagreed that Media Arts is an important aspect of primary education. Thirty three participants (17 from the Central Coast, nine from the Central West and seven from the ACT) did not complete this section of the questionnaire.

On the Central Coast 30.25% of participants strongly agreed or agreed with the statement “I feel confident to teach Media Arts in my classroom”, compared to 30% of participants in the Central West and 35.14% in the ACT. The percentage of participants who disagreed or strongly disagreed with this statement was higher on the Central Coast (54.63%), compared to 45% in the Central West and 45.95% in the ACT. Eighteen teachers participants on the Central Coast, (ten from the Central West and seven from the ACT) did not complete this section of the questionnaire.

Appendix R: Comparison of highest level of study in each Arts area, across the regions

<b><u>Highest Level of Study Arts Strands</u></b>	<b>Central Coast</b>			<b>Central West</b>			<b>ACT</b>			<b>TOTAL</b>	
<b><u>Primary Study Level</u></b>	<b>No.</b>	<b>% of area</b>	<b>% of total</b>	<b>No.</b>	<b>% of area</b>	<b>% of total</b>	<b>No.</b>	<b>% of area</b>	<b>% of total</b>	<b>No.</b>	<b>%</b>
<b><u>Music</u></b>	0			0			1	2.7%	.51%	1	.51%
<b><u>Visual Arts</u></b>	0			0			0			0	
<b><u>Drama</u></b>	0			0			0			0	
<b><u>Dance</u></b>	1	.84%	.51%	2	5%	1.02%	2	5.4%	1.02%	5	2.55%
<b><u>Media Arts</u></b>	0			0			0			0	
<b><u>Secondary Study Level</u></b>	<b>No.</b>	<b>%</b>		<b>No.</b>	<b>%</b>		<b>No.</b>	<b>%</b>		<b>No.</b>	<b>%</b>
<b><u>Music</u></b>	10	8.4%	5.1%	6	15%	3.06%	4	10.81%	2.04%	20	10.20%
<b><u>Visual Arts</u></b>	20	16.8%	10.2%	8	20%	4.08%	10	27.03%	5.1%	38	19.39%
<b><u>Drama</u></b>	11	9.24%	5.61%	6	15%	3.06%	9	24.32%	4.59%	26	13.37%
<b><u>Dance</u></b>	8	6.72%	4.08%	6	15%	3.06%	5	13.51%	2.55%	19	9.69%
<b><u>Media Arts</u></b>	0			0			1	2.7%	.51%	1	.51%
<b><u>Tertiary Study Level</u></b>	<b>No.</b>	<b>%</b>		<b>No.</b>	<b>%</b>		<b>No.</b>	<b>%</b>		<b>No.</b>	<b>%</b>
<b><u>Music</u></b>	69	57.98%	35.2%	18	45%	9.18%	13	35.14%	6.63%	100	51.02%
<b><u>Visual Arts</u></b>	76	63.87%	38.78%	20	50%	10.2%	14	37.84%	7.14%	110	56.12%
<b><u>Drama</u></b>	69	57.98%	35.2%	19	47.5%	9.69%	11	29.73%	5.61%	99	50.51%
<b><u>Dance</u></b>	69	57.98%	35.2%	18	45%	9.18%	10	27.03%	5.1%	97	49.49%
<b><u>Media Arts</u></b>	8	6.72%	4.08%	3	7.5%	1.53%	1	2.7%	.51%	12	6.12%
<b><u>Personal Study Level</u></b>	<b>No.</b>	<b>%</b>		<b>No.</b>	<b>%</b>		<b>No.</b>	<b>%</b>		<b>No.</b>	<b>%</b>
<b><u>Music</u></b>	26	21.85%	13.27%	9	22.5%	4.59%	11	29.73%	5.61%	46	23.47%
<b><u>Visual Arts</u></b>	4	3.36%	2.04%	3	7.5%	1.53%	1	2.7%	.51%	8	4.08%
<b><u>Drama</u></b>	9	7.56%	4.59%	1	2.5%	.51%	1	2.7%	.51%	11	5.61%
<b><u>Dance</u></b>	9	7.56%	4.59%	3	7.5%	1.53%	2	5.41%	1.02%	14	7.14%
<b><u>Media Arts</u></b>	1	.84%	.51%	2	5%	1.02%	0			3	1.53%
<b><u>Graduate Major</u></b>	<b>No.</b>	<b>%</b>		<b>No.</b>	<b>%</b>		<b>No.</b>	<b>%</b>		<b>No.</b>	<b>%</b>

<u>Study Level</u>											
<u>Music</u>	2	1.68%	1.02%	0			0			2	1.02%
<u>Visual Arts</u>	8	6.72%	4.08%	4	10%	2.04%	1	2.7%	.51%	13	6.63%
<u>Drama</u>	5	4.2%	2.55%	4	10%	2.04%	0			9	4.59%
<u>Dance</u>	1	.84%	.51%	0			1	2.7%	.51%	2	1.02%
<u>Media Arts</u>	0			0			0			0	
<u>Postgraduate Study Level</u>	<u>No.</u>	<u>%</u>		<u>No.</u>	<u>%</u>		<u>No.</u>	<u>%</u>		<u>No.</u>	<u>%</u>
<u>Music</u>	0			0			0			0	
<u>Visual Arts</u>	0			1	2.5%	.51%	1	2.7%	.51%	2	1.02%
<u>Drama</u>	0			1	2.5%	.51%	0			1	.51%
<u>Dance</u>	0			0			0			0	
<u>Media Arts</u>	0			0			1	2.7%	.51%	1	.51%
<u>Nil</u>	<u>No.</u>	<u>%</u>		<u>No.</u>	<u>%</u>		<u>No.</u>	<u>%</u>		<u>No.</u>	<u>%</u>
<u>Music</u>	6	5.04%	3.06%	4	10%	2.04%	2	5.41%	1.02%	12	6.12%
<u>Visual Arts</u>	7	5.88%	3.57%	2	5%	1.02%	5	13.51%	2.55%	14	7.14%
<u>Drama</u>	20	16.81%	10.2%	7	17.5%	3.57%	9	24.32%	4.59%	36	18.37%
<u>Dance</u>	24	20.17%	12.24%	8	20%	4.08%	11	29.73%	5.61%	43	21.94%
<u>Media Arts</u>	78	65.55%	39.8%	23	57.5%	12.76%	20	54.05%	10.2%	121	61.73%
<u>Unassigned</u>	<u>No.</u>	<u>%</u>		<u>No.</u>	<u>%</u>		<u>No.</u>	<u>%</u>		<u>No.</u>	<u>%</u>
<u>Music</u>	6	5.04%	3.06%	3	7.5%	1.53%	6	16.22%	3.06%	15	7.65%
<u>Visual Arts</u>	4	3.36%	2.04%	2	5%	1.02%	5	13.51%	2.55%	11	5.61%
<u>Drama</u>	5	4.2%	2.55%	2	5%	1.02%	7	18.92%	3.57%	14	7.14%
<u>Dance</u>	7	5.88%	3.57%	3	7.5%	1.53%	6	16.22%	3.06%	16	8.16%
<u>Media Arts</u>	32	26.89%	16.33%	12	30%	6.12%	14	37.84%	7.14%	58	29.59%

Comparison of the five Arts strands suggests that participants considered that they had more training at tertiary level in Visual Arts than in other strands both in undergraduate and postgraduate courses. One hundred and ten participants (56.12%) indicated their highest level of study in Visual Arts was at tertiary level, a higher percentage than other strands (51.02% Music, 50.51% Drama, 49.49% Dance and 6.12% Media Arts). This was reinforced in the data with a higher percentage of participants, within each regional area, indicating that tertiary study was their highest level of study in Visual Arts, compared to other strands.

Thirteen participants across the three regional areas (6.63%) indicated that they had chosen to major in Visual Arts courses in their degree studies, compared to nine in Drama (4.59%), and only two participants in Music and two in Dance. When comparing with other strands, a higher number of

participants also suggested Visual Arts studied at secondary school as their highest level of study (19.39% Visual Arts, 13.27% Drama, 10.2% Music, 9.69% Dance, .51% Media Arts).

A higher percentage of participants had also undertaken Visual Arts as a major tertiary study (13 participants across the three regional areas, compared to nine in Drama and only two participants in Music and two in Dance).

Participants also suggested Visual Arts studied at secondary school as their highest level of study (19.39%) compared to other strands.

In all regional areas a higher percentage of participants indicated that they had undertaken personal study in Music, compared to those who indicated a high level of personal study in other Arts areas i.e. 23.47% of participants indicated their highest level of study in Music, compared to 4.08% in Visual Arts, 5.61% in Drama, 7.14% in Dance and 1.53% in Media Arts.

The majority of participants on the Central Coast indicated that their highest level of training in Music, Visual Arts, Drama and Dance was at tertiary level (63.87% Visual Arts, and 57.98% in Music, Drama and Dance). This contrasted, in particular, with the ACT, where a smaller percentage of participants indicated tertiary training as their highest level of training in Arts areas (35.14% in Music, 37.84% in Visual Arts, 29.73% in Drama and 27.02% in Dance).

Only four participants considered that their highest level of study was at postgraduate level (two in Visual Arts, one in Drama and one in Media Arts). None of these participants were from the Central Coast.

Only 17 participants across the three regions (8.67%) suggested that they had had any training in Media Arts. Across the three regions 61.73% of participants indicated that they had no training in Media Arts and 29.59% did not complete this aspect of the questionnaire.

A total of forty three participants (21.94%) indicated that they had no training in Dance, a higher percentage than those who indicated no training in Music, Visual Arts and Drama across the three regional areas. In the ACT and the Central Coast the number of participants indicating no training presented as a hierarchy from Media Arts through to Music (Central Coast: 78 participants with no training in Media Arts, 24 teachers with no training in Dance, 20 with no training in Drama, seven with no training in Visual Arts and six with no training in Music. ACT: 20 participants with no training in Media Arts, 11 with no training in Dance, nine with no training in Drama, five with no training in Visual Arts and two with no training in Music). In the Central West four participants considered that they had no training in Music and two participants reported having no training in Visual Arts.

## Appendix S: Creating space for the Arts - coding

