2010–2013
Artist-In-Residence Grants Program in Western Australia

Evaluation Report
The Creative Education Partnerships: Artist-In-Residence Initiative (AIR) is managed for the Federal Government by the Australia Council for the Arts and delivered in Western Australia by the Department of Culture and the Arts and the Department of Education under the title ‘Artist-In-Residence (AIR) Grants Program’.

This research was undertaken by Professor Dawn Bennett and Ms Vicki Caulfield with assistance from Ms Laura Kittel, Faculty of Humanities, Curtin University, Western Australia. The research was approved by the Human Research Ethics Committee in July 2011 under the title ‘Artist-In-Residence Grants Program in Western Australia, Final Evaluation Report 2010-2013’; approval number SSAL-06-11.

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The Department of Culture and the Arts and AIR Grants Program partner, the Department of Education would like to acknowledge the many artists, arts and cultural organisations, teachers and school communities, volunteers and community groups who have shared their stories, photographs and knowledge to create an inspiring collection of AIR projects across the four years of the pilot program. Most importantly, the researchers Dawn Bennett and Vicki Caulfield from Curtin University, and 2010 consultant Alison Woodman, must be acknowledged for their thorough evaluation of the AIR Grants Program in Western Australia 2010-2013.

This report is only available electronically in PDF format and can be downloaded from the ArtsEdge website at www.artsedge.dca.wa.gov.au

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# ARTIST-IN-RESIDENCE GRANTS PROGRAM IN WESTERN AUSTRALIA

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Introduction

The Artist-In-Residence pilot program (AIR) in Western Australia commenced in 2009 for a four-year period. AIR is an annual competitive grants program that provides capped funds to selected school-based arts projects. These projects encourage collaboration between public schools, teachers, artists and the creative industries to enhance teaching and learning in and through the arts.

Western Australia’s four-year AIR Grants Program pilot forms part of a national initiative funded under the Federal government’s ‘Creative Education Partnerships: Artist-in-Residence Initiative’. AIR is a unique partnership between the Australia Council for the Arts and Australian State and Territory governments, and each jurisdiction has adopted a different model of delivery. The AIR Grants Program in WA was designed to support artist-in-residence activity in public schools linked to the Western Australian Curriculum K-12. In 2012/2013, wherever possible, AIR projects were linked to Phase 1 and cross-curricular priorities of the Australian Curriculum. Implemented in Western Australia through ‘Creative Connections: An Arts in Education Partnership Framework 2010-2014’¹, the AIR pilot program has delivered collaborative arts practice and cultural exchange experience for students, teachers, pre-service teachers, whole schools and wider communities.

¹ The policy was jointly released by the Department of Culture and the Arts and the Department of Education in October 2010. http://www.dca.wa.gov.au/DevelopingArtsandCulture/arts-in-education/
The four-year pilot program was awarded $1,120,000, which was further augmented by the Western Australian State Government. The Departments of Culture and the Arts (DCA) and Education (DoE) jointly administer the AIR Grants Program in Western Australia through the strategic arts education partnership program ArtsEdge. A selection panel assesses AIR project applications on the basis of proposed partnerships, links to the curriculum, artistic excellence, good planning, and effective use of resources.

Artists work in any art form or combination of art forms including creative writing/literature, dance, drama, music, multimedia, or visual arts. During the four years of the pilot program, a number of artists worked in multiple AIR projects. Artists involved in an AIR project required a minimum of three years professional experience and ranged from experienced, established practitioners to those in their early career.

AIR funding rounds in Western Australia encompassed two project streams:

**STREAM 1 RESIDENCIES**

Each year, up to six STREAM 1 grants of $30,000 were offered to public schools and university Faculties of Education to enable them to employ an individual artist-in-residence or group of artists and/or arts and cultural organisations for a minimum of 150 contact hours. Partnerships were encouraged and a number of projects encompassed a cluster of schools, teacher training institutions and/or arts organisations, and the wider community. A professional learning component was included, further strengthening relationships and sharing practice between artists and teachers.

**STREAM 2 COLLABORATIONS**

STREAM 2 encouraged in-depth collaborations between arts and cultural organisations, individual or clusters of public schools and/or tertiary institutions. These projects were intended to be longer term than those in STREAM 1, with a minimum of 300 contact hours. Through a two-stage process to firstly garner

Expressions of Interest and, secondly, prepare a full proposal, one grant of $100,000 was awarded annually in Western Australia. STREAM 2 grants were awarded to Buzz Dance Theatre (Buzz DT) in 2010, Southern Edge Arts (SEA) in Albany for 2011 and Musica Viva Australia (MVA) for 2012. A STREAM 2 grant was not awarded for the 2013 school year.

This report presents the major findings and (where available) statistical tabulations from evaluation of the six AIR projects funded in 2012 and conducted in 2013 as part of the Western Australian AIR Grants Program pilot. The report also presents a review of the sustainable outcomes arising from the AIR projects conducted in the 2010, 2011 and 2012 school years. The results of the latter are compiled in Chapters 8, 9 and 10 of this report.
The Executive Summary provides an overview of evaluation findings on the key outcomes and impacts for students, teachers, schools, artists and arts and cultural organisations. Further summary information, and a statistical overview of the four-year pilot program, is presented in Chapter 11.

**Evaluation methodology**

The purpose of the evaluation project was to report on the impact and outcomes of the AIR Grants Program in Western Australia over the four years of the pilot program.

The key objectives of the AIR evaluation were to:

1. Evaluate the *impact and outcomes* of the funded projects under the AIR Grants Program in Western Australia conducted from 2010 to 2013; and
2. Investigate the *sustainable outcomes* arising out of previously funded projects.

The following research methodology was used:

- Document analysis of applications and acquittal reports and other published material for each of the AIR grants;
- Consultation with approximately 170 stakeholders over four years via interview (face-to-face and/or by telephone), focus group, site visits, telephone and email. Many stakeholders were consulted more than once to double check information they had provided or to debrief at the conclusion of the project. In subsequent years, key participants were contacted annually to ascertain the ongoing impacts of the residencies; and
- Observation of AIR classes and events, together with ArtsEdge workshops.

Each year the evaluators produced a report, which documented project achievements, strengths and issues, and suggested improvements for future years. This informed refinements to the program each year. The current report presents case studies of the six AIR projects conducted in 2013 together with an overview of the sustainable outcomes from the funded projects completed in the previous three years of the pilot program.

For the 2013 projects, the evaluators interviewed key participants from all schools and arts and cultural organisations involved in STREAM 1 AIR projects including artists-in-residence, project coordinators, other teaching staff and school principals. Where relevant, interviews were also held with community members, pre-service teachers and volunteers. Data include interviews, secondary sources such as acquittals and project blogs, observation during each project, attendance at events and performances, and other available sources. These were collated and summarised into a chapter for each individual project.

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2 Evaluation in year 1 of the pilot program (2009/2010) was conducted by Alison Woodman and in subsequent years by Dawn Bennett and Vicki Caulfield, Curtin University.
In reviewing the sustained, ongoing impacts of AIR projects delivered in the previous three years, the research team conducted additional consultation in 2014 with AIR participants. Key questions related to the continued impact of each project for schools and students (such as curriculum change, teaching practices, student engagement and learning outcomes), the value of the AIR experience for professional learning and career outcomes for artists and teachers, and any sustained benefits for participating arts and cultural organisations. The review questions related directly to the AIR project goals, taking into account the findings of previous evaluation reports.

**Evaluation topics**

In seeking to address the key program objectives, issues explored by the research team related to the following seven key topics:

- Educational goals and outcomes;
- Artistic goals and outcomes;
- Professional learning and career outcomes for teachers and artists;
- Partnerships;
- Project planning, management and resource issues;
- Details of Artists’ involvement; and
- Potential for sustainability.

**Program priorities**

In the context of the research topics listed above the following list of program priorities, as defined by the Western Australian AIR Working Party, was also considered:

1. Creative processes that actively engage young people;
2. Partnerships between schools, clusters of schools, artists and arts organisations and the wider community;
3. Innovation and 21st century technology;
4. Professional learning opportunities for pre-service teachers, educators and artists;
5. Regional and remote school communities;
6. Indigenous young people;
7. Young people at educational risk;
8. Disability; and
9. Cultural difference and diversity.
Evaluating student learning outcomes

The educational value of AIR projects and their impact on student learning outcomes are core issues in evaluation of arts-based education and their assessment continues to pose challenges for researchers. For example, in general, schools do not amass formal evidence of educational learning outcomes or improved student engagement and attendance during AIR projects, and this information cannot be created retrospectively. Further, AIR projects delivered as extension activities outside of the regular program tend not to formally assess student achievement. Where projects are delivered during regular classes, activities relating to an AIR project often form only part of overall student achievement and rarely comprise the entire assessment for a course. In addition, where AIR activities are integrated across different Learning Areas, teachers can rarely identify the specific contribution of the project to student results in each Learning Area. Against this background, this evaluation report presents where possible evidence of learning outcomes including external validation such as invitations to exhibit artwork as well as anecdotal and observational information from teachers and artists.

Chapter 7 of this evaluation report attempts to address directly the question of measuring student outcomes in arts-based education in the context of future AIR initiatives. In 2013 a student self-assessment survey tool was designed and tested with students in two primary schools. The tool was designed to capture changes in students’ affective skills of leadership, innovation and collaboration as a result of the AIR residency. Refinements to the tool were made post-trial. The results suggest that students see benefits beyond the acquisition of arts technical arts skills, further validating the idea that the AIR Grants Program promotes broad educational outcomes beyond creative skills and knowledge. We conclude that the application of a simple evaluation model using student self-assessment instruments, combined with teacher rubrics reports, could be a useful approach to assist future AIR evaluations where budget for external evaluation is unlikely to be available.
Executive Summary

The AIR Grants Program embodies ‘education in art and education through art’ government policy as outlined in Creative Connections: An Arts in Education Partnership Framework 2010-2014. A number of projects in schools with high Indigenous student populations also supported the Federal Government’s Closing the Gap strategy to reduce Indigenous disadvantage.

Throughout the course of the pilot AIR Grants Program (2009-2013), the evaluation research has strongly suggested that the presence of a well-structured artist-in-residence program can have a positive impact in a number of different domains. These include enhanced student learning and community engagement, broader understanding of the value of the arts in education, and professional learning for educators, artists and pre-service teachers.

Project participation measurements

During the four-year pilot program a total of 27 AIR residency projects were delivered. These involved 56 schools including primary and secondary schools, one early childhood education centre, district high schools and one school for children with special educational needs. A Primary Extension and Challenge (PEAC) group was also represented. Eight projects were conducted in remote and regional locations and these projects incorporated 21 schools. Students from regional and remote areas were also represented in the Hospital School Services residency (2013).

The pilot program embraced a number of innovative partnerships including a unique collaboration between the Hospital School Services and the Child and Adolescent Health Service. Key partners over the four years included nine arts and culture organisations: Buzz Dance Theatre, Musica Viva Australia, Black Swan State Theatre Company, Southern Edge Arts, Community Arts Network of Western Australia, Barking Gecko Theatre Company, KULCHA Multicultural Arts, FORM, and the Midland Atelier. In addition, community groups, government departments, local councils and industry sponsors were involved in multiple ways. Key statistics are as follows:

- Almost 8,000 students across all year levels from Kindergarten to Year 12, including:
  - Almost 1,900 students from regional and remote locations;
  - 6,207 primary students and 1,622 secondary students (164 unknown/year level not recorded);
  - 927 Indigenous students (11.6 per cent);
  - 236 students with disability (three per cent); and
  - 1,061 students from culturally or linguistically diverse backgrounds (13.3 per cent).
464 teachers and education assistants and 65 pre-service teachers;
114 artists-in-residence, supporting artists and arts and cultural organisation staff;
Over 11,000 contact hours for all artists; and
Two projects involving partnerships with university schools of education (Murdoch University and The University of Western Australia).

A detailed breakdown of the data is presented in Chapter 11.

Public outcomes

While it is not an expectation of the AIR Grants Program, a feature of most AIR projects in Western Australia is a showcase event where students’ creativity is presented to the wider school community or general public. These showcases have included art exhibitions, unveiling events for sculptures or murals, film screenings, music concerts, and drama and dance performances. Events are generally well attended and serve to raise the profile of the arts within the school whilst enhancing the school’s reputation within the local community.

Overall, the four-year pilot of the AIR Grants Program achieved the following public outcomes:

45 public performances;
212 exhibitions;
31,744 attendees; and
$3,712 income from ticket and product sales.

Educational Impact and Outcomes

LEARNING AREAS

Across the 27 AIR projects in the pilot AIR Grants Program, all but one Learning Area in the Western Australian Curriculum was addressed. As well as The Arts, most projects incorporated English outcomes and the majority included Technology and Enterprise and/or Society and Environment outcomes.

The AIR program enhanced delivery of The Arts Learning Area in relation to the four learning outcomes of Arts Skills and Processes, Arts Responses, Arts Ideas, and Arts in Society. Combined, the 27 projects addressed all art forms: namely, Dance, Drama, Media Arts, Music and Visual Arts. Several successful AIR projects enabled schools to trial new directions for their art programs. In all cases the results were positive, and in several cases new courses were offered as a result of the trial. These include Senior Secondary courses of study.
CROSS-CURRICULAR LINKS AND THE AUSTRALIAN CURRICULUM

A number of AIR projects achieved strong cross-curricular links with non-Arts Learning Areas such as English for narrative writing, poetry or drama, and Society and Environment with regard to historical or cultural themes. On the whole, cross-curricular links were found to be more feasible in primary school settings.

Secondary school residencies were mainly confined to The Arts context, although often with links to the English curriculum. Primary schools were better equipped to achieve whole-school integration and the results of these cross-curricular exercises were extremely positive for both students and teaching staff.

AIR project teams also utilised their residency to trial cross-curricular approaches. Towards the latter part of the pilot program, this included particularly the Geography and History areas of the Australian Curriculum Phase 1\(^3\), and the two cross-curricular themes of Sustainability and Aboriginal and Torres Strait Islander histories and cultures. Sustainable practices and environmental ideas were often explored through the use of recycled materials and found objects. Exploration of Australian Indigenous themes heightened cultural awareness within school communities and encouraged Aboriginal students to share their own cultural knowledge with peer groups.

STUDENT LEARNING OUTCOMES

Evidence from the AIR pilot program in Western Australia strongly indicates that the presence of a well-structured artist-in-residence program has a positive impact on student learning. AIR acquittal templates have gathered a variety of qualitative data in support of this claim (refer to Chapter 11), and in 2013 a revised acquittal template gathered more quantitative evidence of student learning against defined capability statements. The data from 2013 demonstrates improvements in arts learning outcomes, education priorities including literacy, across general capabilities such as critical and creative thinking, personal and social capabilities and intercultural understandings.

Students’ art outcomes were reported as being of a high standard overall and, in many instances, were considered to be innovative and original. Student artwork from a number of projects was selected or short-listed for external exhibitions, providing independent validation of quality.

Teachers frequently reported improvement in students’ self-confidence, engagement in and motivation for learning; results of the evaluation tool trialled with two AIR schools in 2013 supports teachers’ observations. The schools did not generally supply attendance records for the period of their AIR residency, but many schools observed improved attendance during the residency. Schools with a high Aboriginal student population were particularly positive in this regard.

\(^3\) [http://www.australiancurriculum.edu.au](http://www.australiancurriculum.edu.au)
Professional learning outcomes

FOR TEACHERS

AIR projects across all four years of the pilot were highly rated in terms of professional learning and enrichment of teaching practice. This is a positive sign for the future of AIR and similar arts in education projects. In total, 463 teachers and other participants attended 76 (formal) professional learning workshops delivered by artists-in-residence as part of the AIR program. These sessions were used to discuss curriculum links or for artists to share their creative skills and vision for the project.

Teachers’ professional learning was primarily by way of observation and collaboration with artists in the classroom. Teachers appreciated working in a creative partnership and were often refreshed by new ideas for their own arts practice and teaching practice.

Finally, AIR project coordinators consistently reported enhanced skills in project planning and management skills, including time management, team building, delegation, communication, negotiation and administration.

FOR ARTISTS

Artists and arts and cultural organisations rated their overall experience of working in the AIR schools very highly and reported diverse professional learning outcomes.

Early career artists tended to benefit most from exposure to a school environment and were able to profit from the opportunity to develop teaching skills and knowledge. More experienced artists found the AIR residency beneficial in different ways, including the chance to experiment with new art techniques. Some artists, including those with an established practice, found that the planning and project organisation experience elicited skills they went on to apply to their whole arts practice.

The AIR project strengthened artists’ professional confidence, including their ability to charge fees appropriate to their skills and experience. Others experienced unexpected challenges that proved to be crucial lessons in planning, time management, contractual obligations and negotiation. A number of artists developed new business ideas as a result of their AIR experiences.

Partnerships

Many AIR projects attracted substantial voluntary support and/or forged strong links with the local community and external sponsors. Schools with an active P&C Committee often benefited from additional funds and parental support.

The two projects in which schools partnered with university Faculties of Education were a big success in terms of reciprocal benefits and enhanced learning. The involvement of pre-service teachers added value to both projects and provided an authentic training experience for the trainee teachers. This model is commended as a strategy for all future projects to consider.
Project planning, management and resources

The AIR pilot program provided invaluable opportunities for school communities to engage with planning and delivering complex, collaborative, arts-based projects, often with multiple partners and ambitious goals. Multiple project teams agreed that their AIR experience had enhanced project coordination skills such that they were now prepared to take on other similar challenges. This is a positive result in the context of autonomy for public schools in Western Australia.

A strong working bond and communication between the project team of artists, teachers and project coordinators is critical to the success of artist-in-residence projects. The need for collaborative and detailed forward planning and regular project team meetings was a key feature of the most successful projects and it was a consistent recommendation from school participants.

Common project management challenges for AIR project teams related to workloads, timetabling, budgeting and acquittals reporting; planning and meetings; general communication; and publicity. Residencies in regional and remote schools faced particular challenges related to travel, and the most successful of these projects chose to embed artist/s in their schools over a lengthy period rather than adopt a fly-in-fly-out approach.

Sustainability of AIR projects

The AIR pilot confirmed the potential to produce longer-term impacts on school programs and student learning. At a number of schools, AIR projects were reported to have developed heightened awareness and a greater appreciation of an arts-enriched education and the arts generally, and to have driven specific curricular reform as described in the report. Although there were many challenges, cross-curricular integration was often achieved and resulted in growing awareness of the variety of ways in which this can occur. While the momentum of a project may not be fully sustained beyond the school year, in most cases other long-term benefits accrued.

For example, in schools where AIR projects had durable art outcomes, the physical presence of the artwork continues to engender a sense of pride within the school community and to sustain the legacy of the residency.

In addition, many school principals and teachers who experienced AIR projects have become ardent champions of the artist-in-residence model, although finding the funds to access professional artist incursions is a constant challenge. Other sustained benefits included ongoing industry and community partnerships.
Conclusion

The four-year pilot of the AIR Grants Program demonstrates that the opportunity to work with professional artists in a structured educational context can be highly beneficial to students and teaching staff. The experience of participants has served to support student engagement and to enhance awareness of artists and arts practice. The program has demonstrated that by nurturing students’ creativity, school-based artist-in-residence projects also have the potential to expand interest in the arts, and, by developing new audiences, to improve employment opportunities for professional artists. Benefits to teaching programs have included arts curriculum reform, cross-curricular integration of arts practice, and cross-curricular developments in other learning areas.

Significant professional learning for artists, arts and cultural organisations, and teachers and other school staff have resulted in sustained benefits for student learning and the ability of teachers and artists to deliver quality programs in the Arts. The AIR pilot program has resulted in strong partnerships with parent groups, the wider community, industry, and on one occasion with another government department. Finally, the AIR experience has enhanced schools’ capacity to conduct school-based projects into the future.

These positive indicators align with the dual goals expressed in the core policy instruments guiding the AIR program: to increase the base of future professional artists (Australia Council’s Education and the Arts Strategy 2009-2012); and to facilitate arts practice in education (Creative Connections: An Arts in Education Partnership Framework 2010-2014) policy that underpins the ArtsEdge program in Western Australia.

The positive results of the AIR pilot program align with participants’ positive appraisal of the administration of the AIR Grants Program through ArtsEdge and the AIR Working Party. We conclude with one respondent’s strong endorsement of the WA AIR program. This statement encapsulates the support of all stakeholders, from the youngest students through to the most experienced artists and teachers. It also mirrors our sentiment on the future of this program: “It is great to see extended arts residency projects as a priority on the national and state government agenda and we hope it continues.”

4 We note that at the time of finalising this report, the new Australian Curriculum: The Arts has been released but has not been endorsed by Western Australia. During the four-year AIR pilot program, only Australian Curriculum Phase 1 subjects were developed and implemented.
5 The WA Department of Health in the Hospital School Services project delivered in 2013.
BALINGUP PRIMARY SCHOOL AND NANNUP DISTRICT HIGH SCHOOL

**STREAM 1**

**PROJECT TITLE:** Etched in our Community: A Printmaking Experience

**ART FORM:** Visual Arts

**ARTIST-IN-RESIDENCE:** Helen Hulme

**BALINGUP PRIMARY SCHOOL**

**PRINCIPAL:** Mr Shayne Rice

**AIR PROJECT COORDINATORS:** Mr Shayne Rice, Principal
Mrs Lois Black, Specialist Arts teacher

**SCHOOL ADDRESS:** 1 Steere Street, Balingup, WA 6253

**TELEPHONE:** (08) 9764 1093

**WEBSITE:** http://balingupprimaryschool.wa.edu.au

**NANNUP DISTRICT HIGH SCHOOL**

**PRINCIPAL:** Mrs Felicity Dear

**SCHOOL ADDRESS:** Bishop Street, Nannup WA 4089

**TELEPHONE:** (08) 9756 1008

**WEBSITE:** http://det.wa.edu.au/schoolsonline/

**PRIORITY AREAS ADDRESSED**

- Creative Processes
- Partnerships
- Innovation and 21st century technology
- Professional Learning
- Regional and remote
- Indigenous
- Young People at educational risk
- Disability
- Cultural difference and diversity
Project description

THE SCHOOLS

Separated by a distance of fifty kilometres, the tiny inland townships of Balingup and Nannup are nestled among the rolling hills, lush orchards and forests of the South West of Western Australia. Both enjoy a diverse rural economy and a vibrant artistic and cultural tradition, and have forged respectful links to their shared Aboriginal heritage.

Balingup Primary School enrols 40 students from Kindergarten to Year 7 and has a cohesive team of four teaching staff. The school has a commitment to Arts activities spanning Visual Arts, Music, Dance and Drama, and employs a part-time Specialist Arts teacher. The enthusiastic P&C committee also fosters involvement in cultural and environmental activities.

Nannup District High School has an enrolment of around 129 students from Kindergarten to Year 12 and has an established art program.

Both schools have new Art and Music rooms that are utilised for many creative school and community activities, including the 2013 AIR project: Etched in our Community – a Printmaking Experience.

PROJECT OVERVIEW

This AIR project was auspiced by Balingup Primary School and delivered at Balingup Primary School and Nannup District High School over 18 weeks during Terms 2 and 3, 2013. Artist-in-residence Helen Hulme spent one day per week at each school, working alongside Specialist Arts teacher Mrs Lois Black to lead 72 students in drawing, printmaking and book making activities.

Classroom teachers worked with students to facilitate the literacy component of the project, during which students composed poems based on the theme of ‘People and Place’. The poems were inspired by discussions with local community members including bush poets, Indigenous artists and local historians. A poem by each student was selected for illustration and publishing in book form.

Students participated in poetry writing and a range of printmaking and bookbinding techniques to construct handmade books, each containing a collection of students’ own illustrated prints and poems.

The project culminated in an exhibition of student work at Balingup Primary School and as part of the annual Nannup District High School Art Show. An estimated 200 parents and community members attended each exhibition.

THE ARTIST

Helen Hulme is a talented local visual artist with a passion for painting and printmaking, and is one of the founding members of the South West Printmakers. Helen has exhibited and sold her artwork professionally for a number of years and continues to teach painting and printmaking workshops for adults and children.

6 P&C Committee.
THE TEACHERS

Mrs Lois Black, part-time Specialist Arts teacher at both Balingup Primary School and Nannup District High School and a visual artist in her own right worked in tandem with artist-in-residence Helen Hulme on this project. She also assisted Balingup Principal Mr Shayne Rice with project coordination. Poetry writing was facilitated by classroom teachers Mrs Tania Armstrong, Mrs Tamara Kennedy and Ms Vicki Wood (Balingup) and Ms Jane Brown (Nannup). An Education Assistant, Ms Denise Monaghan, regularly attended AIR classes with one of the students at Nannup District High School.

THE STUDENTS

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<th>Students</th>
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* Note: some teachers may have been involved with more than one class.

** The acquittal report of 315 contact hours did not account for the combined classes and has been adjusted in this report to reflect students’ actual contact hours. While the school recorded total contact hours as 108, the artist devoted 266 hours to the project.

A total of 70 students took part in the AIR project: 40 PP-Year 7 students at Balingup Primary School (98 % of enrolments, missing only two Kindergarten students) and 30 Year 7 – 10 Art students at Nannup District High School (23 % of the total enrolment of 129, according to MySchool 2013 statistics).

Student priority groups

The student priority target groups involved in the project were reported as follows:

| Kindergarten to Year 10 | 70 | 100% |
| Regional and Remote students | 70 | 100% |
| Indigenous students | 2 | 3% |
| Students at educational risk | Unknown |
| Students with a disability | 2 | 3% |
| Culturally and linguistically diverse backgrounds | 0 | 0% |

These schools have a relatively homogeneous student population with few students who have special educational needs and 2-5 % Indigenous students.
THE TIMETABLE
During this 18-week residency, the artist-in-residence delivered a two hour class at Nannup District High School every Monday for a combined group of Year 7-10 students, using mornings for preparation of class materials. (Total contact hours 2 hours x 18 weeks = 36 hours).

AIR sessions at Balingup Primary School were between one and two hours in duration and held every Thursday for blended classes of Pre-Primary and Year 1, Years 2-4, and Years 5-7. Students learned printmaking skills in Term 2 and bookmaking in Term 3. Poetry classes were conducted at other times and facilitated by classroom teachers. The project involved 266 artist-in-residence contact hours.

Educational goals and outcomes
The project focused on two Learning Areas: The Arts (Visual Arts) and English. Using the history and environment of the Warren-Blackwood area as the central theme of enquiry, the project also touched on the Society and Environment Learning Area.

LEARNING AREAS, OUTCOMES AND CURRICULAR LINKS
Specific Learning Area outcomes and links to the Western Australian Curriculum were reported as follows:

The Arts

Arts Skills and Processes. Visual art activities involved drawing and designing images to illustrate students’ poems created during literacy classes. Images were then converted into prints using a variety of intaglio and relief printmaking techniques, to which students were introduced for the first time:

- Collagraphs including carborundum
- Drypoints using plastic and cardboard
- Lino cuts and polystyrene relief prints
- Monoprints and monotypes.

Each student produced up to nine separate prints. Students then learned to make their own book of collected prints and poetry. Years 2-10 used the Japanese stab bound binding method7 and Years 5, 6 and 7 students also made a Codex8 book. Printmaking and bookmaking were new activities for the students.

Arts Ideas. Students composed ekphrastic poetry9 to describe their own drawings, or to comment on a photographic or other painted image. In this way, students combined written verse and illustration to develop and convey ideas and feelings about their local community.

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7 Japanese stab binding is a simple technique where thread is woven through punched (or ‘stabbed’) holes in along the book edge to hold the pages in place.
8 Modern codex binding is where pages are sewn together and a cover is wrapped around the book to hide the binding.
9 Ekphrasis is a literary description of or commentary on a visual work of art such as a painting or photograph or film.
**Arts Responses.** Students kept individual class journals to record their sketches, poems and reflections on the creative journey.

**Arts in Society.** The history, connections and social relevance of the different art forms of poetry, printmaking and bookbinding were explored, as well as the types of poetry used in different styles of song-writing.

**English**

The AIR project provided a springboard for more intensive poetry and literacy development as Helen Hulme drew the historical link between poetry, printmaking and bookmaking. Students were instructed in various forms of poetry and encouraged to compose their own poems on a local theme or an image from a magazine. The creative connection between poetry and song writing was also explored. In addition, students developed their confidence and public speaking skills as they presented their poems in class and to a much larger audience at the Balingup Primary School exhibition event.

**Cross-curricular links**

Literacy and Visual Arts were the twin curricular links in this AIR project, and were blended successfully and to good effect. A third element was the use of local community themes relating to Society and Environment, when guest speakers presented information about the ‘olden days’ of Balingup and Nannup and shared traditional Noongar stories and perspectives.

**TEACHING APPROACH**

Based on the theme of ‘People and Place’, a number of local community members were invited to speak to students about their experiences and knowledge of life in the region. Informed and inspired by these talks, students chose a topic for illustration through visual art and the written word. Although the literacy and visual arts components were taught at different times, each activity was used as a stimulus for creativity across the other art forms.

The artist-in-residence and art teacher worked collaboratively during the Visual Art classes at both schools. Helen Hulme guided students in developing their art skills while Lois Black provided class management, assisted with art production and contributed teaching ideas (such as thumb nail sketches when interest waned). The contribution of several community volunteers in operating the printing press, bookbinding and preparing student work for exhibition was of substantial benefit to the residency and allowed the artist and art teacher to concentrate on students’ learning outcomes.

Balingup students were given special instruction in oral presentation skills prior to their poetry readings at the exhibition event. Students at both schools also kept project journals as a meaningful record of their learning journey and an exercise in reflective, critical thinking and literacy skills development.
STUDENT ENGAGEMENT

Comments from the students at both schools revealed strong interest in most aspects of the project, especially carving the lino prints, drawing on foam, using the printing press and making books. Some students were nervous of using the sharp carving tools and others mentioned frustration with the number of failed printing attempts. Mastery of the printmaking process was found to require patience and persistence.

A selection of students’ comments illustrates how well they connected with the art activities:

“The whole experience was amazing, making the books and all the different kinds of prints, it was fantastic.”

“It was a really great project, thanks for giving us the opportunity to do it!”

“When we used the ink it was messy so everyone liked to ink the print (press) and then press it.”

“When we got to sew the books with the poems and prints together, I was proud of the work I did.”

“I really enjoyed taking time and putting effort into the print and finally having a great outcome onto the paper.”

“It really makes me want to do more art.”

“The Artist in Residence has inspired me and made me want to do more printmaking. It has made me more confident (sic) with more things.”

Teaching staff commented that the goal of book publishing motivated students to apply greater effort and ensure more careful execution. The books were valued and appreciated by students and their parents.

The artist-in-residence and art teacher found it more difficult to maintain Nannup students’ attention than their peers at Balingup Primary School, due in large part to the class size and the spread of ages. Students at both schools clearly enjoyed printmaking with the etching press, but many were impatient with the lengthy process and multiple attempts required to achieve a satisfactory result.

Nannup District High School Principal: Young people at that age often want things done instantly. But printmaking is a slow process, which encourages students to develop more persistence and to persevere towards reaching a long-term goal. (INTERVIEW)

With reference to the poetry lessons, the Balingup English teacher observed a distinct gender difference in student engagement with the art form:

Poetry seems to appeal to boys in particular; and I think it’s because there are no rules. They enjoy the free form approach – for example, you can play around with the language, and even have no punctuation whatsoever ... Some of the boys have gone nuts about it! ... The girls really enjoy it too but they tend to stick to the formalities of language. (INTERVIEW)
MEASURING LEARNING OUTCOMES

Prior to the project, few students had had exposure to printmaking and bookmaking, but by the end of the 18-week residency they had each completed a number of prints using various techniques and constructed two books of different types.

At Nannup District High School, the visual art activities were integrated into the Art program and designed to introduce new art skills in preparation for the Year 11 and 12 Arts program. The Arts teacher reported that while engagement and skill levels differed between individual students, they all completed the assigned tasks. In retrospect, the teacher mused that the art form may have been more suitable for the Years 5 to 7 cohorts than for the older Nannup students who were generally less engaged by the process. She reflected that: “Next time I would definitely think more carefully about the target audience and try to match the art form with the appropriate age group.” (INTERVIEW)

At Balingup Primary School, the AIR activities formed part of teachers’ feedback reports on students and, in this way, pronounced improvements were observed in students’ comprehension, engagement and proficiency in visual art, poetry and oral presentation.

Coral Schubert, Balingup volunteer: It was evident to me that as the students progressed through the project their skills, pleasure and confidence grew exponentially. (ACQUITTAL)

School staff commented on Balingup students’ poetry and presentation skills:

[Students] demonstrated their confidence and understanding of presenting poetry orally when they performed their own original pieces in front of a large audience prior to the launch of the printmaking exhibition. (ACQUITTAL)

In tests, Balingup students had previously achieved poorly when asked to comprehend and to write poetry. Most students initially lacked exposure to and confidence in this form of writing, but by completion of the residency, teachers reported marked improvements in the quality and quantity of students’ written work and engagement in poetry as a literary form.
A sample of poems below from the two school cohorts illustrates this view:

**Balingup Seasons**

Balingup’s lovely
It really is
Leaves in Autumn
Swimming in Summer
Wood fires are lovely in Winter
and more
And the blossoms in Spring
Flowers galore
So come to Balingup
You will be overjoyed
By the surroundings of beauty
That never end.

BY MIA VANALLEN, YEAR 5, BALINGUP

**Dexter Cows**

Cows are big and bold
They like to sit and snore
They sleep all day
Then eat
All the hay
I like cows

BY LACHLAN BAILEY, YEAR 7, BALINGUP

**Nannup Poem**

The sun streams through the trees
As I feel the country breeze
I glance up at the branches high
And see the clouds whisper through the sky
The old winding river bends and turns
The birds chirp among the ferns
I sit upon the grassy ground
And look upon this land unbound.

BY JORRON WAGNER, YEAR 10, NANNUP

**This little town**

In this little town of mine
Grass is green and the sky is blue
The big, bright sun has a shine
And on a hill the rushing wind blew
On sunny days we swim in a dam
And have fun splashing around
In winter we have a roast ham
And around the fire is where we surround
We walk down to the Blackwood River
Surrounded by animals and beautiful flowers
It’s cold waters make you shiver
I could stay there for hours.

BY BREE WAGNER, YEAR 7, NANNUP
Students’ self-assessment

In an attempt to enhance the evaluation of student learning outcomes, on completion of the 2013 AIR project, a trial was conducted of a rubrics tool primarily aimed at affective skills of leadership, innovation and collaboration. The trial is discussed further in Chapter 7. The rubrics survey was administered post-project to Balingup students in Years 2-7, inviting self-assessment of their own abilities as a result of the AIR project.

Twenty-six responses were received, which was more than 60 % of the total school cohort. This is not a comprehensive survey but, as shown below, it points to some interesting trends that would be worthy of further research.

A solid majority (65-81 %) responded that, as a result of the AIR project, they were more comfortable than before with new ideas and ways of doing things (questions 1, 6, 8 and 9).

Approximately half the students (50-58 %) felt that the activity had enhanced their ability to work collaboratively and share ideas respectfully with others (questions 3, 4 and 7).

There was less impact on leadership skills. Only 31 % of students felt they were more inclined to lead a group than before and several (~10 %) were less inclined to take the lead (questions 2 and 5).

As a side note, students’ written post-project feedback highlighted printmaking and bookbinding as the key lessons, rather than the poetry component. This suggests that students saw the literacy exercises (which were delivered by other teachers) as less important or as separate to the residency.

I’ve learnt lots about lino and dry points. The techniques are easy to do but the effect is awesome. The way you hold the tool helps you to create dry points and lino prints.

[I learned] the many ways to print and how much time goes into making prints. It takes lots of patience to do all the printmaking. It took a lot of time to make the books as well.

Artistic goals and outcomes

Every student created numerous poems and drawings and produced at least five prints and two handmade books of shared prints and poems. Students kept one of the books as a record of their achievement and a treasured memory and the other book was stored in the school library.

A quantity of students’ best work was professionally block-mounted or framed for display purposes, creating a vividly colourful display for the final school art show.
Coral Schubert, Balingup volunteer: [The AIR project] culminated in children demonstrating great pride in the very successful exhibition at the conclusion of the project. The community turned out in full force and were somewhat surprised and delighted at the quality and sheer volume of the work produced.

Balingup Primary School Principal: Our exhibition of student works and poetry reading evening was a fantastic success engaging many people from the local community. Children’s works were snapped up by not only parents but also community members who were delighted by the quality of the works produced. (ACQUITTAL)

Professional learning

FOR THE TEACHERS

Two master-classes, delivered over six hours each by the artist-in-residence, were designed to equip teachers and community volunteers with the skills to guide students in future printmaking and bookmaking projects. The printmaking session attracted 15 participants, and 11 attended the bookmaking master-class. Comments emerged from these sessions to suggest that books could become a regular part of classroom teaching practice.

Teacher: It isn’t just about the art—it has provided a springboard for other teaching ideas, for example books for Christmas gifts.

The Balingup Primary Arts teacher was involved in every AIR class and learned the skills at the same time as the children. As a calligrapher, she found the printmaking techniques “married beautifully” with her own interests and she reflected that the learning within the residency had been ‘absolutely wonderful for me.’ (INTERVIEW)

Another teacher commented on the longer-term impact of her professional learning in that she was in-serviced to a degree of competence to be confident in teaching printmaking when the printing press is purchased for the school. Her comment notes the school’s decision to purchase a press so that the work can continue.

Nannup volunteer Ms Sally Darling, who attended the master-classes, had a particularly positive view of the residency:

Being involved in the AIR project was a refreshing visit into the world of printmaking and bookmaking. I thoroughly enjoyed meeting the students and helping them in the creative process [which achieved] wonderful results from the students and linking poetry to images was a coup. (ACQUITTAL)

FOR THE ARTIST-IN-RESIDENCE

Artist-in-residence Helen Hulme rated the project highly and was completely satisfied with all aspects of the experience. She conceded that it was the most significant residency she had undertaken and was therefore “enlightening” and “a huge learning curve”. The AIR project presented an opportunity to develop and practice inclusive
strategies for students with physical disabilities and special educational needs, and to consider the range of variables influencing student achievement and engagement at different ages. Helen also improved her lesson planning, general teaching skills and class management techniques.

Finally, the residency experience fuelled her belief in the creative power of arts in education and her passion for this work.

**Helen Hulme:** Thanks to the AIR Grants Program I have had the opportunity to greatly extend the scale and ability [of] my arts teaching practice. I now have the experience and confidence to create learning programs within my arts practice (printmaking/bookmaking, drawing/painting) over a wide age/ability level, which opens up many more employment and career opportunities. (ARTISTIC REPORT, ACQUITTAL)

**COMMUNITY INVOLVEMENT**

Community guest speakers attended AIR classes to share cultural history stories and personal memories of the school and growing up in the area.

**Balingup Primary School Principal:** Utilising local community members to give talks related to the local district was a fantastic way of engaging the community and providing a new perspective for students when thinking about their written and printed work. (PRINCIPAL’S STATEMENT, ACQUITTAL)

**Balingup**

Noongar artist **Ms Sandra Hill** told the dreamtime story of the Charnock woman and discussed the Indigenous cultural significance of Balingup as a women’s birthing place.

Mrs Elizabeth Happ, an early resident of Balingup, related fascinating stories of the town and school in her youth, while her niece Noeline King spoke about the history of the local farming and timber industries.

**Nannup**

Local farmer **Mr Frank Colreavy** visited the AIR class to speak about the ‘old days’ as a student at the school.

A number of community members were regularly on hand to volunteer in the Visual Arts classes. Three volunteers (Ms Wendy Wishart, Ms Coral Schubert and Ms Jenny Keep) helped out at Balingup, and Sally Darling assisted at Nannup. These women spoke of their pleasure in the project and also noted the positive impact on students’ learning.

**Wendy Wishart:** I volunteered to help Helen Hulme, our artist-in-residence, at the Balingup Primary School, and enjoyed the whole experience. Helen shared her skills with the children and supporting adults giving generously in and out of prescribed times for school ... the children applied themselves to the tasks with enthusiasm. (ACQUITTAL)
Students’ work was exhibited at several events, including Telling Tales – the annual children’s literature festival in Balingup (13 and 14 July 2013) and separate exhibitions at the two schools, which received robust support from parents and the local community. At the Balingup event a collection of students’ beautifully framed prints were offered for sale to delighted parents and community members, raising a significant sum towards purchase of a school printing press.

Similarly, the AIR artwork on display at the Nannup Art Show was a real celebration of students’ creativity and received many compliments from family and community members in attendance.

**INDUSTRY PARTNERSHIPS**

There were no industry sponsorships or partnerships reported for this project.

**Project planning, management and resources**

The project team based at Balingup Primary School took on the bulk of project management responsibilities. At Balingup, the small size of the school ensured a cohesive and complementary partnership between teachers, artist, administrative staff and volunteers. The core team met early in the residency to plot the project framework and lesson plans establish roles and projected outcomes. Regular team meetings were held to debrief and amend the plan as necessary, and Helen Hulme ordered art supplies well in advance.

**Balingup Primary School Principal:** The AIR project was so successful in our school because of the planning and preparation we afforded the project. From the briefing session through to meetings at our local level, the time and effort put into regular planning and reflection sessions was extremely important. Our choice of artist – Helen Hulme – was extremely important and her enthusiasm and [the] time [she] put into preparation, planning, working with her team of volunteers and project coordinator Lois Black ensured the project’s success. Helen did a fantastic job and was the ideal person.

*(PRINCIPAL’S STATEMENT, ACQUITTAL)*

Each school had a new Music and Arts classroom that became the headquarters of the AIR residency for two terms. Helen Hulme’s printing press was utilised to good effect and both schools were sufficiently inspired by the experience to consider purchasing their own press.

One disappointment was that the distance between the two schools, and the attendant logistical and timetabling challenges, prevented any meaningful collaboration between the school groups.
The $30,000 AIR grant was reported to be an ideal amount for delivery of the project, with enough to purchase required art materials and to provide appropriate remuneration and travel costs for the artist-in-residence. The guest speakers volunteered their services to the AIR project, and the school art exhibitions were subsidised by the in-kind efforts of the respective P&C committees. Anticipated cash donations from other sources did not eventuate although sales of students’ artwork at Balingup raised $1,200.

**Sustainability**

The Balingup Primary School Principal attested that the AIR project was “a huge success which has left a sustainable legacy in our school”. This included the decision to purchase a printing press for the school to enable printmaking to continue, and Helen Hulme was employed in Term 4 2013 to deliver after-school art sessions where students made prints to sell at the local markets. In addition, school volunteer Wendy Wishart, who is a potter in her own right, has been employed by the school to facilitate pottery lessons. These will use the school’s new kiln for the first time.

The primary school students also enjoyed an excursion to the regional town of Bunbury for a printmaking exhibition by the South West Printmakers and WA Poets Society. The Principal remarked on the reaction of students as they viewed the exhibition:

> Students were walked through the exhibition [and] were enthralled to see works by adult artists using the same inspiration of poetry as they used for their [own] print and bookmaking. (ACQUITTAL)

The AIR artwork on display at the Nannup District High School art show had generated enough interest within the school community that purchase of a printing press was under consideration. Bookbinding, which requires little specialist equipment, was likely to continue in the art program.
Both schools value the contribution of visiting artists and remain committed to further artist residencies across different art forms. The AIR project has confirmed and reinforced this commitment.

Summary of outcomes

The project team agreed that this AIR residency had been highly successful and significantly enhanced the arts program at both schools.

**Balingup Primary School Principal:** The AIR Printmaking and Poetry project was a huge success, which has left a sustainable legacy in our school.

**Nannup District High School Principal:** The project enabled our students to learn from a practising artist that specialises in printmaking. This provided them with an opportunity to learn and be immersed in a program where specific skills and techniques were taught that they otherwise would not have access to. It linked Literacy and Art together. The students then exhibited their work locally. Their families and local community were proud of the students’ creative efforts and enjoyed seeing the final products at the exhibition. (ACQUITTAL)

Educational outcomes

Students experienced enriching visual art activities, with meaningful printmaking activities that they thoroughly enjoyed. This was supported with a structured literacy program focused on poetry writing and recital.

Artistic outcomes

A plentiful quantity of original artwork (poetry, drawing, painting, prints and books) was produced and individual creative expression was encouraged.

Partnerships

In the small community of Balingup Primary School, the project team functioned in a fully collaborative and complementary way and attracted a number of community guest speakers and volunteers. The wider Nannup community was less involved in the project delivery but turned up in large numbers for the final art exhibition.

Professional learning

Balingup teachers expressed particular appreciation for Helen Hulme’s competence, commitment and energy, and for the professional learning opportunity. For Helen, the residency offered invaluable teaching experience and had, as she described it, “fuelled my passion to encourage creativity in education”. (DONNYBROOK MAIL ARTICLE, SEPTEMBER 2013)
Project management

Thorough preparation and planning contributed to the success of the project, and regular meetings of the core project team at Balingup Primary School enabled changes to be made as required. The distance between the schools rendered it difficult to implement a genuine inter-school partnership. This was an issue that both schools were keen to remedy in future joint ventures.

Sustainability

Printmaking and bookbinding are likely to remain learning activities at both schools. The solid outcomes of the residency demonstrated the efficacy of combining literacy and art within a project framework. Above all, the value of school-based artist residencies was clearly demonstrated.

Balingup Primary School Principal: We are feeding a generation of young artists back into an already art-focused culture, which is perpetuating the culture and building on what’s already in the community. (INTERVIEW)

KEY STRENGTHS

- The combination of poetry and visual art was an inspired choice and a major strength of the project because students were motivated in their artistic endeavours by the book-publishing goal.
- Exposure to a professional artist over an extended period was a positive learning experience for students and teaching staff.
- The AIR project enhanced the profile of Visual Arts within each school and the broader community.

KEY CHALLENGES

- Timetabling issues and distance prevented the anticipated inter-school collaboration from occurring.
- The large class size, breadth of age and skill levels at Nannup District High School, combined with fewer volunteers presented challenges in terms of student engagement and behaviour management.

Suggestions for future projects

- Consider class sizes when planning AIR activities to ensure there is enough classroom support for the artist-in-residence.
- Consider travel time when planning inter-school projects, and whether a virtual solution might enable students and team members to connect.
CHALLIS EARLY CHILDHOOD EDUCATION CENTRE

Pirates and GATTI and Monsters oh my!

STREAM 1

PROJECT TITLE: Treat others with respect no matter how they treat you: children’s picture book

ART FORM: Visual Arts

ARTISTS-IN-RESIDENCE: Sean Avery and Samantha Hughes

PRINCIPAL: Ms Lee Musumeci

AIR PROJECT COORDINATOR: Ms Michelle Gilks, Visual Arts Specialist

SCHOOL ADDRESS: Challis Early Childhood Education Centre, 40 Braemore Street, Armadale, WA 6122

TELEPHONE: (08) 9399 5851

WEBSITES: www.challisecec.wa.edu.au  
www.seaneavery.com  
www.samanthahughes.com.au

PRIORITY AREAS ADDRESSED:

1. Creative Processes
2. Partnerships
3. Innovation and 21st century technology
4. Professional Learning
5. Regional and remote
6. Indigenous
7. Young People at educational risk
8. Disability
9. Cultural difference and diversity
Project description

THE SCHOOL

Challis Early Childhood Education Centre (ECEC) is an Independent Public School in Armadale, an outer suburb of Perth, and situated on a shared site with Challis Primary School. Providing education for children from Kindergarten to Year 2, the Centre specialises in early learning with a focus on developing literacy, numeracy, and social skills. The Challis ECEC catchment area encompasses a range of socio-economic backgrounds, predominantly low to middle income earners, and 10 per cent of the approximately 400 students is Indigenous.

In 2011, Challis implemented a Virtues program and adopted ‘The Golden Rule’ of ‘Treat others with respect, no matter how they treat you’. The golden rule is based on the core value of ‘respect’, which is taught explicitly and reinforced as a whole school approach to foster better relationships, personal achievement and wellbeing.

Challis ECEC selects its own staff and is known for its innovative and committed team of teaching and support staff. Challis ECEC regularly provides professional learning for other schools in the areas of literacy and Indigenous learning.

Creativity and the arts are emphasised as part of the Challis ECEC early learning program. Students are presented with activities enabling their success and exposure to a wide range of media. They find engaging in visual art an enjoyable learning experience that also fosters self-esteem and promotes expression of ideas. Every two years, the children’s work is showcased in a visual art exhibition and musical performance that involves the whole school community.

PROJECT OVERVIEW

The Challis ECEC AIR project involved the entire Year 2 student cohort comprising four Year 2 classes and one combined class of students in Years 1 and 2. The aim was for students to create their own picture book centred on the school’s Golden Rule —Treat others with respect no matter how they treat you. The goal was to enhance students’ literacy and artistic abilities and their understanding of the Golden Rule as the basis for relationships and problem solving.

The artists-in-residence taught in partnership with classroom teachers for one English class per week and one Arts class per week. During Term 2, students were introduced to the book making process and enjoyed an excursion to The Literature Centre in Fremantle. They learnt about narrative structure and conventions for illustrating, and participated in visual arts exercises to make their own individual storybooks. In Term 3, using these skills, the children worked in collaborative groups to write a story and produce illustrations. Each class created their own story about finding respectful solutions to a problem. The finished book, titled ‘Pirates and Cacti and Monsters, Oh My!’ featured those five stories and an illustration from each child. The stories and the book, was professionally printed. Copies of the book went to families and the wider community. The school’s Arts Festival in October 2013 incorporated a display of the AIR residency book.

10 See, for example, http://www.virtuesproject.com/education.html

Photograph courtesy of the school.

Challis Early Childhood Education Centre AIR Grants Program project 2013.

ARTISTS-IN-RESIDENCE GRANTS PROGRAM IN WESTERN AUSTRALIA
EVALUATION REPORT 2010–2013

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THE ARTISTS

Sean Avery is a sculptor, author and illustrator whose artworks are featured at Scitech\(^\text{11}\) in Perth, Ripley’s ‘Believe it or Not’ exhibitions in the USA, and he has appeared in news stories around the globe. Sean’s sculpture is ‘all about repurposing the discarded to make something beautiful’ and he has sculpted many pieces for private collectors and art galleries. In 2012, Sean published his first children’s picture book, *All Monkeys Love Bananas*, and he has commenced working on his second. In 2013, Sean was completing his Diploma of Education at Edith Cowan University and was assigned to Challis ECEC as part of his pre-service practicum placement, in addition to working on the AIR project.

Samantha Hughes is a writer, illustrator and children’s librarian who is passionate about children’s books and community publishing. Samantha works with children and young people in public libraries and schools, where she runs storytelling and interactive art workshops that include drawing, painting and illustration. She was also commissioned by the State Library of Western Australia to create *The Hairy Tales of Heroboy* collectible card game, which has been adopted by four local governments as part of their Better Beginnings family literacy programs.\(^\text{12}\) The cards are designed to stimulate children’s imaginations and encourage them to read and to visit their local libraries. Samantha’s artwork has appeared on posters, in exhibitions and on her own range of illustrated shoes. She also works on freelance illustrations and commissions, and has self-published the children’s book *From Aaaaaaargh to Zombie*.

THE TEACHERS

Project coordinator Ms Michelle Gilks is a Literacy and Visual Arts specialist teacher and a practicing artist with a passion for generating creativity and positive self-esteem in children. Michelle saw the AIR project as a rare opportunity to take these interests to a new level by combining her skills with those of two professional artists.

Year 2 classroom teachers Ms Anne King, Ms Katie Lattin, Ms Danyelle Sutherland and Ms Janis Sumner supported the artists-in-residence. In addition, another pre-service education teacher from Edith Cowan University assisted in the classroom.

THE STUDENTS

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<td>Teachers</td>
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<td>Pre-service teachers</td>
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<td>228</td>
</tr>
</tbody>
</table>

A total of 104 students in Years 1 and 2 English and Art classes participated in the residency, which represented 25% of the total school enrolment of 413 (MySchool 2013 statistics).

\(^{11}\) \text{http://www.scitech.org.au}

\(^{12}\) Better Beginnings supports parents in reading to children so that they build the early literacy skills they need to become good readers and succeed at school. Since its launch in 2005, Better Beginnings has reached over 250,000 families throughout Western Australia. \text{http://www.better-beginnings.com.au}
**Student priority groups**

The student priority target groups involved in the project were represented as follows:

<table>
<thead>
<tr>
<th></th>
<th>Number of students</th>
<th>% of total participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1 and Year 2</td>
<td>104</td>
<td>100%</td>
</tr>
<tr>
<td>Indigenous students</td>
<td>10</td>
<td>9.6%</td>
</tr>
<tr>
<td>Students at educational risk</td>
<td>Not known</td>
<td></td>
</tr>
<tr>
<td>Students with a disability</td>
<td>1</td>
<td>0.96%</td>
</tr>
<tr>
<td>Culturally and linguistically diverse backgrounds</td>
<td>4</td>
<td>3.8%</td>
</tr>
</tbody>
</table>

Aboriginal students comprise 10% of the school and were equitably represented in the AIR classes.

**THE TIMETABLE**

The project was conducted during Terms 2 and 3, 2013 with artists Sean Avery and Samantha Hughes team teaching on-site two days per week for a period of thirteen weeks. The artists facilitated five student groups for both Literacy and Arts classes for a total of 228 contact hours. Sean Avery worked for a further 25 hours on formatting and finalising the compilation storybook ready for printing.

During Week 3 of Term 2, students enjoyed an excursion to The Literature Centre\(^\text{13}\) in Fremantle. This gave them a better sense of the principles and practice of creative writing, illustration and book making.

The project team had a balanced approach that took into account the need for classroom teachers to devote time to other curriculum areas, whilst retaining the momentum of the project and students’ motivation.

On project completion, a feature display of the AIR book project was developed as part of the Challis Arts Festival at the nearby Champion Lakes Christian Church in Kelmscott. A special presentation event and silent auction of students’ artwork was held on 23 October 2013, hosted by Principal Lee Musumeci and attended by government and community representatives, and other special guests.

**Educational goals and outcomes**

The project was a cross-curricular partnership between The Arts (Visual Arts), English, and Health.

The theme of ‘respect’ was chosen in order to educate students on the school’s core value of treating others with respect, no matter how they treat you. This helped students understand how to demonstrate respect towards others and how to resolve problems amicably.

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\(^{13}\) Formerly known as the Fremantle Children’s Literature Centre. [http://www.thelitcentre.org.au](http://www.thelitcentre.org.au)
**LEARNING AREAS AND CURRICULAR LINKS**

Specific Learning Area outcomes and links to the Western Australian Curriculum were reported as follows:

**The Arts**

*Arts Skills and Processes.* Students gained visual arts skills in a variety of media and techniques including drawing, watercolour painting, and telling stories using only pictures. Students made collages of their characters and learned how to add movement and express emotions by manipulating facial features. Students learned how to brainstorm and create a storyboard of their ideas. They used pens for these so that they would become less reliant on erasers and more confident with the lines they made. Using tissue paper, students created abstract backgrounds for the collaborative book pages.

*Arts Responses* were developed by exposing students to the works of professional children’s book authors. Students studied Sean Avery’s *All Monkeys Love Bananas, Delilah’s Dream* by Ian Trevaskis and Janine Dawnson, and *Little Cat and the Big Red Bus* by Jane Godwin and Anna Walker. Students responded using aesthetic understanding to reflect on and evaluate these works. The excursion to The Literature Centre extended this focus on viewing and response.

*Arts Ideas* were explored by creating artwork that communicated students’ own ideas, as well as working collaboratively to produce art that clearly communicated the theme of ‘respect’.

*Arts in Society.* Students addressed the role of the arts in communicating and representing messages about their values and beliefs, characteristics and influences.

**English**

The project built on the school’s strength in literacy by incorporating the project into its English learning block.

*Attitudes, Values and Beliefs* were cultivated through exploration of how language is used in picture books and how it can reflect, challenge or change ways of thinking. Students identified attitudes, values and beliefs in the stories.

*Conventions* of Standard Australian English were addressed by students in their creative writing. Students employed consistent written conventions such as spelling, grammar and tense in the writing and editing of their narratives.

*Viewing* was addressed by reading picture books. Students examined how illustrations can provide information and enrich the experience of the viewer, which was the main focus of The Literature Centre excursion noted above.
**Writing** was integral to the project by encouraging students to write for a range of purposes using conventions appropriate to audience, purpose and context. Creative writing skills were developed through planning, drafting, editing, sharing stories, revising and publishing.

**Health and Physical Education**

**Attitudes and Values** were developed through exploration of the theme ‘respect’, which was designed to equip students to exhibit attitudes and values that promote personal, family and community health and well-being.

**Interpersonal Skills** were integral to the project due to the collaborative nature of activities and the overriding theme of respect. The project enabled students to develop and demonstrate the interpersonal skills necessary for effective relationships and problem solving. Students had many opportunities to demonstrate effective sharing, communication and co-operation.

**TEACHING APPROACH**

As the artists-in-residence and arts teacher introduced the project to students, it became apparent that more time was required to develop students’ skills in writing and illustration. To this end, the teaching plan was amended to allow students to work on personalised books before embarking on the collaborative storybook. To ensure that students achieved the most benefit from the activities, the project team determined that the learning process itself, rather than the final product, would be the paramount goal. With a solid grounding in developing their own individual stories during Term 2, students were able to create their collaborative stories for the compilation storybook by Term 3.

AIR classes generally began with instruction and then continued with students drawing or writing on their own. In Literacy classes, children’s books by a range of authors were read aloud and discussed to develop an understanding of the narrative structure. In Arts classes, the work of professional illustrators was reviewed to build awareness of artistic intention and methods. Students were encouraged to be creative and to follow their imaginations. Teachers helped students to put ideas on paper and, later, to edit them, so that students could focus on the creative process rather than on artistic precision or ‘getting it right’.

Maintaining a flexible approach allowed Samantha, Sean and Michelle to simplify the book making process into simple stages. As Samantha Hughes explained, a “blank page can be intimidating, but breaking it down into easy pieces helps them feel they’ve had a success and are progressing towards making a story.” (INTERVIEW)

Sean Avery noted that the phased approach gave students, “a structure to work with: they know they have a character, need to describe how they feel, where they live, what they look like, special traits. They know they need a problem for the character. [These exercises guided] them through so it’s not such a daunting thing.” (INTERVIEW)
The exercises and worksheets that helped students develop their character, plot and setting included the following:

- A game with coloured popsicle sticks in which students selected at random a yellow (character), green (setting) and red (problem) stick, and were invited to compose a story with a respectful solution.
- A character construction template to record a character’s type, name, residence, colour, emotion (using simply sketched emoticons), size, uniqueness and appearance.
- Three mystery boxes containing different materials were used to construct stories about the kinds of creatures that might be living in them.

Visual arts exercises were equally inventive, as shown in the following examples:

- Tracing monster body parts such as limbs, bodies, eyes and mouths.
- Making puppets using split pins to create jointed limbs, demonstrating body movement.
- Creating storyboards and modelling the illustration process, starting with thumbnail sketches and progressing to more complex drafts and then to final line-work and colour.

**STUDENT ENGAGEMENT**

The Literature Centre excursion early in the residency made a powerful impression on students, who saw original artwork from published authors and participated in exercises to reinforce the idea that illustrations can themselves tell a story. Follow-up activities were supplied to Challis ECEC teachers to continue in class, and the school librarian purchased a number of books from The Literature Centre. The excursion was highly motivating for the students, who reportedly “came back buzzing”. (PROJECT COORDINATOR)

Students displayed a high level of enthusiasm for visual arts, and at first they struggled because their arts skills were not well developed. They also needed extra guidance in literacy, and both artists and teachers assisted with spelling and punctuation to help students develop the confidence to express their story ideas on paper. The results of this steep learning curve were seen not only in the outputs of the project, but also in the students’ attitudes towards reading, writing and the arts:

**Year 2 teacher:** The biggest thing that I feel my students have gained from this experience is a love of reading and writing books! ... [Now] when students have free time at school they love writing and illustrating their own stories. (ACQUITTAL)

**Principal:** [The] thing that has impressed me most about the project has been the learning and emotional outcomes for the children. The children’s engagement in the project and their excitement at working with our artists was heart-warming to witness. Sean and Sam became an integral part of our staff and the children looked forward to their activities with them. They were very disappointed to see them go! (ACQUITTAL)
As the residency progressed, students became so enthusiastic about book making that they asked to make books in other classes and spent time outside school hours on their own literary endeavours. The students’ own feedback comments confirm this strong level of engagement:

- I liked making my own individual book. I liked that we could add a dedication page and it was exciting when we glued the book together.
- I loved making my own book and I have now made four of my own books at home!
- I was excited about the book project because we got to make a real book. We sent our work off to the printers just like illustrators and authors do!
- I enjoyed writing my own book. I learnt all the parts of a story and how to make it interesting. I also learnt to go back through my story to make sure that it makes sense to the person who is going to read it.

MEASURING LEARNING OUTCOMES

The artists, teachers, and principal were surprised and delighted by the children’s high level of imagination and their prolific output of ideas and artwork. They were also impressed that students incorporated all they had learned into well-conceived illustrations and stories.

There was substantial evidence of improved learning outcomes during the residency, and the project team ‘strongly agreed’ it was a success in this regard. The acquittal report documents the following learning outcomes:

- Before the project commenced, less than 10 per cent of students understood the process and rationale of illustration for books, but almost all students could do so by the end.
- Visual arts skills were observed to develop considerably, with students using a wider range of techniques in their drawings such as using emotion and action in their character illustrations.
- Whereas few students could previously understand narrative structure or write a story containing all the necessary elements, over 80 per cent learned to do so by completion of the project.
- The majority of students (80 per cent) learned how books were written, illustrated and printed and were able to explain the publishing process.
- Few students could initially describe the meaning of respect, but 90 per cent could do so by the end.

In the Arts class, as they continued drawing their character illustrations, students were able to portray emotion through facial expression, to depict physical movement, and to add detail to pictures in order to convey their stories. The Project Coordinator and Arts teacher provided the following example:

We are seeing, week-to-week, little things that make us smile. [One student] today drew a black and white picture [in which] he has shown the story within the picture, which is exactly what we have been teaching. Expression, movement, showing [detail] in a picture so you can tell what’s going on without reading the words. (INTERVIEW)
Improvements in general language skills were observed in the English class, and many students began to use descriptive language, especially adjectives, on their own. The Arts teacher also provided the following anecdote as an example.

*One little girl had all these ideas [and I tried] to help her get them down quickly. Her character, called Crumble Cookie, is very scared of everything, especially loud noises, and comes across a dog ... 'He was a tiny dog, but had a mighty bark'. Gorgeous! The student would never have used these words before.* (INTERVIEW)

Teachers also noted progress in students’ confidence in the writing process. During the evaluator’s onsite visit, one student came into the classroom to share with the artists a story he had written. His teacher said that the student had progressed from writing barely a paragraph to penning a long, coherent and well-constructed story. Other teachers reported similar outcomes, for example:

**Year 2 teacher:** *It was also interesting to see the students’ writing evolve from beginning ideas to a story. For students of [class] J1, who struggle with reading and who are reluctant writers, at the end of the project to have their works published is truly inspiring and motivating for them.* (ACQUITTAL)

### Artistic goals and outcomes

The anticipated artistic goals of the residency were achieved to the satisfaction of all participants. During Term 2, each of the 104 students produced an individual illustrated story with character development, problem setup, and a respectful resolution. The books comprised pages featuring written text and an illustration.

In Term 3, the five classes involved in the AIR project collaborated to produce their own illustrated story, and these five stories were collated into one storybook entitled ‘*Pirates and Cacti and Monsters, Oh My!*’ The finished product was formatted and edited by Sean Avery and features a large selection of students’ colourful and quirky illustrations displayed on their evocative collage backgrounds. A donation from industry sponsor Independence Mining Group NL enabled a quantity of books to be commercially printed on high quality paper for distribution to school families and the community.

As mentioned above, students’ artistic output and the quality and confidence of artistic expression developed over the course of the residency. This was acknowledged by the students in their feedback comments:

*I got better at making books and painting pictures. I wasn’t very good before, but now I am really good!*

*I didn’t know that you could use expressions on you characters. I got better at my artwork because I learnt to zoom in on my characters and use my imagination.*
I really enjoyed painting the pictures for my book. I learnt that illustrators make a lot of pictures for one page of their book because their newer pictures might be better than the other ones. The illustrators only put their best work into their books.

It was interesting to learn that illustrators do lots of designs very quickly - just a sketch to plan their ideas. Then they get bigger paper and do the pictures again, but this time a lot better and a lot slower. You can use the picture to show more information than the writing in a story says. The characters can show us their emotions through their expressions. Their eyebrows and their mouths can show us how they are feeling.

Students’ AIR artwork was on display for the Challis Arts Festival and showcased at a special event held on 23 October 2013. The event featured a storyboard display of the AIR journey, a silent auction of students’ art, and a presentation of the compilation storybook to key sponsors and guests. Copies of ‘Pirates and Cacti and Monsters, Oh My!’ were also available for sale.

Professional learning

FOR THE TEACHERS

Michelle Gilks expressed appreciation for the knowledge and skills imparted by the artists-in-residence. Observing how other artists structure and plan their artistic process and classroom delivery was valuable professional learning. She also benefitted from being exposed to authors and books she had not seen before.

The Year 2 classroom teachers experienced immersive professional learning throughout the residency as they shared their classrooms with Sean, Sam and Michelle. One Year 2 teacher noted the impact of the residency on her thinking about students’ creativity:

I have enjoyed having the artists in the class as I learned a few writing tips, writing prompts and more importantly, how to inspire the children’s writing and imagination. I would have squashed some of the suggestions that the students gave, prior to the program—but hearing Sean and Samantha encourage and promote the students’ thinking was a real lesson learned.

(ACQUITTAL)

Other teachers in the school joined the Principal and school administrators in three separate professional learning workshops offered by the artists-in-residence. The workshops focused on the following topics: (1) An introduction to the project; (2) Book making; and (3) Illustration and writing.

The first workshop, attended by eight members of staff, allowed the artists-in-residence to introduce themselves and the project to the people they would work with during the residency. The artists spoke about their backgrounds and arts practice, described the project framework and goals, and explored the potential for curricular integration.
Samantha Hughes conducted the second professional learning workshop, which focused on book making. The workshop was held during school hours to ensure good attendance, and 14 teaching staff from across the broader campus took part. Samantha demonstrated a practical and simple book making process for use in the classroom, and shared her knowledge of free online resources for making digital books. The third workshop on illustration and writing was attended by six members of staff and was delivered by Sean Avery.

A Year 2 teacher commented that the workshops were, “extremely beneficial”, interactive and hands-on, giving the teachers, “a huge amount of resources and ideas to use in the classroom.” In fact, armed with this new knowledge, teachers immediately began to integrate story writing and book making exercises into their lessons, as described in the following comments:

**Project Coordinator/Arts teacher:** Samantha’s teacher workshop was extremely well received... The feedback was wonderful, with everyone saying how inspired they were. Several teachers went on to make books with their classes in the final few days of term.

**Principal:** [During the residency] teachers further enhanced the learning of the children by integrating narrative and book making processes into their everyday lessons. By the end of the project we had children writing stories and making books at home, which they brought into school to share with their teachers and peers. (ACQUITTAL)

Finally, the project team kept a weekly journal to record learning activities and students’ progress throughout the project. This was designed both as a record of the residency and a useful resource for teachers wishing to apply book making activities in other parts of the curriculum.

**FOR THE ARTISTS**

Although the artists-in-residence had not previously worked together, they reported significant professional benefit from their artistic collaboration. This included enhanced knowledge and skills in planning lessons and large-scale projects; new approaches to teaching bookmaking to children; and classroom behaviour management.

The extra time spent in the classroom during the residency contributed to Sean Avery’s pre-service teaching practice as part of a Graduate Diploma of Education and was beneficial to developing his art teaching pedagogy. In particular, Sean mentioned that “It has helped me better understand the process of creating books when we had to break it down to an accessible level.” (ACQUITTAL) Sean documented the project in a photographic portfolio and proclaimed that the experience had been “the best thing I’ve done.” (INTERVIEW)

Samantha Hughes benefitted from the experience of an extended project, which differed from most of her previous experience with children. Samantha particularly valued the opportunity to expand and refine her teaching approach in a more structured environment, and to learn more about managing large-scale projects.
Partnerships

THE PROJECT TEAM

The partnership between the three core project team members - the Arts teacher and two artists - was positive, productive, and supportive. Michelle, Sean and Samantha worked as a team during art sessions, and where possible Michelle would join the two artists for the weekly literacy class. The team members respected each other as practitioners and learned from each other:

Samantha Hughes: *We have an excellent team; we worked together so well and the team teaching has been good for getting a variety of experiences.* (INTERVIEW)

Project Coordinator/Arts teacher: *[We] gelled really well and had a lot of fun and laughs together. I will miss them.* (INTERVIEW)

In addition to this successful core partnership, collaboration with classroom teachers was also positive and productive. Teachers were present during AIR lessons and they facilitated students’ production of books at other times. The Principal emphasised that “the collaboration between the artists, our coordinator, and the classroom teachers was seamless” (ACQUITTAL).

COMMUNITY INVOLVEMENT

Although the residency did not invite classroom volunteers, the Challis Art Festival was well attended by the wider school community. The Challis Parents and Citizens Association (P&C) contributed $1,000 towards the purchase of art supplies for the project.

INDUSTRY PARTNERSHIPS

Challis ECEC maintains a long-standing relationship with local business Independence Mining Group NL, and on this occasion the company generously donated $5,000 towards the costs of publishing the storybook.

Project planning, management and resources

Project planning was thorough and team meetings were scheduled from the start. This ensured that the core team met every Friday morning to discuss developments, to prepare for lessons, and to adjust the plan as necessary. A flexible framework was seen as critical to achieving the best outcomes.

Project Coordinator Michelle Gilks, who is employed at the school on a part-time basis, was allocated one half day per week to manage the project but found she needed to work extended hours to complete the tasks required. She was content to contribute this extra time, but advised other teams embarking on similar projects to be aware of the workload and stamina required to bring it to fruition.
The school had initially proposed the establishment of a broader steering committee to support the project, but the smooth delivery of the project meant that this expanded group was not convened. It is possible that the group could have assisted with some of the tasks undertaken by Michelle.

Arts supplies were readily available and were purchased on time, and the sponsor’s donation helped with the costs of publishing the compiled storybook.

**BUDGET**

The AIR grant was fully utilised and augmented by donations from the P&C Committee and external sponsor to cover printing costs. Parents paid for the excursion as initially planned. The project budget for book purchases was not required as the artists chose to read their own books to the children, and these were supplemented with books purchased from the library budget. The school reported that the in-kind administration contribution proposed for the AIR project could not be provided.\(^\text{14}\)

**Sustainability**

The AIR project left an impressive legacy at Challis ECEC. Students’ enthusiasm for the process is likely to ensure that book making becomes an ongoing feature of the school’s teaching program. This is evidenced by the introduction, by many classroom teachers, of exercises compatible with the AIR project agenda. These exercises included encouraging students to write stories about their favourite characters, or to create their own original characters and narratives.

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\(^{14}\) Measures have been taken in the AIR applications for the 2014/2015 round to require all schools to show confirmed financial or in-kind support for a project.

**Details of artist involvement**

**RECRUITMENT**

Project Coordinator and Visual Arts Specialist Michelle Gilks and Principal Lee Musumeci were introduced to Sean Avery’s work from separate sources. Having viewed Sean’s website they were convinced that his sense of humour and artistic talents were well suited to the project. Samantha Hughes was also selected through reference to her website.

**ARTIST FEES AND HOURS**

Samantha Hughes’ artist fee of $10,700 was calculated at $88 an hour, for 121 hours over thirteen weeks. This was lower than her standard rate, but Samantha was satisfied with the amount as the project enabled her to gain valuable professional learning experience. Sean Avery was paid an artist fee of $11,500, also calculated at $88 per hour. He received and extra $1,500 for post-production (editing and formatting) of the final book. The artists received $400 in fees for facilitating professional learning workshops at the school.

Total artist fees constituted 80% of the AIR grant.

**OVERALL IMPACT OF THE PROJECT FOR THE ARTISTS**

Both artists-in-residence are established artists and authors. The Challis ECEC AIR residency helped Sean Avery better understand the process of teaching book making and will improve his future practice. Additionally, as Sean was studying to become a qualified teacher, classroom time in this project contributed to his pre-service practical experience. The experience also led directly to an invitation from Challis ECEC to replace Michelle Gilks as part-time art teacher in 2014 when she left the school for another position.

The extended residency allowed Samantha Hughes to build her skills and knowledge of delivering large-scale projects, and it has stimulated her interest in undertaking further projects of this type. She plans to use these skills in smaller workshops and talks presented at schools and libraries, and she is keen to collaborate with other artists in future.
Teachers gained considerable professional learning from working in class with the artists-in-residence and through the formal skills workshops. In addition, the weekly project journal created by the project team provides a detailed record of the teaching plan and specific exercises. This will remain with the school as an invaluable teaching resource.

In 2014 Michelle Gilks transferred to a new school. She intends to continue practising the skills and knowledge she developed in the 2013 AIR project and to advocate for artist incursions and residencies. Sean Avery completed his primary school teaching qualification and in 2014 was offered the part-time position of Visual Arts Specialist at Challis ECEC. Building on the success of the AIR residency, Sean plans further picture book activities with his Challis students and would have no hesitation to host a professional artist residency in future.

Summary of outcomes

In summarising the project, the Principal reported:

_This project has allowed the children to experience success and to see what is possible when they work together. The progression of detail in the children’s artwork was amazing to witness and resulted in the gorgeous illustrations shown in the finished book. The children absorbed the skills taught and used them to make their characters come to life. The learning outcomes of the project and the boost to the children’s self-esteem made this project one of the highlights of our school year._ (ACQUITTAL)

The following points summarise the outcomes of the AIR project at Challis ECEC:

- **Educational outcomes**
  
  The AIR project addressed the Arts (Visual Arts), English and Health Learning Areas. Based on the school’s core value, to ‘Treat others with respect, no matter how they treat you’, students were challenged to demonstrate this concept in their narratives about solving problems with care and respect.

  Students learned how to use a variety of visual arts media and techniques, to create both two- and three-dimensional art works.

  The project activities stimulated students’ imaginations and creative faculties, increased their ability to express ideas in written and pictorial form, and inspired a love of writing and book making. Teachers noted an improvement in the students’ literacy skills as they began to apply literary language in their other assignments. Many students used their free time to create additional illustrated storybooks.

- **Artistic outcomes**
  
  Every student produced an individual illustrated story, and each of the five classes created a class story. The class stories were compiled into one book for publication. Titled ‘Pirates and Cacti and Monsters, Oh My!’ the storybook is a colourful, entertaining and professionally produced publication.
A photographic journey of the entire project, including students’ visual art, written comments and books, was displayed at the Challis Arts Festival that year.

**Partnerships**
Major strengths of the project were the strong partnership between the three core project members and the successful team teaching with classroom teachers.

**Professional learning**
Arts teacher Michelle Gilks gained valuable insight into the artistic process that will inform her ongoing teaching and arts practice. Classroom teachers gained resources, ideas and experience from regularly observing AIR activities and attending professional learning workshops. The artists-in-residence developed educational and project management skills that they will employ in future school-based endeavours.

**Project management**
Management of the project was ‘seamless’ and was guided by regular communication among the core team members. Flexibility in adjusting the timetable and lesson plans to meet student needs was another of the project’s strengths. The arts teacher and artists found that they needed to devote more than anticipated outside of class to complete the project as planned.

**Sustainability**
This residency enhanced the school’s appreciation for The Arts and its viability in the classroom as an effective means for improving literacy. Student achievements were recognised and appreciated by the entire school community. Skills and resources developed can be adapted for future integration in the school’s English and Visual Arts programs, and the project journal has created a resource for teachers to use into the future.

**KEY STRENGTHS**
- Collaboration between artists and Project Coordinator/Arts teacher.
- Flexibility within the teaching plan.
- Enthusiasm of students and teachers.
- Considerable improvement in student literacy and increased learning engagement.
- Sustainability built in to the project with teachers incorporating narrative writing and book making into everyday lessons, and the development of a teaching resource to be used once the project was complete.

**KEY CHALLENGES**
The key challenges in the Challis ECEC residency were educational, and the project team was forced to formulate new strategies to help students develop their skills, confidence and creativity. Strategies included:
- breaking the writing and visual arts tasks into smaller steps to make them achievable for students;
providing hands-on guidance in literacy skills such as spelling, sentence structure and editing; and
devising simple worksheets to guide students in finding respectful solutions to the problems raised in their narratives.

Suggestions for future projects

Project Coordinator/Visual Arts Specialist Michelle Gilks was asked for her advice to schools or artists embarking on an AIR-funded project. She responded with a number of suggestions which and we have grouped below in five key categories:

**Time and energy:** Before undertaking an AIR-funded project I would advise both schools and artists to make sure they have enough time and stamina set aside to achieve the task. No matter how thorough your planning and preparation, I believe that you would end up putting in more effort and more time than you originally thought. That is not a negative thing at all, but something that everyone should be aware of.

**Communication:** I also think that clear communication is absolutely key. You need to make sure everyone has a shared understanding of the process every step of the way. We have not run into any problems in this regard, but I can see how easily things could go wrong if the involved parties were not on the same page.

**Teamwork:** I would strongly advise the schools and artists to make sure that they were comfortable working with each other. If there were any clashes of personalities, then the project could become a task rather than a pleasure.

**Record keeping:** Document, document, document! Grab work samples, photos, quotes from children, and anything that shows your AIR journey. If you compile these things along the way it will surely make for a more accurate, comprehensive and easier to complete acquittal report.

**Attitude:** Lastly, I would say to enjoy the whole process of the project. Gain as much as you can from the experience and have fun with it. It is a unique opportunity for professional and personal growth.

Asked also whether she had any recommendations for the AIR Working Party, including ArtsEdge, Michelle made two key suggestions:

**Database of AIR artists:** I think it could be useful if there was some kind of database of artists who may be open to working on AIR projects. This would make searching for quality, open-minded practitioners much easier.

**Community of Practice:** If given permission by those involved, the contact details of the various co-ordinators could be distributed. That way the co-ordinators on the various sites that the projects were being undertaken could contact each other for advice or support if needed. It would also make it easier to invite others’ involved to any resulting events.
**STREAM 1**

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</thead>
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<tr>
<td>ARTIST-IN-RESIDENCE:</td>
<td>Charlotte O’Shea</td>
</tr>
<tr>
<td>SCHOOL PRINCIPAL:</td>
<td>Mr Caleb Jones, Associate Principal, School of Special Educational Needs: Medical and Mental Health (known as Hospital School Services)</td>
</tr>
<tr>
<td>AIR PROJECT COORDINATOR:</td>
<td>Ms Rebecca deRooy, Art Curator, Child and Adolescent Health Service Western Australia</td>
</tr>
<tr>
<td>SCHOOL ADDRESS:</td>
<td>GPO Box D184, Perth 6840</td>
</tr>
<tr>
<td>TELEPHONE:</td>
<td>(08) 9340 8529</td>
</tr>
</tbody>
</table>
| WEBSITES: | [www.hospitalschoolservices.wa.edu.au](http://www.hospitalschoolservices.wa.edu.au)  
| PROJECT PARTNERS/SPONSORS: | Princess Margaret Hospital Foundation, Princess Margaret Volunteers Association, Little Athletics WA, Starlight Children’s Foundation, CAHS Arts Advisory Committee, Ms Christina Davies, The University of Western Australia |

**PRIORITY AREAS ADDRESSED**

- Creative Processes
- Partnerships
- Innovation and 21st century technology
- Professional Learning
- Regional and remote
- Indigenous
- Young People at educational risk
- Disability
- Cultural difference and diversity
Project description

THE SCHOOL

The School of Special Educational Needs: Medical and Mental Health, known as Hospital School Services (HSS), and the Child and Adolescent Health Service (CAHS), jointly hosted the ‘Future World’ residency. HSS forms part of the Department of Education’s Statewide Services and provides educational services for students whose medical treatment or mental health presents difficulties in accessing their regular school program. HSS collaborates with schools and health providers in more than 20 locations around Western Australia to deliver these services. CAHS provides paediatric health and mental health services in community-based and hospital settings, including the Princess Margaret Hospital for Children (PMH).

Both services have long recognised the benefits of arts and leisure activities to distract patients from their medical issues and to stimulate recovery. To this end, PMH has built a unique Megazone Art Space, a Sensory Room and sheltered playground, and the Starlight Livewire room. CAHS and HSS had previously employed artists-in-residence to engage patients’ creativity, including a three-month residency in 2012 by fabric artist Sarah Toohey.

PROJECT OVERVIEW

The Future World project was initiated by the CAHS Art Curator in collaboration with the HSS, for patients at PMH, Bentley Adolescent Unit (BAU) and the Family Pathways program in Shenton Park. As a unique partnership between the Department of Health and the Department of Education, this was the first AIR project of its kind in Western Australia. The position of artist-in-residence was advertised and community artist Charlotte O’Shea was selected to facilitate arts activities for an estimated 280 students aged five to eighteen years. Students were invited to take the voyage into the imaginary world of the future to create visual art that expressed their personal visions of distant galaxies, new plants and strange oceans, with a sustainability focus. Every fortnight the artist-in-residence visited each location to work with patients on individual or collaborative artworks. During the project an online gallery was launched on the HSS website to showcase photographs of the students’ works in progress.

The Future World exhibition opened on 25 October 2013 at PMH’s Megazone Art Space, where artwork created by Charlotte O’Shea and participating students remained on public display for a period of 75 days. A sizeable crowd attended the

15 Since its inception in 1988, Starlight Children’s Foundation has been delivering positive distraction programs that are designed to be an integral part of the total health care of seriously ill and hospitalized children, including the PMH Starlight Livewire room. http://www.pmh.health.wa.gov.au/services/starlight/index.htm
16 http://www.artsource.net.au/Consultancy/Featured-Projects/Project-coordination/Artist-In-Residence,-Princess-Margaret-Hospital.aspx
17 Bentley Adolescent Unit is a 12-bed facility providing multi-disciplinary mental health services for young people aged 12 to 18 years old. http://www.pmh.health.wa.gov.au/general/CAMHS/bentley.htm
18 Family Pathways provides services to children to the age of 12 with longstanding mental health issues.
19 http://s985.photobucket.com/user/ssenmmh/story/18311

Student artwork exhibition – Princess Margaret Hospital. Hospital School Services AIR Grants Program project 2013. Photograph courtesy of the school and project partners.
launch event and an estimated 3,850 people viewed the exhibition over the next few months. In addition, several sculptures were selected for the 2013 Young Originals20 exhibition at Edith Cowan University, and a number of pieces were installed for permanent display around PMH.

As an adjunct to the AIR project, an independent health and wellbeing evaluation was conducted by The University of Western Australia21 and part paid by AIR funding. The evaluation confirmed the positive health benefits of arts activities for young people in the clinical environment.

THE ARTIST

Visual artist Charlotte O’Shea works in multiple media from traditional painting and sculptures made from recycled materials, through to the digital dimension. Charlotte’s artwork tends to be highly detailed and her subject matter lends itself easily to a child and adolescent audience as it captivates participants through the prism of surreal fantasy and imagination. As a former health professional, Charlotte was accustomed to the hospital environment and related easily with patients and staff.

THE TEACHERS AND PROJECT COORDINATORS

The HSS Associate Principal Mr Caleb Jones and CAHS Art Curator Ms Rebecca deRooy were joint coordinators for the project and a number of teaching staff at each site assisted the artist-in-residence during the art sessions. A team of people was involved at each of the three sites:

- **PMH:** Specialist Arts teacher Ms Maureen Elphic worked with an education assistant and other teachers to run small group workshops and bedside visits.

- **BAU:** Several teachers and education assistant Ms Louise Pennington worked closely with Charlotte throughout the project.

- **Family Pathways:** AIR workshops were usually attended by at least one teacher, an education assistant and several allied health professionals.

No pre-service teachers were involved in this project.

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20 The Young Originals Exhibition is an annual art exhibition supported by the Western Australian Secondary School Executives Association (WASSEA) in partnership with the School of Communications and Art at Edith Cowan University to showcase the creative output of Visual Arts and Design students in Western Australian public secondary schools.

21 The Impact of Creative Health and Education Partnerships – Artist-in-Residence (AIR) Grants Program (2013) by Ms Christina Davies, School of Population Health, The University of Western Australia.
THE STUDENTS

<table>
<thead>
<tr>
<th></th>
<th>PP</th>
<th>Yr 1</th>
<th>Yr 2</th>
<th>Yr 3</th>
<th>Yr 4</th>
<th>Yr 5</th>
<th>Yr 6</th>
<th>Yr 7</th>
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<th>Yr 11</th>
<th>Yr 12</th>
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<td>5</td>
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<td></td>
<td></td>
<td></td>
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<td>263</td>
</tr>
</tbody>
</table>

Each year, HSS supports approximately 5,000 students who are enrolled in schools across Western Australia. An estimated 280 students from Pre-Primary to Year 12 took part in this AIR project. The diversity of locations and large number of one-on-one arts sessions made it difficult to collect year level data, which was not available for almost half the student cohort.

The majority of students had one session with the artist-in-residence and only a few participated on a regular basis, as follows:

- **PMH:** 270 students from Years 1-12, most of whom attended one session with the artist-in-residence.
- **BAU:** Five students from Years 8-12, of whom three attended regularly.
- **Family Pathways:** Five students, from Pre Primary to Year 7, attended most sessions.

STUDENT PRIORITY GROUPS

The student priority target groups involved in the project were as follows:

<table>
<thead>
<tr>
<th></th>
<th>Number of students</th>
<th>% of total participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>PP to Year 12</td>
<td>280</td>
<td>100%</td>
</tr>
<tr>
<td>Regional and Remote students</td>
<td>60</td>
<td>21.4%</td>
</tr>
<tr>
<td>Indigenous students</td>
<td>9</td>
<td>3.2%</td>
</tr>
<tr>
<td>Students at educational risk</td>
<td>Unknown</td>
<td></td>
</tr>
<tr>
<td>Students with a disability</td>
<td>110</td>
<td>39.2%</td>
</tr>
<tr>
<td>Culturally and linguistically diverse backgrounds</td>
<td>10</td>
<td>3.5%</td>
</tr>
</tbody>
</table>

HSS supports students in hospitals and health facilities, many of whom have a temporary or permanent disability. A large proportion of students are from regional and remote areas.
THE TIMETABLE

HSS services are generally divided between paediatric (Kindergarten to Year 7) and adolescent (Years 8-12) units. By necessity, teaching programs are flexible and individualised to cater for each student’s clinical and therapy appointments, their medical condition, and the length of their hospital stay.

Over a period of 21 weeks from 6 May to 27 September 2013, including the two-week, mid-year break, the artist-in-residence Charlotte O’Shea worked for eight sessions per week, or 12.5 hours, across the three locations. She also hosted student visits in the art studio on Monday and Friday mornings. Total contact hours were recorded as 263.

At PMH Charlotte attended general wards for bedside visits in the mornings. In the afternoons she delivered workshops in specialist units where patients tend to stay for longer periods. With funding from the PMH Foundation, two additional weeks of art sessions were held during the mid-year school holidays. Arts sessions at BAU and Family Pathways were rostered fortnightly.

Educational goals and outcomes

The primary goal of the ‘Future World’ project was to engage students in creative pursuits designed to provide a distraction from the stark hospital environment and their everyday health problems.

LEARNING AREAS, OUTCOMES AND CURRICULAR LINKS

Specific Learning Area outcomes and links to the Western Australian Curriculum were reported as follows:

The Arts

Arts Skills and Processes. Visual arts skills, techniques and processes were applied throughout the project. These included working with drawing and painting, sculpture using found objects, papier maché, plaster and acrylic. The model-making activities required problem solving, experimentation and mechanical skills.

The majority of students worked on objects that could be completed in a short period of time, creating their own decorated three-dimensional (3D) creatures from scrap materials such as pipe cleaners, polystyrene, cellophane and coloured paper.

The artist-in-residence also worked with several groups of young people over the entire residency period, and she was able to engage at a deeper level with these students. The longer-term participants worked with recycled and purchased art materials to produce innovative and original sculptures.
**Arts Ideas.** Blending the Future World and sustainability themes, students were encouraged to imagine their own fantasy worlds and different realities.

Charlotte O'Shea: The project offered students the opportunity to explore their imaginations and also make up stories about their creations. Many innovative and highly imaginative pieces were created with associated stories.

**Arts Responses.** Students were asked to respond to their own and others’ art work, and to reflect on both the creative process and the meaning they were conveying to an audience.

**Arts in Society.** The artist’s studio was available for students to observe the artist at work and to explore their own creative processes.

**English**

Storytelling was a core component of the art activities. Students were encouraged to create fanciful stories about their imagined characters and future worlds, and to share these ideas verbally or in writing. The interactions in the small group workshops sometimes resulted in intriguing and amusing story developments. In addition, some of the regular teaching staff encouraged students to keep reflective journals.

**Mathematics**

Students selected integrated and applied spatial concepts and techniques to their visual arts creations, using measurement and problem-solving skills.

**Society and Environment**

Creating imaginary worlds and creatures required students to consider natural and social systems and to imagine alternative realities. The use of recycled material in 3D sculptures was designed to provoke consideration of sustainability issues, and was one of the key themes in the project.

**Technology and Enterprise**

The artist-in-residence employed digital techniques to enhance several works in preparation for the exhibition, but attempts to facilitate specific digital arts sessions using Photoshop was soon abandoned. The diversity of students’ ages and skill levels, combined with a lack of equipment, resources and time, rendered these efforts at digital arts too ambitious. The artist-in-residence determined that students were gaining the most benefit from 3D sculpture sessions and the decision was made to continue with them as the key focus of the residency.
Cross-curricular links

HSS teachers were able to utilise and build on the work done in the AIR workshops in other Learning Areas, with particular emphasis given to English. Students continued to explore the ‘Future World’ theme and sustainability ideas, composing diaries and short stories about their alien creatures and worlds. Given the fluctuating student cohort, cross-curricular integration was not a high priority for the project team.

The project was consistent with the Western Australian Curriculum Arts learning area. Students were encouraged to develop their own ideas, to produce visual artworks, and to respond and reflect on the creative process and broader futuristic and sustainability themes.

TEACHING APPROACH AND STUDENT ENGAGEMENT

To meet students’ diverse individual needs within a hospital setting, HSS teachers are experienced in both general and specialised teaching. The AIR sessions were equally varied and dynamic in nature: for example at PMH, Charlotte conducted small group workshops and bedside visits at which parents or other family members were often present. The nature of this individual work with students meant that the majority of PMH participants received only one AIR session, often for a very short time. A core group of between three and five students were regular participants at each of the other two locations and could be engaged at a deeper level.

Charlotte encouraged participants to explore the process of developing an image or object that would often lead to something quite unexpected. This approach allowed for students who might be uncomfortable with self-expression to explore their creativity in a non-confronting way. For students who had lost interest or were becoming disruptive, Charlotte found she needed to develop a range of tactics to maintain interest and engagement.

Given that the project was not conducted in a normal classroom situation, it was not conducive to large-scale or collaborative art outcomes. Despite this, Charlotte found that (where possible) the production of individual pieces within a small group of students encouraged conversation and an exchange of ideas about the characters being created. In addition, PMH students who were physically able to move around the hospital were invited to visit Charlotte in the onsite artist’s studio where they could watch her work and develop their own creations.

Students and staff comments illustrate their appreciation of Charlotte’s positive, flexible and personable style.

**Student, 14 years:** I like the artist because she had a great sense of humour.

**Teacher:** Charlotte has shown a good understanding of students with mental health issues and has been able to adapt to engage them in her work.

**Teacher:** A fantastic, hands-on approach with a unique opportunity for the patients to be engaged with a practising artist! (and achieve amazing results).
**HSS AIR Exhibition brochure:** We are grateful to our 2013 artist Charlotte O’Shea for her contribution. She has been so much fun to have around and her creative approach has inspired many.

**MEASURING LEARNING OUTCOMES**

Arts activities in the project were considered extra-curricular and students were not assessed on their outcomes. The major goal was to stimulate students’ creativity, while building students’ sense of wellbeing by providing distraction from the clinical nature of the hospital environment. Feedback from teachers, the artist and students suggest that this was largely achieved:

**Rebecca deRooy:** Children in hospital have lost the freedom to run and jump and muck around. An artist provides that opportunity to really explore their imagination – engages and connects them with others. We have seen the benefits are really far-reaching, not just for the child but for the parents as well. *(INTERVIEW)*

**Charlotte O’Shea:** Seeing these young people experience a little respite from their dark times is very rewarding.

**Student, 14 years:** The art workshops make me feel better and took my mind off things.

**Social and Emotional Wellbeing**

An independent health evaluation conducted by Ms Christina Davies from the School of Population Health at The University of Western Australia\(^22\) evidenced the positive benefits of integrating programs in the arts, health and education for young patients. The findings were published in a monograph titled The Impact of Creative Health and Education Partnerships – Artist-in-Residence (AIR) Grants Program (2013), and have been accepted for presentation at international health conferences.\(^23\)

The UWA study utilised a short survey that collated demographic, affect, enjoyment and learning data. The survey was administered to participating students by the artist-in-residence, assisted by teaching staff. Using a continuum of ‘smiley face’ graphics, students were asked to indicate their emotional response before and after the art activity. Hospital staff members and parents were also invited to complete a survey about project outcomes and students’ attitudes.

Survey results from 78 students, 34 parents and 18 staff were collated and analysed, with the following key results:

- 98 per cent of hospital staff and parents agreed the art activities were a positive distraction and had a positive influence on health and wellbeing of students.

\(^22\) This study was partly funded by the AIR Grants Program. A summary results fact sheet released by the author is included in Appendix 3 of this report.

\(^23\) Including the Global Alliance for Arts & Health Conference, ‘Enhancing Lives Through Arts & Health’ (9-12 April 2014 in Houston Texas, USA)
Students consistently enjoyed the activities (99 per cent) and said the program made them feel happy (84 per cent), more relaxed (75 per cent) and less bored (88 per cent).

Significantly more children felt happy after participating in the program than they did before the program.

The opportunity to interact with a professional artist was a new experience for almost half the students.

Staff and parents agreed that the program was an opportunity for children to be creative (100 per cent), learn art skills (80 per cent) and express ideas (94 per cent).

Parents noted positive impacts on their children’s mental health and their social and emotional wellbeing, as shown in the following parent comments collected during the health survey:

What a wonderful initiative to take their minds off their pains and their eyes off electronic screens and explore their imaginations! Keep it up!

Fantastic program! Great therapy and a welcome distraction.

It’s a great experience for the children and gives them something different to do. My son really enjoyed the arts work.

My daughter has found art helps to escape the darkness she feels and lessens the noisy constant cycle of predominantly negative thoughts. Her expression through art is deeply personal, beautiful and the growth of her creative expression has been significant in less than a term. Charlotte’s experience as an artist has been refreshing, inspiring and delightful – just like her.

[The project] was a wonderful way for her to express herself creatively and take her mind off being in hospital. Very therapeutic.

Artistic goals and outcomes

In artistic terms, the Future World theme was intended to engage students in creative and uplifting activities with scope beyond their time in hospital. Participating students stretched their imagination to conjure unique life forms while experimenting with a variety of visual art techniques and materials.

Charlotte O’Shea: The children involved in the project are indeed the future of our world. It has been a privilege to provide them with the opportunity to use their imaginations to explore their creativity. (ACQUITTAL)

Every student completed at least one individual piece of original art, including drawings, collage and sculpture. A number of these individual pieces were incorporated into collaborative works for display. The latter included two digitally-created posters featuring images of Underwater World, and Alien Super Heroes such as ‘Elvo of the Tripple Eye from Etheria’, ‘marine superhero Skwelth’, and ‘Doodle Bobby’.
Students at Family Pathways created creatures they described as ‘gloriously coloured bugs that inhabit the undergrowth of the strange planet from the 51st galaxy Bixendropolis’.

Staff and students at BAU collaborated to create alien sculptures such as ‘Bengo Oftbegone and his old friend Soffia Winglet’. The project team was delighted when three sculptures by participants at the BAU were accepted for inclusion in the Young Originals 2013 exhibition. This was a major achievement for the students, none of whom had any previous experience in the visual arts.

Notwithstanding this pleasing result, the artistic quality of the work was not the main consideration for the artist-in-residence:

**Charlotte O’Shea:** [T]he quality and enjoyment of participation rather than the perceived quality of the artwork produced is the measure of success … Offering students/patients the opportunity to freely express themselves with a variety of materials has endorsed my own conviction that participation and encouragement to be creative in whatever form can only be good. *(ACQUITTAL)*

Furthermore, exhibiting students’ work in a public setting was seen to have positive benefits in itself.

**Rebecca deRooy:** [The exhibition] has a profound effect on the child and the family – of feeling affirmed – especially when the artist is teaching new skills and new materials and creating things that are completely original. *(INTERVIEW)*

### Professional learning

**FOR THE TEACHERS AND PROJECT COORDINATORS**

Thirteen teaching staff attended a professional learning workshop held at the commencement of the AIR project. Attendees included project coordinators Rebecca deRooy and Caleb Jones, and several representatives from the community partner organisations. The session enabled Charlotte O’Shea to share her artistic approach and teaching methods, and participants were guided through some of the visual art exercises planned for students.

Teachers saw Charlotte as a valuable extra resource who was able to make a solid contribution to their teaching programs:

*It was good to see some of the more shy patients be more open when being involved in the art session. Great work!*

*I think Charlotte has done a great job. She has brought fresh ideas ... and a fresh approach. She has worked in a very non-threatening and empathetic manner with the children. I have worked alongside her and have been able to engage some of the more difficult kids – which is always admirable. She has added to our program with vitality and sense of humour.* *(ACQUITTAL)*
FOR THE ARTISTS

This AIR project was a very positive experience for the artist-in-residence, and she spoke eloquently about her experience at the Future World exhibition launch. An excerpt of her speech follows:

Charlotte O’Shea: *This has been a brilliant project, it has been inspiring, challenging and has given me as an artist the opportunity to develop and experiment with new techniques. … It has been a delight to share my love and enjoyment of the visual arts with the patients and staff.* (Speech at exhibition launch)

Charlotte had completed many previous community art and education activities, but she reflected that this project challenged her to be even more adaptable. The interaction with students during brief bedside art sessions, for example, demanded that Charlotte “think on her feet” to find new ways to engage the children and to modify techniques to accommodate a range of physical restrictions or conditions.

The students themselves very often came up with new ideas and were a fertile source of creative stimulation. Charlotte especially enjoyed the relationships she built with the longer-term participants:

Charlotte O’Shea: *Working with the students has provided me with lots of inspiration both from their ideas and from some of the [creative and educational] challenges they set me along the way.* (Speech)

During the project Charlotte was provided with a light-filled art studio next to the Starlight Livewire Room at PMH. She regularly spent time in the studio working on a number of her own sculptures and experimenting with different techniques and new materials. Charlotte generously donated one of her artworks to the hospital in appreciation of her residency.

As an experienced community artist, Charlotte is a staunch advocate of the value of the arts to the individual and society as a whole, and the Future World project confirmed her view. She reported being stimulated by the experience, which she said had enhanced her ability to deliver future art projects for adolescents and children.

Charlotte’s advice to other artists aspiring to work in an education context is:

>You need to go into these things with an open mind. All art is good art! Be prepared to learn a lot from the kids – because you will. Do it, enjoy it, and have fun.* (INTERVIEW)

24 Since its inception in 1988, Starlight Children’s Foundation has been delivering positive distraction programs that are designed to be an integral part of the total health care of seriously ill and hospitalised children, including the PMH Starlight Livewire room. [http://www.pmh.health.wa.gov.au/services/starlight/index.htm](http://www.pmh.health.wa.gov.au/services/starlight/index.htm)
Partnerships

THE PROJECT TEAM

Relationships within the core project team proved to be supportive and cooperative, and Charlotte was warmly welcomed for the duration of the project:

**Hospital School Services Associate Principal:** Charlotte very quickly became an accepted and valued staff member and was sought after by many teachers for creative advice and ideas.

However, with project team members dispersed between locations, the biggest challenge was to ensure communication and a focus on common expectations. For her part, Charlotte O’Shea was very satisfied with all aspects of the AIR experience, despite the challenges: “The school was fantastic. They were very supportive and made me very welcome. When I left it was like leaving a job…” (INTERVIEW)

Parents generally are not involved in the HSS educational program to the same extent as in a regular school setting. On this occasion parents participated eagerly in the independent health and wellbeing evaluation by completing survey forms.

HSS staff members at all three locations were fully engaged in the AIR activities and also assisted with administering the health and wellbeing survey in addition to their regular workload.

COMMUNITY AND INDUSTRY INVOLVEMENT

As mentioned, HSS and CAHS are fortunate to have the support of many charitable and community organisations, including PMH Foundation, Little Athletics WA, Starlight Children’s Foundation and PMH Volunteers Association. Several of these organisations contributed actively to this AIR project, for example:

- PMH Foundation fundraising efforts resulted in a significant financial contribution from Little Athletics WA. This was used for exhibition costs and to fund extra artist-in-residence workshops during the school holidays;
- Starlight Children’s Foundation provided an artist’s studio for use by the artist-in-residence throughout the project; and
- The CAHS Arts Advisory Committee and PMH Volunteers Association took an active interest in the project.

Five representatives from the partner organisations attended the professional learning workshop delivered by the artist-in-residence.

These broader partnerships were seen as “both a strength and a challenge”; while extra funds and in-kind support were appreciated, the project team found that managing multiple sponsor relationships added another layer of complexity to the process.

In addition, a partnership with health researcher Christina Davies at The University of Western Australia enabled collection of important survey data to demonstrate the positive health benefits of arts practice for young people in hospital.
Project planning, management and resources

Project partners HSS and CAHS collaborate on a daily basis and have a strong and enduring partnership. During the AIR project, joint coordination allowed a division of responsibility so that Rebecca deRooy could concentrate on the artistic matters including curating the displays, while Caleb Jones handled scheduling, teacher liaison and administered the independent health evaluation survey. However, both coordinators discovered that the project required more commitment and time than they had anticipated.

As stated elsewhere, the artist’s rotating fortnightly schedule encompassed a broad cross-section of students but tended to reduce the project’s momentum. Weekly arts sessions for the longer-term patients would perhaps have ensured greater depth and continuity of learning.

The project partners gained considerable insight into the organisational exigencies of an extended artist residency, and they identified a number of improvements for future projects. These included the need to properly resource the project coordination role, to provide sufficient preparation time for the artist, and to schedule team meetings to review progress and outcomes. In addition, the health evaluation survey raised the need for a more efficient method to collect and collate survey data and consent.

Finally, while the ArtsEdge AIR guidelines were thorough and informative, the project team suggested that more detailed guidance on the design of project promotional material would be helpful.

BUDGET

There were few changes to the project budget other than the addition of the UWA health and wellbeing evaluation survey, which was made possible by a special AIR grant.

Through the PMH Foundation, Little Athletics WA contributed $10,000 towards the school holiday arts workshops and the exhibition costs, and there were substantial in-kind contributions from both project partners and the Starlight Foundation.

Charlotte O’Shea ordered most art materials in advance and the HSS Registrar arranged the purchasing and also managed the project finances.

Sustainability

HSS has long recognised the benefits of arts activities for students in health settings and has ensured that a range of creative learning opportunities are on offer. The AIR project confirmed this commitment and pointed to expanded arts engagement in the future:

Hospital School Services Associate Principal:

The opportunity to add a resident artist to our team this year (2013) has spring boarded our school into new ways of approaching The Arts for our students and also broadened the creative experience of both our students and staff.
As a direct result of the 2013 AIR project and in recognition of the extra workload involved in the residency, the PMH Foundation approved funds for ongoing artist residencies and for the appointment of a dedicated project coordinator to plan and deliver arts initiatives at the hospital.

Management at the BAU also recognised the beneficial health impacts of the Future World project and responded with a decision to finance a series of artist residencies during 2014. The selected artists included Charlotte O’Shea and a number of Aboriginal artists.

**Summary of outcomes**

The theme of ‘Future World’ with its use of recycled materials challenged students’ imagination and social conscience as well as their artistic skills. The project also proved a positive distraction from students’ medical surroundings. This impact was evaluated in an independent study. Many HSS teaching staff worked closely with Charlotte O’Shea to improve their art skills and ideas for use in the hospital environment.

The artist and the school “strongly agreed” that the project was a success and that it enhanced the school arts program.

Details of artist involvement

**RECRUITMENT**

Charlotte O’Shea had no previous contact with either HSS or CAHS. She was successfully recruited as artist-in-residence in response to an advertisement for the project.

**ARTIST’S FEES AND HOURS**

Charlotte was paid a fee of $22,200, calculated at $80 per hour for 12.5 student contact hours per week over 21 weeks, to a total of 278 hours. The hourly rate was acceptable to the artist although it did not fully cover preparation time. This is a common situation in community arts work. The artist’s fee comprised 74% of the AIR grant.

**OVERALL IMPACT OF THE PROJECT FOR THE ARTIST**

As mentioned earlier, at the exhibition launch Charlotte spoke eloquently of the project’s positive impact. The students’ ideas and creative output provided inspiration, and their diverse health issues and physical challenges required different approaches and solutions. At the same time, the project injected new energy into Charlotte’s own art practice: Having that beautiful studio space at Livewire provided me with the opportunity to produce a reasonably large body of work over the duration of the project. Charlotte also developed new strategies for engaging less interested or disruptive students and experimented with new techniques.

A further impact was that Charlotte discovered a talent for working with children. She intends to use the AIR experience to pursue further work opportunities in schools. On the strength of the Future World residency, Charlotte received several interesting offers for further related work and she is...
The following points summarise the outcomes of the 2013 Hospital School Services AIR project:

- **Educational outcomes**
  The ‘Future World’ theme and arts activities developed students’ visual arts skills, problem solving, and creative imaginations and was an opportunity to consider issues of sustainability.

  Teaching staff observed that students who attended multiple arts sessions made solid progress in both artistic expression and self-esteem. Furthermore, responses to an independent health evaluation clearly showed that arts activities distracted participants from their immediate health problems and had a positive impact on health and wellbeing.

- **Artistic outcomes**
  Every participating student created at least one original piece of visual art, through drawing, collage and sculpture of fantasy alien creatures. Students who attended multiple workshops produced more complex characters and three of these artworks were selected for Young Originals 2013 exhibition.

- **Partnerships**
  A strong and supportive partnership developed within the core team, and a number of community and charitable organisations contributed financially and in-kind to the project.

- **Professional learning**
  The project enabled many HSS teachers and Education Assistants to develop valuable new skills and ideas. This learning occurred during the initial professional learning workshop and throughout the residency’s arts sessions.

  The project also benefitted the artist, who gained valuable experience and skills in the development and delivery of youth art activities.

- **Project management**
  The fortnightly artist’s schedule across three locations was a logistical challenge and imposed a heavier workload than anticipated. It also placed pressure on the ability of the team to coordinate regular meetings.

- **Sustainability**
  The success of the ‘Future World’ residency inspired PMH and BAU to finance ongoing artist residencies for their patients.
KEY STRENGTHS

- The artist’s wide experience of community projects and previous health industry experience equipped her to deliver the ‘Future World’ residency at a variety of hospital locations.
- A highly efficient and collaborative partnership between HSS and CAHS created a supportive environment for the artist.
- The selection of three student artworks for the 2013 Young Originals exhibition was a proud achievement.
- The complementary evaluation survey conducted by a UWA health researcher demonstrated the positive links between art, education, health and wellbeing.

KEY CHALLENGES

- The dispersed nature of the project, across three hospitals and several wards was a formidable challenge. Whilst the timetable exposed a large number of students to the visual arts, many sessions were brief and the fortnightly schedule made it difficult to sustain momentum. Students who received more consistent exposure to the project were able to produce more substantial artworks.
- Multiple sponsors, while financially beneficial, were difficult to coordinate in this instance.

Suggestions for future projects

- Future artist-in-residence projects for HSS are likely to be more contained, in order to focus on students in the longer-term inpatient facilities.
- Meeting the expectations of multiple sponsors can prove a challenge. Future projects would benefit from establishing agreed expectations and a process or protocol for communication prior to commencement.
- The project team mentioned that they would have benefited from specific guidelines to assist in the design of posters, invitations and press releases, particularly in relation to sponsor acknowledgement. While this point is noted, it is beyond the scope of ArtsEdge to provide marketing and design assistance. AIR project teams are provided with guidelines on government logos and AIR acknowledgements on promotional material, the design of which is at the discretion of the project management.
NORTH ALBANY SENIOR HIGH SCHOOL

STREAM 1

PROJECT TITLE: NASH DAIR (Dance Artist-in-Residence)
ART FORM: Dance
ARTISTS-IN-RESIDENCE: Symantha Parr, Annette Carmichael, David Nile
SUPPORTING ARTIST: Nikki Green
PRINCIPAL: Mrs Sharon Doohan
AIR PROJECT COORDINATOR: Ms Shelley Molenda, Teacher
SCHOOL ADDRESS: North Albany Senior High School, Anson Road, Albany, WA 6330
TELEPHONE: (08) 9892 0611
WEBSITES: www.nashs.wa.edu.au

PRIORITY AREAS ADDRESSED
- Creative Processes
- Partnerships
- Innovation and 21st century technology
- Professional Learning
- Regional and remote
- Indigenous
- Young People at educational risk
- Disability
- Cultural difference and diversity
Project description

THE SCHOOL

Albany, a regional port city located 400km south of Perth, is the oldest colonial settlement in Western Australia and now serves as the administrative hub for the area. The main local industries are agriculture, fishing, viticulture, tree farming and tourism.

In 2013, North Albany Senior High School (referred to locally as NASHS) had an enrolment of 446 students in Years 8-12 and 65 staff members, including 40 equivalent full-time teaching staff and 17 education assistants. The school offers individualised learning programs to suit the aspirations of students. These include a range of Western Australian Certificate of Education (WACE) and vocational programs and two specialist Aboriginal education programs: the Great Southern Football Academy for boys and Rising Albany Yorgas for girls.

NASHS has an excellent range of student facilities including a design and technology centre, photography studio, gymnasium, digital/graphic arts centre and a performing arts theatre. The school Arts program includes Visual Arts, Music, Photography and Dance.

PROJECT OVERVIEW

For several years, NASHS was the only public school in the region to offer a pathway for Dance from lower school to Stage 3 and maintained a strong link with local community youth arts organisation Southern Edge Arts (SEA). A strong partnership was forged between NASHS teacher Ms Shelley Molenda and SEA dance teacher, Symantha Parr, who was employed to teach Stages 1 and 2 Dance at the school. The dance program grew in strength over a number of years during which NASHS students regularly competed in local and state dance events such as WA Country Week and the regional heats of the Youth on Health Festival (YOH Fest).

NASHS was one of six Great Southern regional schools to participate in the 2011 SEA STREAM 2 multi-arts AIR project titled ‘Gondwana’. This project had a positive influence on students and staff and further stimulated interest in the NASHS Dance program, including the associated production areas of lighting, stage design, makeup and costume design. In response, the NASH DAIR project was conceived as a means for students to develop an original contemporary dance piece exploring the relationship between light and movement, and to learn the backstage skills required to mount a professional production. Billed as ‘Dare to Be’, the spectacular project finale was based on the themes of identity and individuality. The production was showcased on 27 September 2013, at the Albany Town Hall. Students gave two performances: a matinee for NASHS students, and a ticketed evening show for families, guests and the general public.

25 www.southernedge.org.au
26 WA Country High Schools Sport Competition
27 YOH Fest, Western Australia’s biggest youth performing arts event, gives high school students throughout the State the opportunity to take part in an innovative and revolutionary approach to health education. www.yohfest.com.au

© North Albany Senior High School AIR Grants Program project 2013.
Photograph courtesy of the school.
THE ARTISTS

Dancer and tutor Symantha Parr runs regional community and school workshops in contemporary dance and ballet. Since 2011, she regularly taught WACE practical dance classes at NASHS, working with teacher Ms Shelley Molenda. During the AIR project, Symantha delivered the Term 2 weekly dance workshops with a focus on dance technique and creativity.

Audsance coordinator for the Southwest, Annette Carmichael, was guest dancer and choreographer for the latter part of the project. Annette has worked extensively with high school students around the state and in 2011 she was recognised at the Audsance Awards for her Outstanding Achievement in Regional or Community Dance.

Annette’s collaborator, David (Dave) Nile is resident production manager at SEA and head lighting technician at the Albany Entertainment Centre. Dave has experience in early intervention programs for at-risk youth and with youth theatre training. His role in the AIR project was to work with students to design and coordinate the lighting aspects of the production to complement the choreography.

Guest artist Nikki Green is a visual artist, designer, arts worker and educator who specialises in printmaking and symbolic art. She was also project coordinator for the Southern Edge Arts STREAM 2 project completed in 2011. Nikki facilitated visual arts workshops on design for the ‘Dare to Be’ promotional material and set design.

THE TEACHERS

Ms Shelley Molenda coordinated the AIR project and worked with the artists-in-residence during the workshops whenever possible. Five other teachers at the school participated at different times. Society and Environment teachers Ms Lyn Peters, Mr Anthony Ritchie and Mr Marc Ruffel invited Annette Carmichael to conduct dance interpretation workshops in class. Visual Arts teacher Ms Robyn Brindle supervised during Nikki Green’s visual arts workshops; and Home Economics teacher Ms Bronwyn Day drove the bus, helped with costumes and general support.

THE STUDENTS

<table>
<thead>
<tr>
<th>K</th>
<th>PP</th>
<th>Yr 1</th>
<th>Yr 2</th>
<th>Yr 3</th>
<th>Yr 4</th>
<th>Yr 5</th>
<th>Yr 6</th>
<th>Yr 7</th>
<th>Yr 8</th>
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<td>181</td>
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</table>

* Note: some teachers may have been involved with more than one class.

The school reports that 187 students across the school, comprising 42% of the total 446 enrolment (MySchool 2013 statistics), were exposed to aspects of the residency. The residency itself focused on a core group of 23 students (19 girls and 4 boys) that included 8 students from the Year 9/10 Dance Option, and a further 15 students who attended the after-school dance workshops and intensive camps, and who featured in the final production of ‘Dare to Be’.
STUDENT PRIORITY GROUPS

NASHS has an Indigenous enrolment of 17% and 7% of students are from a language background other than English, including a growing number of Filipino students.

<table>
<thead>
<tr>
<th></th>
<th>Number of students</th>
<th>% of total participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 8 to Year 12</td>
<td>187</td>
<td>100%</td>
</tr>
<tr>
<td>Regional and Remote students</td>
<td>187</td>
<td>100%</td>
</tr>
<tr>
<td>Aboriginal students</td>
<td>12</td>
<td>22.5%</td>
</tr>
<tr>
<td>Students at educational risk</td>
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<td>-</td>
</tr>
<tr>
<td>Students with a disability</td>
<td>2</td>
<td>3.7%</td>
</tr>
<tr>
<td>Culturally and linguistically diverse backgrounds</td>
<td>6</td>
<td>11.2%</td>
</tr>
</tbody>
</table>

Several students in the core AIR group of 23 students were of Māori descent.

THE TIMETABLE

The AIR project was part of the Years 9/10 Dance option class on Wednesdays for Terms 2 and 3 in 2013 (18 weeks), and it was also offered as an extra-curricular session on Monday afternoons from 3-5pm for students in Years 8-12. Students could participate in either or both weekly sessions. All workshops were held in the NASHS Performing Arts Theatre.

A number of excursions and intensive camps were a key feature of this AIR project, including the first week-long visit to Perth during the school holidays prior to the project’s commencement.

The school estimated that students received 181 contact hours with the artists-in-residence: 166 hours of AIR-related dance workshops and camps, and a further 15 hours of guest teaching in other non-Arts classes.

Educational goals and outcomes

NASH DAIR was fully integrated into the Years 9/10 Dance option class for two terms and it was included in the students’ assessment schedule. In addition, the Dance option students were invited to join after-school workshops that were attended by a range of students from Years 8-12.

LEARNING AREAS AND CURRICULAR LINKS

Specific Learning Area outcomes and links to the Western Australian Curriculum were reported as follows:

The Arts

Arts Skills and Processes. Contemporary dance movements and techniques were the core activities in Term 2, leading into choreography workshops that challenged students to translate individual ideas on lighting and movement into group routines. Annette Carmichael noted the change that these preparatory activities brought about in the
students’ thinking: Many students started with an image in their minds of what dance is. The choreographic tasks asked them to think beyond that: i.e. dance can be the simple movement of a light [or] tiny hand gestures [or] simply standing still. In the final performance there were moments of such integrity. (ACQUITTAL)

Costume design was one of the skills addressed in the project, and this lead to a surprising development when NASHS students participated for the first time in the APEX Australia Teenage Fashion Awards.28

Students received hands-on instruction in the technical aspects of stage lighting. This covered the selection of lamps, handling, focussing, cabling and safety, control boards and programming. A few students chose to be assigned stage management or lighting duties for the performances.

In Visual Arts workshops students explored the identity theme in another art form, creating symbols using the letters of their name, and line and shape drawings based on their identity solo dances.

Using Photoshop software, students combined these images and textures (light and dark), with the resulting imagery forming part of the projections for the final dance work.

**Arts Ideas.** For the core group of dance students, the project theme tackled some deeply personal and challenging questions about identity and choice: Do I choose the light or the dark? Do I dare to be me? Who am I anyway? Students displayed courage and imagination when exploring these ideas and translating them into contemporary movement, often taking the risks associated with the flow of creativity and innovation:

**Annette Carmichael:** *I saw every participant of the NASH DAIR group take creative risks. They tried something so different to anything they had experienced before ... For me as an artist I was amazed at the ideas that came forth from the students ... Over and over again, using different art forms (dance, visual art and lighting) we layered up the exploration of identity still leaving space for the ‘uncertain’ or ‘fluid’ nature of identity that is so often present within teenagers. (ACQUITTAL AND INTERVIEW)*

**Arts Responses** were encouraged through reflexive practice and discussion on the attributes of the dance and lighting being created.

**Arts in Society** was integral to the project as it enabled students to observe diverse professional artists working in collaboration towards a common goal. Excursions to Perth broadened students’ awareness of dance culture and the educational and career options available in this

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field: for example, the 21 students who attended Australian Dance Week (April 2013) viewed performances and visited professional companies and learning organisations.

**Health and Physical Education**

As well as being an art form, creative dance relates to fitness and body awareness. As such, it contributes to the Health and Physical Education learning area. In addition, the project had a complementary spin-off when students used the dance and drama skills they learned during the residency to impart positive health messages at the Albany YOH Fest heats.

**Cross-curricular links**

This AIR residency linked with the Western Australian Certificate of Education (WACE) Stages 1 and 3 Dance curriculum and with Year 8 History.

Encouraged to explore cross-curricular links, Annette Carmichael offered her services for an extra three days in Term 3 to integrate dance ideas that might augment some of the topics covered in non-Dance classes. In this way, Annette facilitated two Society and Environment classes (Year 8 and 10), which explored the diverse topics of Viking dance and cultural repression in Nazi Germany; and two English classes that incorporated dance movements to express writing a letter of complaint. This was an entirely new dimension to the project and was quite challenging for some students. Disruptive behaviour at these times was met with equanimity by Annette, who observed that “those who were the ‘naughtiest’ were often coming up with the best ideas. In fact, being naughty can be a form of creative expression!” (INTERVIEW)

The Project Coordinator noted that when teachers participated in dance exercises during these classes: “The stigma disappeared and dance was made ‘cool’.” (INTERVIEW)

**TEACHING APPROACH**

Early in the project, dance artist Symantha Parr employed class exercises to assess students’ dance skills and knowledge before setting specific goals. The focus was on contemporary dance with some break and hip-hop techniques, general movement activities and games. Challenging activities such as improvisation and unusual choreography were approached gently, and students were supported and encouraged to push their creative boundaries.

The CoLab program, developed by artistic collaborators Annette Carmichael and Dave Nile, was delivered in Term 3. Divided into five phases - Dance, Watch, Create, Design and Perform - the staged process was designed to build students’ confidence and develop creative experimentation. Through the workshop format, students were rotationally paired and completed short set tasks aimed at developing a common creative language of lighting effects and its relationship to human movement. One exercise focused on mobile phone lights and another on different types of lamps and stage lighting technique including spotlights, down lights, side lighting.

The CoLab model was credited with the achievement of positive results in relation to students’ attitudes towards and ownership of their work.

Dave Nile: We basically gave them the tools and they used these tools to do their own choreography. I was really pleased … some really disruptive personalities in the first couple of weeks, by the end of the project were showing strong leadership traits. (INTERVIEW)

During the one-off workshops conducted by Annette in several non-Arts classes, students were also invited to a number of excursions and intensive camps as part of NASH DAIR, commencing with a trip to Perth for Australian Dance Week (27 April-1 May, 2013). Twenty-one students took part in this five-day dance camp and were introduced to organisations including Steps Youth Dance Company, the Western Australian Academy of Performing Arts (WAAPA), the West Australian Ballet and The Blue Room.

An intensive AIR dance week was held in Week 8, Term 2 (24-26 June), during which students continued to work on their original choreography and lighting design, and staged a preview performance for an audience of family and guests.

While not specifically related to the AIR project, a group of NASHS dance students travelled to Perth for WA Country Week (1-5 July) and enjoyed an intensive week of dance culture. This meant that several students who attended both the AIR camp and Country Week had two full weeks of Dance. Several NASH DAIR students also performed at the APEX Australia Teenage Fashion Awards (3 August) and competed in the regional YOH Fest heat (19 August).

Through the AIR grant, students also attended two touring dance shows in Albany: Wintering (21 June) and The Western Australian Ballet’s production of Romeo and Juliet (28 June).

A final dance camp to rehearse ‘Dare to Be’ occurred over three days (24-26 September) at Camp Kennedy near Albany, prior to the final performances at the Albany Town Hall on Friday 27 September.

**STUDENT ENGAGEMENT**

The Year 9/10 class was not informed of the AIR project prior to selecting the Dance option and a number of students were initially somewhat reluctant to participate. But by the end of the residency, these same students were reportedly fully engaged by the artists’ passion and skill, and the enthusiasm of Project Coordinator Shelley Molenda. A number of students committed to attending both the Dance option and the extra Monday after-school workshops, which totalled four hours of dance each week.
The lighting design and technical training was new to students, but Dave Nile nevertheless found them to be “keen, excited and participatory” (INTERVIEW). The CoLab format aimed to improve communication and deepen understanding of the whole production process. As Dave explained, the collaborative approach also fostered students’ teamwork and interpersonal skills: “It’s a lovely process because by sharing power within the group, everybody gets a chance to be a director”. (INTERVIEW)

The artists reported that some students appeared to struggle with the level of creative freedom and wanted stricter parameters, but most eventually thrived on the opportunity to express themselves through dance. For many students the journey from dance workshops to the public stage was challenging. This led to episodes of heightened emotion that required a sensitive response from the project team, who tried to instil values of respect and generosity as a core part of the project:

Annette Carmichael: On the day of the performance we did a meditation on the generosity of the performer to allow the audience [to see them]. It is especially generous when you are making mistakes or you feel you are not quite good enough or it’s not perfect. We talked about how, if you make a mistake, you need to be totally okay with it as just part of the performance. (INTERVIEW)

The artists-in-residence spoke in glowing terms about the students’ dedication to achieving their best, for example:

Dave Nile: It has been plain sailing all the way through. The kids have been absolutely fantastic. We’ve had some fabulous feedback from them and really good work [even] from the at-risk kids. ... The change in attitude of these kids through the project was outstanding. I can’t speak highly enough of their dedication and focus. (INTERVIEW)

There was considerable evidence that the overall project had a positive impact on students’ self-confidence and general wellbeing, particularly for students with a poor record of attendance and achievement. Shelley Molenda was especially pleased at the visible impact on several boys in the group who had a difficult history at the school. She felt the project would have a lasting impact on many students.

Other school staff members made similar comments, as follows:

Principal: Several students involved in the project were at educational risk ... Shelley and the resident artists were able to effectively use dance and other aspects of the arts to engage these students. This included not only imparting skills and knowledge, but the values of respect for self and others and responsibility. All students also learn to take risks, learn from mistakes, try again and always give of their best. These are valuable life skills. For some students this transferred to other areas of their schooling. (ACQUITTAL)

Education Assistant: The program created a change in many of the students; many became more confident and self-regulating in all areas of their schooling. They became great role models within our school and our community. (ACQUITTAL)
In feedback sheets, parents similarly remarked on the perceptible growth in students’ confidence:

   Every student...seemed to push past their insecurities and learn more to become confident performers. I found a huge transformation in my daughter's confidence and so have many of my family members. She has always been the one happy to stand in someone else's shadow but now she is confident to shine in her own light.

   It gave [my daughter] the confidence to step into areas I did not think she would venture. (Parent comment, acquittal report)

Students’ feedback supported the positive assessments of teachers and parents, and many students commented on the opportunities for personal growth. The following comments are drawn from the acquittal:

   The constant push to step outside of your comfort zone and give everything a go. NASH DAIR was a safe environment that everybody felt made it easy to express who we were with no judgment. The NASH DAIR project has been a great opportunity for me to grow both mentally and physically.

   Love, love, loved it! I was so glad to see the final performance come together, it was awesome! I loved rehearsing, performing and even the cleaning up afterwards.

   I wish I could have done more of everything! It was such fun [that] I didn’t want any of it to end.

   I loved all the activities we did ... the places we went, but most of all I loved the people.

   I learnt so much. I really enjoyed working with Annette and Dave. They have taught me what its like to be a real performer.

   I have gained ... an increase in my confidence. I have learnt what it might be like to be a dancer. I have also gained new inspiration.

   I have gained confidence and the self-esteem to believe in myself.

Making new friends across age groups was another common theme.

   My favourite part was meeting new people and developing new friendships. Also I gained more confidence and trust in myself and in others.

   It helped me make new friends, it was a really friendly environment.

   What I have gained is: new friends; more dance experience; happiness.

The excursions and camps were a highlight, and several students mentioned the benefits of valuable exposure to the wider arts world. Students’ feedback comments also suggested some behaviour management issues in the early stages:

   Teachers need to be more stricter (sic), kids are always mucking around and don’t listen.

   People are really rude and don’t listen.

   People don’t stop talking. Lots of people put down others.
MEASURING LEARNING OUTCOMES

The school team and artists-in-residence ‘agreed’ or ‘strongly agreed’ that the residency was successful and had ‘enhanced the school arts program’.

For the 23 students in the NASH DAIR core group, project coordinator Ms Shelley Molenda and the artists-in-residence reported the following learning outcomes:

1. **Contemporary Dance.** Almost 100 per cent of students improved their contemporary dance technique and learned how to create an original dance phrase. Many showed a stronger grasp of the use of gesture, repetition and spatial structures, and learned to provide constructive feedback of others’ work. All students in the core group developed their confidence to perform in front of an audience of peers, family and the public.

2. **Visual Arts.** Although a minor part of the project, the art workshops involved students in creating projected images and stage backdrops. Guest artist Nikki Green observed that initially “students were uncertain about the abstract, conceptual nature of the exercise given and were somewhat unconfident”. But by the end, students had “created some fabulous images. They also were enthusiastic about expressing their feelings through line [drawing]” (NIKKI GREEN, ARTISTIC REPORT, ACQUITTALE).

3. **Lighting and stage production.** Almost 100 per cent of students developed a working knowledge of how to use a lighting board and learned how to design lighting, and from the experience all gained exposure to the complexities of stage and backstage production.

4. **Backstage etiquette.** From a limited exposure to backstage etiquette, all students developed an awareness of these matters and worked together to solve technical problems.

5. **Audience behaviour.** The residency introduced many students to the etiquette of being an audience member in a public venue.

Dave Nile reflected that the lighting/production component was empowering students in “practical things like working with tools and electricity”. He was particularly proud of one student who had “a huge thirst for knowledge” and showed rare promise. The student achieved intermediate level of competency in stage lighting technique and proved “a reliable and enthusiastic companion”.

Artistic goals and outcomes

The artistic goal of the project was expressed in the initial application as “a dance venture that will culminate in Dare to Be, a performance that is devised and designed by students. [The project team] will ... guide students through learning fresh dance styles and techniques, choreography, designing and lighting skills.”

Dare to Be was a contemporary performance based on the theme of “identity, self and emotions” and asking the questions: “Do I choose to stand in the light or take to the shadows? Do I dare to be me? Who am I anyway?” The personally confronting nature of these issues did not daunt many of the students, who seemed to relish the chance to express themselves in dance “with no shame, no care what others may think of you” (STUDENT FEEDBACK).

Dare to be ... means expressing yourself in your own individual way. Whether it be your style, flexibility, passion or smarts, people will appreciate you no (sic) what.

Daring to go into the light. Daring to be you without judgement even if there are people out there who will always judge you.

It means to me learning that everyone has a part of them that is awesome and amazing and that we all have a weirdness inside us that expresses itself in many different ways.

Dare to be what I want to be, how I want to be, where I want to be.

The performance was an abstract work representing teenagers’ uncertain identity and tensions between the different parts of their lives. Originally the final performance was intended to be a short 15-minute dance and light show, but it was eventually extended to a 45-minute production incorporating several short dance pieces built around the central theme. Dance pieces included ‘identity solos’ where each student created three moves or poses based on specific memories, which were blended into the larger group choreography; a sequence involving mobile phones to illuminate dance movements with glowing points of light on an otherwise dark stage; And an identity word game used descriptive words projected onto the backdrop screen which prompted dancers to align with the words. A shadow piece was a solo for one talented student performing as a ballerina, prodded into movement by a large hand projected as a shadow onto the back screen.

Visual stage props and costumes were deliberately kept to a minimum so as not to detract from the dance and light focus.

An engaging soundtrack was devised for Dare to Be and drew compliments from many of those attending. This incorporated contemporary musical selections made by students and blended with orchestral works to embellish and connect the dance and light sequences.

The final Dare to Be performance day was a big event, described by Annette Carmichael as “utterly gripping and visually beautiful” and by Dave Nile as a “calm sense of closure”. (ARTISTIC REPORT, ACQUITTAL)
The choice of the Albany Town Hall as venue for the final performance drew a mixed response from students, with one bemoaning the stage and backstage areas as too small while another student described the experience as ‘epic’. However, audience members responded positively:

*Congratulations on such a captivating show. I loved the many uses of light. The music suited your moves ... plus the shadow puppet at the end was fun. Every scene was mesmerising.*

*Amazing, wonderful, lovely, inspiring!* (AUDIENCE FEEDBACK, ACQUITTAL REPORT)

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### Professional learning

#### FOR THE TEACHERS

Ms Shelley Molenda was employed at the school for three days per week but found the project very time consuming and had to commit many hours of in-kind labour outside the time made available. It was a new experience for Shelley to be part of the creative process for a full dance performance and she gained considerable artistic inspiration as well as valuable project management experience. Dealing with the emotional ‘highs and lows’ that students went through during the creative development also presented a pastoral care challenge for Shelley, who said she would have benefited from more assistance at these times.

Formal professional learning sessions were not part of NASH DAIR and there was limited participation in the core program from teachers in the non-Arts areas.

#### FOR THE ARTISTS

In Term 3, Annette Carmichael and David Nile used the opportunity to extend and test their unique CoLab workshop model with a group of motivated young people. They had already successfully trialled the approach with adults and were keen to see how the process would accommodate the learning styles of secondary students. By the end of the project, the enthusiastic response from students in the core group revealed the experiment to be a success.

The artists also enhanced their practical skills. Annette tried “different ways of making dance and then structuring it to explore meaning and emotion” and she learned how to use computer software such as Garage Band and iMovie to combine music and visuals for the stage production.

As a regional Ausdance coordinator, most of Annette’s work is conducted with adults in community settings. Dare to Be was her most substantial school-based incursion to date and it provided a rich source of professional learning. Annette learned a good deal about the complexity of working within schools, where “procedures, timetables and slow decision making ... [create] an added level of complexity for the project” (INTERVIEW).

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30 Symantha Parr did not provide feedback on professional learning outcomes
Annette reflected that the project extended her teaching skills as she was able to observe and learn from teacher Shelley Molenda. Annette gained insight “about managing large groups and responding to negative behaviour through simple tactics like using the student’s name, listening carefully to hear the underlying issue and empathising with the sheer challenge of what we were undertaking.” (ACQUITTAL)

From his previous experience at NASHS, Dave Nile was aware of the challenges in motivating students, but on this occasion he was delighted with the outcomes. Moreover, Dave concluded that the project had demonstrated the potential for the CoLab dance program for groups of teenagers and marginalised students, as well as adults.

Partnerships

THE PROJECT TEAM

Those most closely involved in the project acknowledged that the core team worked tirelessly to make NASH DAIR a creative and educational success. Shelley Molenda’s passion and commitment were highly praised; she was seen as being focussed on the students’ welfare and learning experience, and attentive to the administrative requirements of the project.

The artists-in-residence were respected by students and staff and were described by the Principal as “highly professional and skilled”. Furthermore, Dave Nile was described as an asset to the project as an enthusiastic and responsible male role model with a wealth of work experience to share. It was therefore unfortunate that during the first half of the project a level of discord developed between artist-in-residence Symantha Parr and Dance teacher Shelley Molenda. Symantha, with the school’s support, had written the initial grant application and she acknowledged that more consultation at the start would have ensured a shared understanding about artistic and coordination roles. The issue of travel costs and fees to attend the AIR induction session was another contentious point.31 Symantha remarked that the school seemed unable to mediate on what she saw as a “personal clash”. At the end of Term 2, with no resolution to the disagreement, Symantha decided to leave the project. Her departure coincided with the start of the CoLab activities facilitated by Annette and Dave. All parties involved were disappointed that the situation arose and had affected the project’s momentum for a time.

Following Symantha Parr’s departure, Annette and Dave extended their time commitment to ensure the delivery of all scheduled activities including the final performances. This partnership between choreographer and lighting designer was a more complex one than normally occurs, deliberately designed to ensure equal input from the technical and artistic perspectives and a cohesive dance production.

31 Entitlements were amended for the 2014 AIR grants round, as follows: “For successful regional or remote public school applicants in 2014, the following costs associated with attendance at the AIR Grants Program Induction Workshop will be paid for: One day teacher relief for the AIR Project Coordinator, one day’s pay equivalent to teacher relief rates for the artist(s); and one night’s accommodation in Perth for the coordinator and the project artist(s).” [http://www.artsedge.dca.wa.gov.au/artists-in-residence/Pages/Induction-Workshops.aspx]
COMMUNITY INVOLVEMENT

Southern Edge Arts (SEA) was an early partner in the concept development phase. Contact was minimal beyond the initial application stage, and the school paid the artists-in-residence directly.

Enthusiastic local media reports and reviews throughout the project were very welcome and helped promote NASHS in a positive way. The Great Southern Weekender provided the press coverage, and journalist Owen Davies allowed his photographs to be used for promotional purposes.

The final performance was well supported by the local community, with an estimated 164 people attending the public performance at the Albany Town Hall.

INDUSTRY PARTNERSHIPS

Several local organisations provided support for NASH DAIR. The Albany Apex Club\(^2\) donated funds to the project, and discounted venue fees were made available for the Albany Town Hall performances, the students’ final camp at Cape Kennedy near Albany, and dance sessions at the Ausdance studio in Perth.

Project planning, management and resources

For this project, Ms Shelley Molenda took on a heavy workload in her dual role as Dance teacher and project coordinator. She attended the majority of weekly AIR workshops and other activities, and she also coordinated excursion planning, parent liaison, promotion and advertising, venue hire, and the administrative duties of risk management plans and parental consent forms. School registrar Keely Field managed the budget and all payments.

On reflection, Shelley remarked that she had certainly underestimated the time commitment of this dual role and would have preferred more teachers to participate in the project. Further, Shelley reflected that there were several areas of the project to which students could have contributed their efforts, such as producing the promotional material and photographing the performances, which she would consider for any future activities. As well as savings to the project budget, these activities could have given students useful skills development and alleviated Shelley’s own workload.

Despite a previous working relationship, role expectations between the dance teacher and the lead artist-in-residence appeared somewhat blurred and caused tensions early in the residency. This issue suggests the need for a duty statement that clearly sets out the organisational and artistic roles of each team member.\(^3\)

With respect to resources, the artists found the concrete floor of the school’s Performing Arts Theatre not particularly suitable for dance workshops but were otherwise satisfied with the available facilities and resources.

\(^2\) http://www.apex.org.au/

\(^3\) The matter of role definitions has arisen in other AIR projects and is addressed on the ArtsEdge website and at the induction workshops.
**BUDGET**

The NASH DAIR budget proved adequate for the project, with only minor adjustments required. Combined artists’ fees, and camp and excursion expenses were on-budget, however venue hire, even at the discounted rate, was more than anticipated, and ticket sales fell far short of the goal. The school noted the ‘hidden costs’ of administrative staff support and significant unpaid time by the project coordinator. These were not fully recorded in the financial report and will be taken into account for future projects.

Students were charged $40 for the first Perth excursion during Dance Week, and $20 towards final camp costs in the last week of Term 3.

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**Sustainability**

Late in 2013, Ms Shelley Molenda accepted a transfer to a Perth school. While her new teaching position is in another learning area, Shelley remains passionate about dance and is keen to pursue dance and drama initiatives whenever possible.

Finding a replacement dance teacher was problematic and the NASHS upper school Dance Program was suspended for 2014. The Principal has advised that dance maintains a strong presence at the school:

> There are currently (2014) two lower school classes and I believe that NASH DAIR did contribute to this level of interest and uptake. We have not continued with an upper school class as sustaining a class number of 6-8 (as it was in 2013) was not viable. We are hoping to build dance again over a two-year period leading to upper school by 2016/2017.

> For those students who participated in NASH DAIR the benefits were considerable not only through activity and performance but in development of social and resiliency outcomes as well. As such we did appreciate the funding. (EMAIL)

While the discontinuation of the program will be a disappointment to some students, there are other dance and performance options available through Southern Edge Arts’ classes and events. These include lighting design and production workshops conducted by artist-in-residence Dave Nile. As a measure of the interest in production, subsequent to the AIR residency Dave was approached by a number of students requesting informal skills mentoring and training in this field.

Finally, having road-tested and refined the CoLab dance/light program, Annette Carmichael and Dave Nile intend to seek further opportunities to deliver the innovative training to other youth groups, either within a school or community setting.
Details of artist involvement

RECRUITMENT
The CoLab dance and light workshop program designed by Annette Carmichael and Dave Nile had been trialled locally with an adult group. Working collaboratively on the NASHS Dance program, Shelley Molenda and Symantha Parr saw the potential of this approach for their students and decided to apply for an AIR grant for this purpose.

ARTIST FEES AND HOURS
The artists-in-residence were paid the following fees, which included attendance at the AIR Induction day and all camps.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Hours</th>
<th>Fees</th>
<th>$ per hour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symantha Parr</td>
<td>66</td>
<td>$4,372</td>
<td>$66</td>
</tr>
<tr>
<td>Annette Carmichael</td>
<td>135</td>
<td>$7,398</td>
<td>$55</td>
</tr>
<tr>
<td>Dave Nile</td>
<td>66</td>
<td>$3,630</td>
<td>$55</td>
</tr>
<tr>
<td>Nikki Green</td>
<td>5</td>
<td>$500</td>
<td>$100</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>272</strong></td>
<td><strong>$17,738</strong></td>
<td></td>
</tr>
</tbody>
</table>

OVERALL IMPACT OF THE PROJECT FOR THE ARTIST
Annette and Dave both reported that the project had strengthened their already productive professional relationship. It had also allowed them to refine the CoLab program approach to include dance production, where lighting design is integral to the creation of a dance piece:

**Annette Carmichael:** *It was great for us to go into a school and experiment with what we had discovered from our own research practice and see what was useful within a school environment.* (INTERVIEW)

The experience confirmed Annette’s preference for the creative freedom of intensive community-based arts projects, as opposed to the constraints of school-based dance classes. She reported that she was already planning several community dance projects and had recruited several NASHS students to join: “I remain very interested in how the relationship between light and dance can be a powerful way of working with young people. It is really different to learning dance in the normal way” (INTERVIEW).

Dave was delighted by the interest shown in lighting and production design. He was particularly pleased to see that the technical aspects seemed to engage particular students: “It seems to pull in stray boys and empowers girls ... The elements of power and control are a great vehicle for creative exploration” (ACQUITTAL).

Symantha Parr did not submit an artistic report.
Summary of outcomes

**Principal:** The NASH DAIR project has significantly enhanced the Arts program at North Albany SHS. From the outset it was an ambitious project and although there were a number of challenges along the way, the outcomes were very positive. The success of the project is largely due to the dedication and determination of the project coordinator, Shelley Molenda. Her enthusiasm for NASH DAIR was infectious. Shelley’s professional growth and learning, as a result of being involved in this project, means that she will be a huge asset to any school or arts organisation that employs her in the future. The project enabled the involvement of staff from other learning areas – including Society and Environment, Home Economics and education assistants. Through the NASH DAIR project a number of students, who otherwise would not have had exposure to the arts, were provided with rich learning experiences as both observers and participants. (ACQUITTAL)

The following points summarise the outcomes of NASH DAIR project:

1. **Educational outcomes**
   The key learning area addressed was The Arts, specifically Dance and Visual Arts (including lighting design), with some cross-curricular impact in Society and Environment and English.

   NASH DAIR was a valuable and positive learning experience for the core group of 23 dance students who fulfilled the key learning outcomes. As well as improved dance technique and an awareness of lighting design, students also gained confidence, courage and self-awareness, and improved their social skills.

2. **Artistic outcomes**
   The overall assessment of artistic outcomes was “a low score for technique but high for creativity” (Annette Carmichael, interview). The dance and light pieces in the final production were inventive and were executed with confidence and passion. Lighting, choreography, stage production and music soundtrack were impeccably blended to create a highly entertaining show. Students performed to an appreciative audience and received strong applause and accolades for their efforts.

3. **Partnerships**
   The creative partnership between Annette Carmichael and Dave Nile was strengthened as a consequence of the project and is likely to result in further collaboration in the future.

   The project enabled NASHS and the artists-in-residence to build on their links with the local community, including Southern Edge Arts, the City of Albany, the Albany Apex Club and the local media.

4. **Professional learning**
   Ms Shelley Molenda developed her dance teaching competency and her project management skills. Artists Annette Carmichael and Dave Nile extended and refined their classroom teaching skills and their original CoLab dance training program.
Project management
The main challenge was the heavy workload and time commitment required of the project coordinator in arranging several excursions, camps and arrangements for the final production.

Sustainability
Ms Shelley Molenda’s departure from the school at the end of 2013 coincided with a decision to suspend the upper school dance program. The school has a strong cohort of Dance students in the middle years and plans to restart the WACE program once there is sufficient interest. The artists-in-residence plan to offer the CoLab dance/light program in the wider community.

KEY STRENGTHS
- Strong artistic partnerships and outcomes.
- Positive individual student achievements with some showing great progress in confidence and enthusiasm for dance and lighting design.

KEY CHALLENGES
- As is the case in many AIR projects, the coordination workload was more onerous than anticipated and teacher Shelley Molenda contributed a good deal of her own time to ensure that the project was delivered as planned.
- The early tensions within the core partnership disrupted the project’s momentum for a time. The incident highlighted the need for communication and clarity on roles and responsibilities between project partners at all stages of the project.

Suggestions for future projects
A number of suggestions emerging from the NASH DAIR project are pertinent to many AIR projects during the four-year pilot program:

- **Student engagement.** Ensure students and parents are fully aware of and committed to the requirements of the project.

- **Project coordination.**
  - Ensure sufficient budget allocation to enable teaching relief or additional time for the project coordinator, and establish a contingency fund for unexpected costs.
  - Ensure project development and planning is collaborative and thorough, and clarify project team roles and responsibilities.
  - Schedule regular meetings and planning sessions with project members and include payment for attendance at these meetings.
  - Commence the acquittal report during the project to ensure that information is gathered throughout the project and to alleviate the stress of retrospectively writing such a crucial document.
**STREAM 1**

**PROJECT TITLE:** The Quairading Animation  
**ART FORM:** Visual and Media Arts  
**ARTIST-IN-RESIDENCE:** Steven Aiton  
**SUPPORTING ARTISTS:** Yolande Yarran, Gina Williams, Guy Ghouse  
**SCHOOL PRINCIPAL:** Mrs Pauline Wray  
**AIR PROJECT COORDINATOR:** Mrs Helen Crowley, Specialist Arts Teacher  
**SCHOOL ADDRESS:** McLennan Street, Quairading, WA 6383  
**TELEPHONE:** (08) 9645 1208  
**WEBSITES:** [www.education.wa.edu.au](http://www.education.wa.edu.au)  
**PROJECT PARTNER:** Ivy Penny, Strategic and Cultural Development Manager, Community Arts Network Western Australia (CANWA)

**PRIORITY AREAS ADDRESSED**

- Creative Processes
- Partnerships
- Innovation and 21st century technology
- Professional Learning
- Regional and remote
- Indigenous
- Young People at educational risk
- Disability
- Cultural difference and diversity
**Project description**

**THE SCHOOL**

Quairading District High School is located in the agricultural Wheatbelt region of Western Australia to the east of Perth and has a school population of around 140 students from Kindergarten to Year 12, of which 30 per cent is Aboriginal.

Quairading is a close-knit, supportive community with strong links to the school. Many of the teachers have grown up in the district and provide a sense of continuity and stability to school life. Founded in 1913, Quairading District High School celebrated its centenary in October 2013 with a weekend of activities coordinated by a Centenary Committee and the P&C Committee.

The AIR project was one of the core centenary activities designed to research, explore and interpret, through the medium of animation, some of the social and technological highlights from the Quairading District High School’s 100-year history.

The school’s Arts program includes an active Music stream and a Visual Arts program operating from a dedicated art room. While the school has hosted occasional artists’ incursions in the past, the AIR project was the most substantial multi-arts residency yet attempted.

**PROJECT OVERVIEW**

The Quairading AIR project was conceived as a joint initiative with the Community Arts Network of WA (CANWA) as part of the school’s 2013 Centenary celebrations, and was designed to engage students in exploring and reflecting on important community stories in a creative way.

The AIR project took place over 17 weeks in Terms 2 and 3 with Pre-Primary to Year 12 students and artist-in-residence Steven Aiton, who shared his creative expertise in digital media and animation. Using an array of technical devices and a variety of visual art and digital techniques, Steven worked with art teacher Mrs Helen Crowley and with the students to create a sequence of animated stories reflecting the history of the school and local community. On completion, Steven edited the animations into a connected narrative incorporating music and sound alongside narration spoken by members of the local Noongar community.

Throughout the project Steven adopted a community engagement approach and maintained close contact with project partner CANWA, which was completing an Outdoor Classroom - Noongar native garden at the school. These complementary projects linked a series of traditional and contemporary Aboriginal stories with the school’s Centenary celebrations and the wider community history.

A combined event featuring the launch of the Outdoor Classroom and premiere screening of The Quairading Animation took place on Tuesday 22 October 2013. The animation was also screened in front of the entire school community at the School Awards night in December.

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34 The Outdoor Classroom project was funded by a National Australia Bank Schools First grant.
THE ARTISTS
Steven Aiton is a leading Western Australian animator, community arts facilitator and artist. Steven completed an Art degree at Curtin University in 2001 and began his professional career at AWESOME Arts Australia where he worked with schools throughout the State. He has since worked on numerous exciting initiatives including the award-winning Western Desert Kidney Health Project\(^{35}\). Steven is a dedicated advocate for arts in education. He teaches animation classes at Fremantle Arts Centre, lectures in Early Childhood Studies at Murdoch, and delivers professional learning workshops on arts and technology in the classroom for practising teachers. Steven is also an accomplished 3D-animation artist, and his work has featured in art exhibitions, film festivals and on television.

Supporting artists in the project were musicians Yolande Yarran, Gina Williams and Guy Ghouse, who were part of CANWA’s ongoing music engagement program in the Wheatbelt, and gave permission for their recorded songs to be featured in the animation.

THE PROJECT PARTNER
Project partner CANWA was a crucial link between the AIR animation project, the wider community, and other concurrent activities and projects. This included the school’s Noongar garden project – dubbed an Outdoor Classroom – where students can play and learn about native plants, bush tucker and Aboriginal culture. Funded by a National Australia Bank grant and managed by CANWA, construction of the Outdoor Classroom commenced in Term 2 and was completed in time for the Centenary celebrations in October 2013.

CANWA’s close community links ensured appropriate consultation with Noongar Elders, who advised the project team on cultural matters and offered authentic community stories that had relevance to both the garden and animation projects. In addition, as an established arts organisation CANWA provided valuable support and advice to the AIR project team and assistance with the project’s overall workload.

THE TEACHERS
Art teacher Mrs Helen Crowley coordinated the AIR project. Helen worked closely with the artist-in-residence during art classes and learned animation techniques alongside the students.

Most teachers at the school developed their animation skills in the two professional learning workshops presented by artist-in-residence Steven Aiton. The school’s Aboriginal and Islander Education Officer (AIEO), Miss Edna Winmar, provided regular input and cultural guidance as well as the narration for part of the animation.

\(^{35}\) The Western Desert Kidney Health Project aims to reduce diabetes and kidney disease in Aboriginal communities in the Western Desert of WA. Launched in 2010, the project employs a multidisciplinary team of Aboriginal health, medical and community workers and artists travelling the country in a mobile clinic and arts truck. http://westerndesertkidney.org.au
123 students took part in the AIR animation project. This number comprised 92% of the school enrolment of 133 (MySchool 2013 statistics) as the Kindergarten class did not participate. Over two terms, all students from Year 1 to Year 12 attended weekly AIR art classes. The Pre-Primary students, while not initially included in the schedule, gained some exposure to the project when Steven was rescheduled for a half-day activity with the group.

**STUDENT PRIORITY GROUPS**

The student priority target groups involved in the project were as follows:

<table>
<thead>
<tr>
<th>Number of students</th>
<th>% of total participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>PP to Year 12</td>
<td>123</td>
</tr>
<tr>
<td>Regional and Remote students</td>
<td>123</td>
</tr>
<tr>
<td>Indigenous students</td>
<td>43</td>
</tr>
<tr>
<td>Students at educational risk</td>
<td>Unknown</td>
</tr>
<tr>
<td>Students with a disability</td>
<td>0</td>
</tr>
<tr>
<td>Culturally and linguistically diverse backgrounds</td>
<td>0</td>
</tr>
</tbody>
</table>

Quairading District High School is a regional school and 30% of students are Aboriginal (MySchool 2013 statistics). The school acquittal did not record participation of students with disabilities or from culturally and linguistically diverse backgrounds.

**THE TIMETABLE**

The residency took place over Terms 2 and 3, 2013, and artist-in-residence Steven Aiton attended the school for two days each week for a period of 17 weeks. All students, Years 1–7, attended two-hour AIR sessions on a weekly basis. Years 8 to 12 students received 1.5-hour classes each week over the same period, and a special one-off five-hour workshop was offered to the Pre-Primary students.

Steven Aiton travelled from Perth to Quairading and worked in the school on Monday and Tuesday each week for a total of 373 contact hours.
Educational goals and outcomes

This AIR project was designed to integrate three main Learning Areas: The Arts (Visual Arts); Society and Environment (the school's history within the context of wider social/community change); and Technology and Enterprise (Digital Media). Aspects of the project also linked with Mathematics, English, and Health and Physical Education.

The Centenary anniversary of Quairading District High School (1913-2013) supplied the ideal cross-curriculum learning theme for the school for the whole year, and for the AIR project.

LEARNING AREAS, OUTCOMES AND CURRICULAR LINKS

Specific Learning Area outcomes and links to the Western Australian Curriculum were reported as follows:

**The Arts**

**Arts Skills and Processes.** Students created 2D and 3D objects and figures using art processes including clay and plasticine modelling, card cutouts, drawing, painting and collage, and sketched storyboarding that mapped out the sequence of images. Large background screens were constructed from small painted pieces of coloured card, and recycled materials and found objects were used to build miniature backdrops, including a model of the school using old boxes. This activity encouraged students to think about colour mixing and constructing objects to scale.

The most potent skills acquisition involved experimentation with stop-motion\(^{36}\) animation techniques such as morphing, sandbox, chalk drawing, pixilation and compositing. These techniques saw the students employ a range of digital devices including cameras, iPads, iPods, laptops and a light box. Few students had previous experience with animation, but Helen Crowley reported that by the end of the project 95 per cent of participants were skilled at the process and could understand and correctly use the technical terminology. Students also learned to use Photoshop for image manipulation and to record sound effects and create digital music on iPads for the film.

**Arts Ideas.** Older students learned the Twelve Basic Principals of Animation\(^{37}\), which were introduced by Disney animators and are still used today. Students gained skills in communicating ideas and stories using a range of art objects and digital technology processes, and they became familiar with the concept of flashbacks within the animation process. Over half of the students (60 per cent) evidenced improvement in this learning outcome.

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36 Stop motion is an animation technique to make a physically manipulated object appear to move on its own. The object is moved in small increments between individually photographed frames, creating the illusion of movement when the series of frames is played as a continuous sequence. Stop motion animation using plastic clay is called clay animation or ‘clay-mation’. [http://en.wikipedia.org/wiki/Stop_motion](http://en.wikipedia.org/wiki/Stop_motion)

37 The Twelve Basic Principles were introduced in the book *The Illusion of Life: Disney Animation* (Abbeville Press, 1981) by Disney animators Ollie Johnston and Frank Thomas. The book is still considered a key animation text.
Arts Responses. Every student was able to be productive - to create, to develop skills, and to participate in a whole-school activity. Students developed their critical thinking skills to analyse the content of animated sequences, to identify gaps and make informed judgments, and to create logical links or additional segments to fill these gaps.

Arts in Society. The Quairading Animation project was a vivid example of how art can be used to illuminate and explain history and culture. Students’ understanding of the Centenary theme through their own research and exposure to visiting speakers was translated into meaningful artistic expression.

Society and Environment

The town of Quairading and its school had witnessed vast changes during the previous one hundred years. In the Centenary year of 2013, students across the whole school researched developments in transport, communications, farming practices, the built environment and the story of social progression from White Australia to Indigenous equal rights and self-determination. A number of these topics were selected for creative exploration and exposition in the AIR project.

Indigenous Australian perspectives were a prominent feature of the Centenary program and local Noongar identities and Elders were invited to share some of their stories, cultural tradition and music. These were incorporated into the animation projects so that students were able to learn and retell significant stories of the Jimbar and inspirational local hero, John Kickett.

English

Students typically worked in creative teams and used communication skills to share ideas and discuss animation solutions.

Mathematics

Students were able to select, integrate and apply spatial concepts and techniques to their visual art and animation creations.

Health and Physical Education

Students learned about how the body moves and applied this learning to recreate realistic movement in their animations. This involved quite complex science and problem solving, and the school acquittal recorded that 70 per cent of students became proficient at this skill.

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38 During the early years of the 20th century, segregation and exclusion of Aboriginal students was common at schools in Western Australia. Beginning in 1915, local Noongar leader John Kickett campaigned relentlessly for his children to attend the local Quairading State School. He wrote repeatedly to the Education Minister and in 1918 organised a petition signed by a majority of non-Aboriginal parents and supported by the head teacher, the local Member of Parliament and the ‘Chief Protector of Aborigines’. Sadly, his efforts were without success in his lifetime; however, largely in recognition of John Kickett’s brave campaign, in 2010 the old 1913 Quairading State School building was listed on the State Register of Heritage Places.

Technology and Enterprise

A range of digital devices was used during the project, including stills and video cameras, iPads and iPods for image capture and manipulation, and a light box for sand animation. Students were assisted to access Internet-based sites such as iTunes, and to download and apply various specialist ‘apps’ (applications) from the web.

Students learned specific animation techniques and the stages of creating an animation from storyboard to filming, sound recording and post-production editing. They also learned technical terminology such as composition and pixilation.

Cross-curricular links

While the AIR creative process was confined to weekly art classes, many activities were non-Arts based and included broad cross-curricular links. These included Australian Indigenous and non-Indigenous cultural understanding, maths concepts, communication and sharing ideas, understanding physical movement, and computer literacy.

Australian Curriculum links

This was the first AIR project at a secondary school to report significant links to the Australian Curriculum, with particularly tangible outcomes. The school reported the following outcomes in this regard.

**General Capabilities:** critical and creative thinking, and intercultural understanding.

**History:** methods and procedures for understanding of self and others, and an appreciation of Australian history and Aboriginal perspectives and culture.

**Geography:** concepts of place, space, environment, interconnection, sustainability, scale and change.

**English:** creating confident communicators, imaginative thinkers and informed citizens, understanding that Australia is a linguistically and culturally diverse place.

TEACHING APPROACH

During the first half of the project (Term 2), the artist-in-residence worked collaboratively with the arts teacher to introduce students to the principles and technical skills for a range of digital animation techniques, whilst also researching and discussing local history to identify appropriate stories for the film.

For the remainder of Term 2, without the pressure of final production, students worked in teams to practice animation techniques and flesh out a storyboard for the film.

In Term 3 the serious business of animation commenced. Students used digital devices to record imagery of themselves and the school buildings and grounds, and learned how to use Photoshop and other apps to manipulate the images.
Students continued their work in small teams to complete the 2D storyboard, with each square individually drawn to represent a scene in the film.

Year groups were assigned various activities aligned with their age and skill levels:

- **Years 1-3** students produced paper cut-outs that mimicked animations produced by the high school students.
- **Years 4-7** worked on the Jimbar animation, creating miniature clay models and scenes from the story using recycled and natural objects;
- **Years 8-12** students created paper doll cut-out animations for the John Kickett story; and
- The changing school buildings and grounds, and changes in transport and farm technology, were also imaginatively rendered by students as part of the film.

Interestingly, the Arts teacher noticed some key differences between year groups: ‘the older kids have brilliant ideas but worried about getting it right [while the] little kids were more productive and not so particular’ (INTERVIEW). This aligns with general understandings about increased risk-adversity and decreased creativity among older students (see for example Kim, 2011 39), which has also been reported in previous AIR projects. Opportunities for older students to engage in creative projects such as those offered through the AIR program are likely to be beneficial in this respect.

**STUDENT ENGAGEMENT**

Students were involved in a variety of stimulating, hands-on learning activities during their arts lessons. They engaged in new technology and art processes that inspired creative thinking and they worked collaboratively to explore and interpret the history of their own community.

Strategies such as sharing stories, photography, story boarding, creative writing and oral history interviews ensured that students were motivated to participate and contribute. Steven Aiton reported that students were enthusiastic learners and “leave (class) with a big smile on their face every day”. (INTERVIEW)

**Project Coordinator/Arts teacher:** The kids just loved it! ... They are now able to navigate around the technology so easily, because Steven’s trained them and let them experiment ... It was a huge step up for the younger kids and development for the older kids. (INTERVIEW)

**Year 1/2 teacher:** I noticed that the children were more imaginative and creative with little things, they were very enthusiastic about going to their Visual Art lessons and came back with a ‘buzz’ about them. ... The students’ ability to write stories was much more imaginative and they were more expressive ... (ACQUITTAL)

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The thrilling Jimbar story fascinated the younger students and sparked an interest in Noongar culture, as illustrated by the following anecdote from the acquittal report:

One of the Year 5 students in particular was very proud of his Nanna’s Jimbar story. He stood up in class excitedly reciting other traditional Noongar stories shared on outings with his Nanna and began an impromptu question and answer session. (ACQUITTAL)

The John Kickett historical documents, featuring the names of many Quairading families still residing in the district, provided a profound history lesson for the entire school, and particularly for the senior students.

Teachers and parents also noted improved student attendance during the two terms of AIR project, although supportive evidence was not supplied:

**Project Coordinator/Arts teacher:** It was a pleasure to witness students with attendance issues coming on the days that they had art. I even had a parent thank me for making it such that their child wanted to come to school on Mondays simply because of art. ... I believe that we have provided an engaging and culturally enriching experience for all our students which has improved retention rates and given all students a sense of pride in their school, their school’s historical journey and their culture. (ACQUITTAL)

**Steven Aiton:** I was approached on the streets by parents throughout the residency; one Father shook my hand vigorously at the supermarket and let me know how excited his 7-year old son was [to be] working with me on the project. It certainly meant a lot to him. (ACQUITTAL)

The Project Coordinator/Arts teacher considered the whole school approach was beneficial because:

[W]e can now build on the shared language that has been developed throughout the school. ... This shared language and capability has increased students’ confidence levels, vocabulary and communication skills across the school. [I] have witnessed students who are normally shy or lacking confidence not only be engaged and getting involved in activities but at times even taking the lead with creative ideas and the animation process. Students are undeniably proud of their own achievements and of the shared history of their school and community as a direct result of learning about animating and preparing for the school’s centenary. (ACQUITTAL)

With a few minor quibbles, student feedback highlighted their enjoyment of the project overall and several students began doing simple animations in their own time:

Steven was one of the best teachers and it was great having him at QDHS.

Steven is a ‘dardy fulla’.

My favourite part of the project was getting to show off my talent of [sic] drawings and having them put into a big project for many to see. I would just like to say how much I enjoyed having an artist with as at our school and that I learnt a lot from this experience.
I did like it because it was fun new and exciting... but I didn’t like it when you didn’t finish [an exercise] and other people finished it for you.

It was interesting because we got to learn about the wonders of animation.

I like to create animations more at home (while) before I didn’t do any animating at all.

I have been making moving cards at my house [to show] a flower growing (flip book).

MEASURING LEARNING OUTCOMES

Student contributions to the animation project were incorporated in their art assessments for the year, and definite improvements in students’ skills, knowledge and attitudes were noted.

Helen Crowley reported that students completed all the learning outcomes originally proposed. In particular, she found that students:

- Grew in their capacity to develop ideas into visual reality in order to share a story with others;
- Learned to become more creative and use art processes to problem-solve and develop new ideas;
- Gained new confidence to use various forms of digital technology to document and tell stories with ease; and
- Developed critical thinking and the ability to edit, compare and judge their own and others’ work.

Steven Aiton noticed several improvements:

- All students became proficient in various stop-motion animation techniques during the course of the project;
- Students learned new ways of using recycled materials to create works of art; and
- Collaborative practice was a key strength, with many finished art pieces created as a team effort between and within year groups.

This last point was a particularly valuable lesson for students who demonstrated they could work respectfully and cooperatively. Students and teachers acknowledged the above outcomes in their written comments:

**Year 1/2 teacher:** [Children] are able to talk through their thinking and share their ideas, listen to other students’ input and plan their ideas to create better results for everyone.

**Year 12 student:** It has made me more confident in sharing my ideas however silly they may sound.

**Year 9 student:** I have gained more confidence and learnt new things and ways to do them. [I have learned] leadership and to share more of my ideas.

**Year 4/5 student:** This project made me a bit more confident to do ideas and stuff because I got to work with other people.
STUDENTS’ SELF-ASSESSMENT

As discussed in more detail in Chapter 7 of this report, on completing the 2013 AIR project, primary aged Quairading students in Years 2-7 were invited to take a self-assessment rubric with a focus on affective skills of leadership, collaboration and innovation. Responses were received from 15 students, which was a sample of only 12 per cent of the cohort and included three senior students. Notwithstanding the low response rate, the Quairading rubric results were consistent with those received from students in the Balingup Primary School AIR project. As such, the results below are a useful insight into students’ own understanding of the learning outcomes.

The majority (60 per cent-73 per cent) indicated that, as a result of the AIR project, they were more comfortable than before with new ideas and ways of doing things (questions 1, 6, 8 and 9).

Fewer students (approximately 50 per cent) felt that the activity had enhanced their ability to work collaboratively and share ideas (questions 3 and 4).

There appeared to be less impact on leadership skills, as the majority (over 70 per cent) of students saw either no difference or were less inclined to lead a group than before (question 2 and 5).

Artistic goals and outcomes

The artistic goal of this project was the creation of an entertaining and educational animated film based on authentic centenary themes and using a range of visual arts, music and digital ‘wizardry’. The project team agreed that this goal was achieved with excellent results. Students worked hard during Term 2 to practice their skills, and they created large numbers of small vignettes. Not all of these could be used in the final cut for the film. Steven encouraged students to use their imagination and explore each topic in different ways. Principal Pauline Wray commented on the quirky, lifelike quality of some of these creations, and the clever and often humorous depiction of everyday farm objects such as trucks, harvesters and pumps. (INTERVIEW)

The final artistic product was a 13-minute film titled The Quairading Animation, which contained a series of edited animations that told a coherent story of Quairading District High School in the past, present and future. The film featured two local Aboriginal stories – one ancient and one contemporary – interspersed with segments about school life.

The two Aboriginal stories were selected and approved by the local community. The first story, courtesy of local Elder Mrs Winnie McHenry, is about a fearsome creature called the Jimbar that was believed to have lived in the region. Steven Aiton accompanied Winnie on a visit to the sites related to the story, returning with photos and branches from a real Jimbar tree for use in the animation. The second story profiled in The Quairading Animation is drawn from the more recent past and concerns the valiant quest of local Aboriginal farmer John Kickett, who fought for an equal education for his children.
Steven Aiton collaborated with community members throughout the development process and the script was revised and improved up until the final narration recording sessions. An original music soundtrack added another dimension to the animation and included an acoustic guitar version of a song titled *Quairading School is the Place to Be*, which was written by the students. The students had worked on the song with the music teacher in time for its rousing performance by the school choir at the Centenary celebration.

*The Quairading Animation* received an extremely positive response on release, and according to Steven Aiton there were, “emotional, happy tears during the film screenings”. *(ARTISTIC REPORT, ACQUITTAL)*

**Professional learning**

**FOR THE TEACHERS**

The artist-in-residence offered two professional learning workshops attended by approximately 15 of the school’s 19 teaching staff. Participants learned hands-on animation skills using the same digital equipment and processes as applied in the classroom, and they were guided in developing ways of integrating multimedia technology to create stimulating lessons and teaching tools across the curriculum. These workshops were designed to build teachers’ skills and capacities to continue the creative learning activities beyond the AIR project.

For the project coordinator/Arts teacher, the opportunity to work with a skilled animation artist over an extended period was an intense professional learning experience:

> Being a part of this creative process has been a fascinating journey and a real education for me. It opened up a whole new world ...

> It was a daunting experience but I have learned so much; where in the Wheatbelt could I learn those skills otherwise? It was worth every inch of extra effort. *(ACQUITTAL AND INTERVIEW)*

The Arts teacher is enthused by the potential to apply animation and digital processes within the Arts program as well as in other subjects such as science or mathematics. The school has purchased a supply of iPads for this purpose and the arts teacher sees her role as assisting teachers to further develop the new skills and teaching approaches made possible by the new technology.

Furthermore, she has been personally inspired to experiment creatively:

> During the project I spent the whole time helping the kids, but now – knowing the whole process – I’d love to use the skills and ideas to create my own art. *(INTERVIEW)*
**FOR THE ARTISTS**

Steven Aiton rated the Quairading AIR experience highly and he enjoyed the full support of school staff and the community. Steven acknowledged that Helen’s constant supportive presence in the classroom was a ‘fantastic’ creative resource and assisted his own development as a teaching artist: *I had the opportunity to see things from a teacher’s point of view ... and to execute some whole-class management techniques.* (ACQUITTAL)

Community engagement was a highlight for Steven, who found that “working with the grandchildren of John Kickett was an enriching experience.” Steven often spent extra time outside school hours attending community meetings and visiting relevant sites. He also invested more time in the final post-production phase, and explains that this investment related to a desire for quality: *this was my decision because I really wanted to make a good product. The students and the community were getting so excited about the movie that I could see fantastic possibilities for the future* (INTERVIEW). Steven reports that the experience will enable him to structure and plan future animation projects more carefully, ensuring that sufficient time is allocated for the required activities.

Steven also gained a deeper understanding of how a school operates, particularly in relation to the time management and extra-curricular requirements. He reflects that these aspects will inform his planning for future projects. In summary, Steven expressed confidence in his ability to *take on the planning and execution of an equally large or larger project and incorporate a successful connection with the wider community.* (ACQUITTAL)

**Partnerships**

**THE PROJECT TEAM**

The artist-in-residence and arts teacher worked as a team in the classroom for the entire two terms, with their roles well defined and synergistic. The arts teacher described initially taking on the role of ‘bad teacher’ in contrast to Steven’s ‘good teacher’; however, consistent with Steven’s report of growing confidence with classroom management, she reported: *“In the end we were bouncing ideas off each other and could share responsibilities.”* (INTERVIEW)

As the majority of teachers at Quairading District High School are women, the school community was pleased to welcome another male role model into their midst. Steven immersed himself in the life of the community and observed the school to be collaborative and dedicated to trying new things. This was also reported by the Principal:

> Steven Aiton (our Artist) quickly settled comfortably into the school community and became ‘one of the gang’ from both a staff and a student perspective. (ACQUITTAL)

As described in more detail below, CANWA worked closely with the artist-in-residence throughout the project and served as the link with Quairading’s Aboriginal community. Ms Ivy Penny, Strategic and Cultural Development Manager for CANWA,
reported that the collaboration was mutually beneficial for the school, the community and the project itself, with Noongar Elders contributing much of the narrative material for the animation stories:

*Having Steven Aiton based at the school over a six month period has been absolutely invaluable in terms of the creative development of staff and students as well as strengthening community relationships and providing such a strong artistic outcome. It was incredibly rewarding and satisfying for all involved (particularly the Elders and narrators).*  

**COMMUNITY INVOLVEMENT**

A highlight of this AIR project was the contribution and involvement of the local community on a number of levels, from consultation and cultural guidance to research assistance and attendance at related public events throughout the year. Much of this was made possible through the involvement of project partner CANWA, whose long-term community engagement in Quairading was central to the success of the project. Ivy Penny helped develop the initial idea for the AIR project and maintained a strong interest in its progress. She was a vital contact between the artist-in-residence, the school and the Noongar community.

The two main stories selected for the animation were grounded in local Australian Indigenous history, one representing the ancient Aboriginal dreamtime culture (the Jimbar) and a contemporary story of struggle for educational equality (John Kickett’s advocacy campaign). CANWA ensured that Noongar Elders were adequately consulted. The school’s Aboriginal and Islander Education Officer Edna Winmar provided narration for the Jimbar story, and one of John Kickett’s grandchildren, Lynette Winmar, narrated her grandfather’s story.

The CANWA involvement also provided timely access to local musicians who were writing songs about Quairading as part of the CANWA *Voices of the Wheatbelt recording project*. This contact resulted in two original songs for the animation: Yolande Yarran’s *Lil Ol’ Quairading Town*; and *Kalyakoorl* (Forever), written and performed by Gina Williams and Guy Ghouse.

Musician and local resident Yolande Yarran also visited a class of senior students to speak about her own time as a student at the school, and to the delight of the students she gave an impromptu rendition of her song *Lil Ol’ Quairading Town*.

Mary Brennan from Quairading Community and Youth Services was also a key contact, and she arranged for Steven Aiton to run after-school workshops for the local community. Steven also attended a couple of Rotary meetings to report on the project.

The John Kickett story was suggested by CANWA and was a popular choice. The Centenary Committee Chair, local identity Rowlie Mellor, who had already conducted the

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40 ‘Voices of the Wheatbelt/Healing Voices’ project (2012-1013) involved Aboriginal Elders and young people coming together to share stories about life, love and country. Working with established musicians, the group developed new songs, honed their performance skills and co-created the music to over 20 songs. Recorded versions are planned for future CD release: [http://www.canwa.com.au/productions/current/healing-songs/](http://www.canwa.com.au/productions/current/healing-songs/)

valuable research on original documents relating to the story, was a valuable source of information. It was gratifying that the version captured in The Quairading Animation was considered to be “well-researched and tastefully executed, according to the community.” (STEVEN AITON)

As a precursor to the main Centenary event, Quairading District High School students were honoured when their artwork was selected to feature in the Creative Arts Society annual exhibition, which was held on 16 August 2013. Students’ artistic abilities and musical talents were on display at the Quairading Town Hall, and the animation work in progress gained considerable attention.

An estimated crowd of over 1,200 people travelled from near and far to attend the school’s Centenary event on Saturday 19 October 2013. The day was officially opened by The Honourable Peter Collier, Minister for Education, and included a powerful speech, given by Noongar leader David Collard, about John Kickett. Artwork created during the AIR project was exhibited in the classroom. The exhibition included storyboards, models of the school yard, large painted backdrops, and figurines of the characters appearing in the film. The sand animation light box and completed segments of the animated film were also on display.

The school’s new Outdoor Classroom, created through the CANWA partnership, was officially opened several days later (Tuesday 22 October 2013) to an audience of around 70 students, school and community members. The event featured dedications by local Noongar elders and a full screening of The Quairading Animation. The school declared it to be a “heartfelt evening enjoyed by all present, and one that “received powerfully positive feedback on the night”. (ACQUITTAL)

In another link with the AIR animation project, the Outdoor Garden features a plaque to commemorate John Kickett’s contribution to Aboriginal education in Western Australia.43

Later in the year, Steven Aiton was invited back to Quairading for the School Awards evening (held Tuesday 17 December 2013) and the first full screening of the animated film to the entire school community of 250 students, staff and family members. The event was a fitting closure for the residency.

**INDUSTRY PARTNERSHIPS**

There were no industry sponsorships or partnerships reported for this project.

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42 [http://www.liswa.wa.gov.au/find/wa_information/battye_library](http://www.liswa.wa.gov.au/find/wa_information/battye_library) The J.S. Battye Library, housed in the State Library of Western Australia, is the largest repository of historical material on Western Australia and houses maps, private archives, photographs, music scores and recordings, oral history and films, videos and DVDs.

43 The plaque reads: A proud Aboriginal man who with his daughter Gladys fought for the rights of his children to receive an education at this school. His petitioning and letters to government paved the way for thousands of others to realise their educational dream.
Details of artist involvement

**RECRUITMENT**

Steven Aiton is a skilled animation artist with considerable experience in education-based and community arts activities. He was recruited as a result of his involvement with CANWA’s Wheatbelt Arts Engagement program and was part of the original concept planning for the AIR animation project.

Musicians Yolande Yarran, Gina Williams and Guy Ghouse, who contributed recorded songs for The Quairading Animation, were also recruited to the project through their previous work with CANWA.

**ARTISTS’ FEES AND HOURS**

The artist’s report indicates a fee of $23,445 at $79 per hour, comprising 77% of the total AIR grant of $30,000. This included payment for additional post-production editing time. The AIR grant also covered artist per diems, accommodation, and travel expenses of around $8,000.

The Aboriginal musicians and guest speakers volunteered their services to the AIR project as part of their involvement in the concurrent CANWA Outdoor Classroom project.

**OVERALL IMPACT OF THE PROJECT FOR THE ARTIST**

Steven’s previous experience was as a small part of a larger project team, but in this project he played a more central role albeit with the support of some competent collaborators. Steven was very pleased with the outcomes of the project and with the project management skills and community development skills he gained as a result of his involvement. Steven is now confident in his ability to plan and implement similar community development projects. He remains enthusiastic about capturing community stories using creative digital technology applications and he hopes to remain part of CANWA’s ongoing community development in the Wheatbelt.

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**Project planning, management and resources**

The project plan and class schedule was carefully mapped out at the start of the project, and the core team of Helen Crowley and Steven Aiton met weekly to debrief and adjust the plan as required. Each week of the residency Steven drove from Perth to Quairading on Monday, staying at a local motel for one night and returning to Perth on Tuesday evening; he made several extra trips for special events. The small size of the student population enabled the artist to have extended contact with all students, with little disruption to the school program.

CANWA’s community support allowed Mrs Helen Crowley to concentrate on the teaching program, while Steven attended to creative endeavours. Both reported that their workloads were manageable and the project faced only minimal timetabling or logistical problems.

The school’s new science room was assigned exclusively to the AIR project for its duration. The room provided a safe space for storing equipment and students’ growing output of visual artwork. The only serious setback occurred just prior to the start of the project when the recently purchased iPads and laptops were stolen. This meant that the school was reliant on the artist-in-residence to supply the equipment on a weekly basis. The lack of technology was a hindrance to the animation process as students could not access their own works-in-progress between classes; nor could they practice their developing animation skills. To compensate for this deficit, students willingly developed a collaborative system to allow equitable access to the available resources. Ultimately, this encouraged greater teamwork and cross-fertilisation of creative ideas.
BUDGET

The school's finance report shows that the majority of the AIR grant funds were expended on artist-in-residence fees, travel and accommodation. There were no cost overruns and only minor deviations from the original budget. Art materials, travel and accommodation expenses were slightly lower than expected and these monies were used instead to compensate the artist-in-residence for extra video editing time.

Sustainability

The school community is committed to continuing the animation activities from the AIR project and would not hesitate to take on a similar project in future. As reported by Steven Aiton, “Quenching the students’ thirst for knowledge in applying technology was quite timely as the school has just begun rolling out the technology to continue where we left off.” (ACQUITTAL)

Through immersion in the AIR classes, Mrs Helen Crowley has developed the technical skills to use stop motion animation in her regular art classes and to advocate for ways to utilise digital media more widely across the curriculum. For supporting artist Yolande Yarran, inclusion of her song on the animation provided valuable public exposure for her music.

The Quairading Animation is destined for many more viewings, with screenings already planned for the local Farmers Co-Op store and a potential television broadcast. It was quickly posted to the CANWA website, and the school and CANWA are reviewing options for its future promotion and dissemination.

Finally, the partnership between CANWA, Quairading District High School and the Shire of Quairading was strengthened by the experience and is likely to generate further collaborations. For her part, Ivy Penny is a staunch advocate for the AIR grants program. She described as “a gift” - the opportunity to place an artist in a school for six months in order to achieve things that can’t be done in a few visits. She continued: “We hope this project will provide a springboard for future projects and creative residencies based in Quairading”. (ACQUITTAL AND INTERVIEW)

Summary of outcomes

Principal: The AIR program that ran at Quairading District High School during 2013 has been a fantastic opportunity for our students from PP to Year 12 to experience and be immersed into animation and the associated technologies. A steep but enjoyable learning curve for all... The opportunity to involve local Aboriginal speakers, elders and musicians further strengthened and publicised the process and end result. The support provided and learning experienced by our Art teacher has been valuable and valued [and] our students and community will benefit for years to come. (ACQUITTAL)
The school and the artist-in-residence “strongly agreed” that the AIR program was highly successful and that it enhanced the school arts program. The Principal concluded that the project was “a very positive experience. In terms of negative impacts on the school, none whatsoever! In fact, the project has met and exceeded all expectations.” (INTERVIEW)

The following points summarise the outcomes of The Quairading Animation project:

- **Educational outcomes**
  While the AIR activities were confined to Arts classes, the Learning Areas of Society and Environment, and Technology and Enterprise were prominent. Students increased their skills and knowledge of visual arts and animation techniques, and they were seen to display improved teamwork, problem solving, and innovation and project management skills. The Australian Indigenous history and themes explored in developing the animation stories engaged students’ curiosity and expanded their knowledge of local history.

- **Artistic outcomes**
  From the wealth of drawings, painting, clay models and collage scenes produced during the project, The Quairading Animation emerged as a charming presentation of several local stories around the key historical themes.

- **Partnerships**
  The team teaching approach adopted by the artist-in-residence and the arts teacher was effective and mutually satisfying. Project partner CANWA facilitated contact with the wider Aboriginal community, members of which introduced students to some special guest speakers and historical perspectives that proved central to the success of the residency.

- **Professional learning**
  Although other members of the school teaching staff were not directly part of the creative process, a large number attended the professional learning sessions to explore the potential application of animation and other computer-based techniques in the classroom. Both the artist-in-residence and the art teacher gained new skills and ideas for the future.

- **Project management**
  The strong partnership approach ensured the project was adequately planned and executed. The loss of digital equipment early in the year proved to be the only disruption and was quickly overcome to ensure that students could complete their assigned arts activities.

- **Sustainability**
  The technical skills and confidence imparted during the animation process is expected to continue as a feature of the school’s Arts program and in other Learning Areas, and many other positive outcomes were noted for the artists involved and for ongoing community partnerships.
KEY STRENGTHS

• The collaboration between the artist-in-residence and art teacher enabled full integration of the AIR learning experiences within the classroom.

• A strong community development approach through the CANWA partnership ensured wide local support and collaboration, particularly with the Noongar community, and has strengthened community appreciation of Aboriginal culture and the long history of struggle against discrimination and adversity.

• The resulting artistic product, *The Quairading Animation*, has received a very warm response in the school community, thus raising the general profile of the arts.

KEY CHALLENGES

• The initial loss of the project’s digital equipment was the most significant drawback, but was adequately overcome through the ingenuity and generosity of the artist-in-residence.

Suggestions for future projects

• The Quairading AIR project team advised others embarking on similar activities to thoroughly plan and prepare, and to attend the induction session to ensure project team bonding.

• Flexibility with timetabling and staffing was important to avoid onerous workloads and timetable clashes.
<table>
<thead>
<tr>
<th>STREAM 1</th>
<th>PRIORITY AREAS ADDRESSED</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PROJECT TITLE:</strong> Whole of School Access and Immersion in Theatre Arts</td>
<td>1 Creative Processes</td>
</tr>
<tr>
<td><strong>ART FORM:</strong> Drama, Theatre Arts</td>
<td>2 Partnerships</td>
</tr>
<tr>
<td><strong>ARTISTS-IN-RESIDENCE:</strong> Black Swan State Theatre Company (BSSTC) PO Box 337 Northbridge, WA, 6865</td>
<td>Innovation and 21st century technology</td>
</tr>
<tr>
<td><strong>PROJECT COORDINATOR (BSSTC):</strong> Alena Tompkins, Education and Community Access Manager</td>
<td>3 Professional Learning</td>
</tr>
<tr>
<td><strong>LEAD ARTIST:</strong> Caitlin Beresford-Ord</td>
<td>4 Regional and remote</td>
</tr>
<tr>
<td><strong>SUPPORTING ARTISTS:</strong> Adam Mitchell, Libby Klysz, Trent Suidgeest, Fiona Bruce, Andy Fraser, Sue Studham, Ben Collins, contracted by BSSTC</td>
<td>5 Indigenous</td>
</tr>
<tr>
<td><strong>PRINCIPAL:</strong> Mrs Janette Gee</td>
<td>6 Young People at educational risk</td>
</tr>
<tr>
<td><strong>AIR PROJECT COORDINATOR:</strong> Mrs Helena Tassone, teacher</td>
<td>7 Disability</td>
</tr>
<tr>
<td><strong>SCHOOL ADDRESS:</strong> Yule Brook College, 61 Dellar Road, Maddington, WA 6109</td>
<td>8 Cultural difference and diversity</td>
</tr>
<tr>
<td><strong>TELEPHONE:</strong> (08) 9251 8333</td>
<td></td>
</tr>
<tr>
<td><strong>WEBSITES:</strong></td>
<td></td>
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<tr>
<td><a href="http://www.yulebrookcollege.wa.edu.au">www.yulebrookcollege.wa.edu.au</a></td>
<td></td>
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<tr>
<td><a href="http://www.bsstc.com.au">www.bsstc.com.au</a></td>
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</tr>
</tbody>
</table>
Project description

THE SCHOOL

Yule Brook College (YBC) is an award-winning Independent Public School and an Aboriginal Innovation School. The school is located in an outer Perth suburb at Hillside Farm, which is a rural skills program for students at educational risk. YBC is a middle school with 190 students in Years 8-11, of whom 40% are Aboriginal and 16% have a first language other than English. The diverse student population includes a high percentage of those referred by Juvenile Justice, youths excluded from other schools, and individuals with severe psychological and mental health issues. YBC is one of the ten most disadvantaged schools in Western Australia and one of the 100 most disadvantaged in Australia.

The school’s ethos is ‘one student at a time in a community of learners’. This multi-faceted approach is centred on meeting individual student needs, which is enacted by developing the dimensions of the person as a whole within a transformative learning environment. Yule Brook seeks to motivate students to attend school and to become independent, life-long learners with positive aspirations towards employment.

A number of initiatives embedded within the YBC program are aimed at meeting the unique needs of students. These include adopting Big Picture principles, which combine academic work with real-world learning; partnership with the Clontarf Foundation; an award-winning Girls’ Academy; breakfast and lunch clubs to improve students’ access to healthy food; and a school chaplain.

PROJECT PARTNER

Black Swan State Theatre Company (BSSTC) is Western Australia’s leading theatre company. Black Swan has earned critical and popular acclaim for its world première productions and highly distinctive (re)interpretations of international theatre classics, all of which are infused with the unique culture of Western Australia.

BSSTC has been working with schools in Western Australia for more than 20 years and employs teaching artists who are active in their specialist art forms. School-based activities provide direct links to the English and Drama curriculum, free supplementary education resources for all student productions, artist talks, in-school workshops, and theatre tours.

BSSTC’s Education and Community Access Manager Alena Tompkins helped develop the AIR project at YBC. She coordinated the contracting and payment of artists required for each aspect of the production, and remained in contact with the artists throughout the project. Other BSSTC staff involved in the project included Nicole Pearce (Education Assistant), Amanda Luke (Finance Manager), Kelly Slater (Finance and Administration Officer), Shane Colquhoun (General Manager), and Chantelle Lemma (Artistic Coordinator).

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45 http://www.clontarf.org.au
PROJECT OVERVIEW

The AIR project was initiated by Principal Mrs Janette Gee, who asked teacher Mrs Helena Tassone to prepare a grant application that might enable a drama production. Helena contacted Ms Alena Tompkins at BSSTC, who agreed to partner with the school in developing and implementing the project.

The residency took place in Terms 2 and 3 of 2013 and involved a total of 62 students from Years 8-11 in a series of experiential theatre arts workshops to prepare three short plays: The Sapphires (Tony Briggs), Krakouer (Sean Gorman), and Cloudstreet (Tim Winton). Each play featured Australian Indigenous and/or local Western Australian themes. Students formed separate performance and production groups to learn a range of skills including drama, stage combat, stage management, lighting and sound design, and set and costume design. Workshops and rehearsals were practical and supportive, seeking to inspire students’ curiosity, imagination, creativity and critical analysis, as well as eliciting the contribution of their own ideas to class.

The project culminated with a series of three performances at the school. Arts students designed the production posters and tickets, and two Year 11 students filmed and photographed the productions. Students also had the opportunity to tour the BSSTC premises at the State Theatre Centre of Western Australia (STCWA) in Perth.

THE ARTISTS

Caitlin Beresford-Ord trained as an actor and arts educator, although she is not a qualified teacher. Caitlin has a degree in Literature and Theatre and a diploma in acting from WAAPA, alongside years of experience as a director and manager, voice tutor and singer/dancer. Caitlin is passionate about arts education and helping students become literate through drama. She has a total of seven years’ experience of teaching theatre workshops in schools with BSSTC and Bell Shakespeare. Caitlin also directs one production a year at the John Curtin College of the Arts, and works extensively with the WA Youth Theatre Company. She has acted in numerous theatre productions and on television, and has written and performed in many arts festivals.

In addition to Caitlin’s role, seven specialist BSSTC artists contributed much-needed skills to the project. These were Adam Mitchell (performance); Libby Klysz (performance); Trent Suidgeest (lighting design); Fiona Bruce (set and costume design); Andy Fraser (stage combat); Sue Studham (stage management); and Ben Collins (sound design).

THE TEACHERS

Society and Environment teacher Mrs Helena Tassone, who was in her second year of teaching and had no previous experience of the Arts or of theatre production, coordinated the project. Literacy Coordinator Ms Elise Randall ensured integration of the English curriculum with the project.
YBC does not have drama specialists on staff and very few teachers had a performing arts background. Nonetheless, during the project a number of teaching staff (R. Temby, Ms Donna Mulcahy, Mr Michelle Fenn, Ms Clodagh Glynn and Ms Caris Sugg) and a pre-service teacher from Curtin University (Mr Matt Petersohn) assisted with the student workshops and with preparations for the final production. Ms Kathrine Gee assisted with costuming and set design.

**THE STUDENTS**

A total of 62 students engaged in the project; however, the school was unable to provide a breakdown of students at the year level. Participant numbers are shown below:

<table>
<thead>
<tr>
<th>Total</th>
<th>Number of students</th>
<th>% of total participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>62</td>
<td>100%</td>
</tr>
<tr>
<td>Performance group</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>Production group</td>
<td>30</td>
<td></td>
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<tr>
<td>Teachers</td>
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<tr>
<td>Pre-service teachers</td>
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<td></td>
</tr>
<tr>
<td>Contact hours</td>
<td>163</td>
<td></td>
</tr>
</tbody>
</table>

A total of 90 students applied for the initial 30 student places made available for the project. As a result, a decision was made to extend the project to incorporate all applicants. A core group of 62 participants completed the workshops, of which 32 were performance students and 30 production students. This represented 31% of the total enrolment of 190 (MySchool 2013 statistics). The final theatre productions involved 30 performance students and 15 production students.

**STUDENT PRIORITY GROUPS**

The following students from priority target groups were involved in the project:

<table>
<thead>
<tr>
<th>Number of students</th>
<th>% of total participants</th>
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</thead>
<tbody>
<tr>
<td>Years 8-11</td>
<td>62</td>
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<tr>
<td>Indigenous students</td>
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<tr>
<td>Students at educational risk</td>
<td>Unknown</td>
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<tr>
<td>Students with a disability</td>
<td>1</td>
</tr>
<tr>
<td>Culturally and linguistically diverse backgrounds</td>
<td>9</td>
</tr>
</tbody>
</table>

Four Indigenous students completed the project although several more were involved at different stages and all performed a prominent role. While this number does not reflect the school’s large Indigenous enrolment, the project team deemed this to be an excellent participation rate considering the transience of the student population.
THE TIMETABLE

AIR workshops were held every Thursday over a 17 week period in Terms 2 and 3, 2013, with a further two weeks devoted to the performance and wrap-up.

The AIR residency fitted with Yule Brook College’s ‘Big Picture School’ approach in which students receive negotiated learning programs in place of traditionally structured formal classes. Participating Year 10 students would have otherwise been undertaking full-day internships, but instead elected to join the drama workshops. Six weeks before the end of Term 3, students’ commitment extended to include three-hour rehearsals after school hours on Wednesdays. Eleven rehearsals were held leading up to the performance week in September 2013. In the final week of the residency, students attended a debriefing session combined with an excursion tour of the STCWA and BSSTC headquarters in Northbridge.

The school acquittal reported a total of 163 contact hours.

Educational goals and outcomes

The AIR project provided an opportunity for students to develop creative skills, critical appreciation and knowledge of artistic techniques and technologies in Drama, Media Arts, Music, Visual Arts and skills such as costume and lighting design.

The project integrated the English curriculum and, informally, History.

The students performed scenes from three Australian plays: *Cloudstreet*, *Krakouer* and *The Sapphires*. The plays were selected so that students would, in Caitlin Beresford-Ord’s words, “hear their stories being told and feel a real connection to the text.”

LEARNING AREAS AND CURRICULAR LINKS

Specific Learning Area outcomes and links to the Western Australian Curriculum were reported as follows:

The Arts

Students developed creative skills, critical appreciation and knowledge of artistic techniques and technologies, with a focus on Drama.

*Arts Skills and Processes.* Students developed creative skills, critical appreciation of theatre arts and a knowledge of the skills and techniques, language and conventions of this art form. Arts skills were addressed by active participation in drama workshops and rehearsals, culminating in a series of three ‘readers’ theatre’ and abridged performances of the selected plays. Numerous skills were developed during this project. For example, performance students: took part in auditions, improvising, creating and presenting monologues and duologues; used scripts and memorised lines; worked with an ensemble; learned and practiced voice control and care; and used the body in

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46 Readers’ Theatre is a style of production where actors use vocal expression to impart the story rather than relying on visual cues such as sets, costumes and props. Scripts may or may not be memorized, and in the Yule Brook productions students were able to read from the written script if they preferred.
performance and combat. Students in the production group practiced skills in stage management and lighting, sound, set and costume design. Other students explored new media using videography to capture images and sound and to conduct interviews with their peers.

**Arts Ideas** were explored through hands-on experience of acting and stage production. For example, students became familiar with how to portray particular physical or emotional traits, such as walking with a limp or having a headache.

**Arts Responses** were encouraged through ongoing reflection and discussion.

**Arts in Society** was integral to the project. Students not only learned the role of a theatre company in society, they were also challenged to develop skills as artists when relating with each other. These included conflict resolution skills, teamwork, and being respectful audience members. In turn this will inform their participation in wider society.

**English**

The project aimed to improve literacy by formally integrating with elements of the English program. Listening, Viewing and Reading, and Understanding Language were addressed by students watching and analysing an episode of *Cloudstreet* as well as posting online and analysing scenes from that play. Students honed their listening, reading and comprehension skills in learning to convert narrative texts into performance. Students also developed critical analysis skills through the deconstruction of narrative texts and plays.

As part of the project, students conducted and filmed peer interviews using prepared questions. In this way, students practiced listening, speaking, critical thinking and self-awareness.

**Society and Environment**

Students had the opportunity to research several dramatic works and key characters from a range of historical, cultural contexts and perspectives. They were asked to imagine what a character might have done for work, their living conditions, social status, political and economic climate of the time period, as well as cultural and linguistic norms. *Cloudstreet* is an award winning play based on Tim Winton’s 1992 novel of the same name, an epic and heartfelt tale of love, loss and life in Perth in a simpler time. *The Sapphires*[^sapphires], a 2004 play by Tony Briggs, tells the true story of a singing group of four Yorta Yorta women who toured Vietnam during the war. *Krakouer*[^krakouer] is a play based on Sean Gorman’s biography *Brotherboys* (Allen and Unwin, 2005), which charts the real life rise and fall of Jim and Phil Krakouer, two Western Australian Aboriginal football heroes of the 1980s.

[^krakouer]: The play was written by Reg Cribb and first staged 2009 by Deckchair Theatre in Fremantle, Western Australia.

[^sapphires]: The play was turned into a 2012 film by Goalpost Pictures and directed by Wayne Blair and with a star cast of Australian and international actors and singers.
Cross-curricular links
Through the readers' theatre format, an important link was made to the senior school Year 11 English course relating to the conversion of written texts into performance. The challenges inherent in a small school with a small teaching staff and stretched resources, however, were evident, and the initial aim to integrate the project with a broad spectrum of Learning Areas was not fully realised.

TEACHING APPROACH
Over the course of the project, students in the two groups (performance and production) participated in 16 experiential workshops, each designed to develop specific skills and delivered by specialist guest artists: drama for fun, improvisation, monologues, duologues, characterisation, audition techniques, scripted scenes, ensemble, voice care and control, physical theatre, stage management, stage combat and lighting, sound, set and costume design. Helena Tassone and other teachers were normally present during workshops to support the artists. Week 17 of the project was devoted to preparation and presentation of the final performances.

Caitlin saw her role as generating as much interest and enthusiasm for drama as possible in a way that was sensitive towards students and their often-difficult personal circumstances. Her job, therefore, was perceived as both facilitating students' learning and providing "a safe and soft landing for them" to grow as people and performers.

Caitlin presented herself in a way that earned their trust and inspired participation:

**Caitlin Beresford-Ord:** With one girl, one day I found her sitting under the table with her hoodie pulled over [her face]. So I got under the table with her and just sat there and had a bit of a chat about what her day had been like and what she did last night. Eventually she came out from under the table and from then on she has been absolutely gorgeous. (INTERVIEW)

Most workshops started with warm-up exercises before moving into the formal lesson. Caitlin kept the workshops flexible so that if certain exercises were not gaining traction, they could quickly move on to other activities. At other times students enjoyed an exercise so much that they maintained focus for an entire session. Activities such as this generated energy and enthusiasm, as illustrated in the example below:

**Caitlin Beresford-Ord:** I tried this game of improvising, sort of like a space jump game ... everyone stands in a big circle. You start off with two players in the middle of the circle, who begin a scene. There has to be some form of conflict to keep it interesting. It was incredible! Kids who had never stood up before, who were really shy, were just jumping up. In fact, you couldn’t stop them! ... It was very moving. I had tears coming home just thinking about what I’d seen. (INTERVIEW)
STUDENT ENGAGEMENT

The strength of student interest in the BSSTC residency, the first theatre arts project of its kind at the school, surprised the project team and was a positive sign. YBC is acknowledged as one of the most disadvantaged schools in the state and student behaviour management is often a challenge. The AIR project was no exception, although the situation improved as the project progressed and as trust increased between artists and students. To keep students engaged, Caitlin took a gentle and positive approach to correcting behaviour and guiding students towards a more respectful demeanour.

**Alena Tompkins (BSSTC):** *It was really helpful having [Caitlin] able to have that deeper relationship with students and also educate the kids a bit about how to treat different people as well. It’s been really positive.* (INTERVIEW)

In the casting phase, students were invited to take on roles that suited their skills and abilities, and “making sure each had an opportunity to shine and be good at something” (Caitlin Beresford-Ord). With full day lessons, much of the work was to develop stamina in addition to specific drama and production skills. Few students had prior experience with theatre or sustained public performances, and to maintain focus for six hours in a classroom was an important achievement for many students. The evaluation consultant noted during one visit that once the workshop started, students became immediately engrossed in the work and were clearly enjoying it.

In the early stages, due to the over-subscribed acting workshops, production students had fewer scheduled activities and were less engaged, although they were more active and involved in the final few weeks.

Most students who stayed in the project until the end already had a good attendance record, and student surveys administered by the project team observed that the AIR workshops had a further positive influence on general engagement. Moreover, students’ enhanced enjoyment and confidence as a result of the project inspired them to become more engaged in other school activities. The project coordinator reported that one female student, who previously could not speak in front of an audience, had shown remarkable progress:

> Since the final production, in which she had secured a lead role, she has performed (a song) at our Aboriginal Community Agreement signing (ceremony) ... and performed two pieces at our school talent show held in Term 4. (ACQUITTAL)

Students’ feedback supports the positive assessment of the project’s impact on their personal development. Performance students provided the following comments:

> I was more focused on learning because I knew if I do well in class my teachers will happily let me go.

> I feel more excited to go to school and I liked being able to get up on stage and perform in front of a large crowd.
I would just like to say that I really really enjoyed the Black Swan program and I would do it again any day. It was a really fun experience. It was something that really motivated me to go to school 4/5 days of school or a whole week, it was also a great program because I could just act myself and be who I was, not in fear of being constantly judged by anyone. I could laugh and be myself without worrying because I was with people who made me happy.

Production students were equally enthusiastic:

I’m more confident in myself and now dare to challenge myself and step outside my comfort zone. It made me realise how little I know about the real world and how fun it is to be involved in a performing art program. I made new friends that I thought I would never talk to or go along with and really love the time I spent in the program, it really gives me a reason and boost every morning to wake up and attend school.

I understand a lot more than I did before, I’m a lot nicer, and doing this program gives me more confidence.

I now feel more confident when speaking in front of people, and I feel like I am now able to make opinions on things freely.

Finally, in an encouraging sign for the school’s planned Theatre Arts program, almost 90% of students indicated they would participate in a drama class if one were to be offered in the future.

MEASURING LEARNING OUTCOMES

The AIR project was a completely new experience for most students, and it challenged their competence and confidence on a number of levels. Student surveys indicated that over 50% of participating students had never seen a school play, and the vast majority had never been involved in a drama production. By the end of the residency, student feedback revealed a significant improvement in their understanding of drama and a keen interest in gaining more experience in theatre arts.

Teacher surveys confirmed the view that the AIR project had enhanced students’ confidence, conflict resolution skills, social and personal skills, persistence and pride in achievement, teamwork and cooperation, and leadership skills. In similar survey results, parents remarked on improvements in students’ enjoyment of school and general engagement.

Caitlin Beresford-Ord observed the following specific learning outcomes:

Increased literacy, bolder dramatic choices, greater engagement and concentration levels.

Greater understanding of dramatic technique [and] understanding of the commitment required.

Amazing shift in maturity with regards to self-motivation and ensemble awareness...
The students’ literacy and oral skills had improved immensely. They displayed greater levels of confidence and skill, their voices and projection had improved and they had terrific focus and attention to nuance. Their special awareness had improved and they were asking deeper questions with regards to characterization. A great level of maturity all round. (ACQUITTAL)

The project team also noticed that students were able to make friends across year groups, which complemented the College’s plan to move to a ‘Vertical House’ structure in which students learn in multi-year groups, rather than in age-segregated classes.

The notable improvement in students’ literacy during the residency suggests that the introduction of a Drama program at the College holds great promise for overall literacy levels in the longer term.

**Artistic goals and outcomes**

BSSTC’s theatre education program is focused on ‘process rather than product’ and encourages participation and skills development in a safe environment without the pressure of public performance. In this instance, however, a series of shows scheduled to conclude the residency was designed to celebrate students’ achievement, whilst simultaneously raising the profile of performing arts within the school community.

Over a period of three days towards the end of Term 3, 2013, students presented three public theatre performances of the production billed as *Australian Tales – Tall and True*. The production comprised scenes from three Australian plays: *Cloudstreet*, *Krakouer* and *The Sapphires*.

**Monday, 16 September 2013:** 183 students (Years 4-7) from Orange Grove, Bramfield Park and East Maddington Primary Schools attended a matinee show.

**Tuesday, 17 September 2013:** Approximately 100 family members and other guests attended an evening family show.

**Wednesday, 18 September 2013:** 170 YBC students and staff, family members and special guests attended the final daytime performance.

Several changes were made to the original plan. This included shortening the scripts and allowing some student actors to read from the written script rather than memorise their lines. Audiences were impressed by the focus, craft and confidence with which students tackled these performances in front of school peers and families, which was particularly challenging for many students.

Each participating student received a free DVD of their performance and a collection of photographs. For those students with a particular passion for the arts, the project spurred their enthusiasm to continue in theatre arts. For some students the residency confirmed or created a desire to pursue a career in the arts or media. Several students were inspired to explore avenues into further education, and one girl was intent on a radio internship as a stepping-stone towards a career in media.

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49 Combined with, The Vertical House system is frequently combined with a Vertical Tutoring approach.

Professional learning

FOR THE TEACHERS

As a new teacher without any arts experience, Helena Tassone expressed appreciation for the skills and knowledge she gained through the project. She particularly valued the collaboration with Alena Tompkins when preparing the AIR application and delivering the project. She also acknowledged the new professional skills and knowledge that resulted from her work with the artists-in-residence, especially Caitlin.

Shortly after the AIR project commenced, the school recognised that the artist-in-residence and supporting artists would need additional assistance. As a result, several teaching staff and a pre-service student teacher were co-opted to attend the workshops and rehearsals.

During the project, Caitlin and other BSSTC artists conducted three separate professional learning days. These included two-hour workshops on set design, stage combat and drama for fun; four-hour workshops on stage management and costume design; and one 2.75 hour workshop on sound design. Each session was attended by up to seven teachers and six pre-service teachers, who came mainly from schools in the surrounding area rather than from YBC.

FOR THE ARTS ORGANISATION AND ARTISTS

Caitlin Beresford-Ord is experienced at delivering arts education classes and workshops for the Black Swan and Bell Shakespeare theatre companies, although these are usually one-off or short sessions. Thus, the YBC residency was particularly notable for its length (17 weeks) and for the opportunity to develop insight into the lives of students who had experienced minimal exposure to theatre and significant social disadvantage. Students’ fluctuating attendance and behavioural issues presented challenges for Caitlin and the supporting artists, who on occasion turned to Alena Tompkins for assistance. Despite the difficulties, Caitlin stated that she had learned how to approach students and how to gain their trust on a far more personal level than previous school engagements had allowed. She also refined her teaching skills and classroom management strategies.

Caitlin Beresford-Ord: This was never going to be the sort of production I would direct at any of the other high schools I’d previously worked at. As soon as I let go of that and dealt with what it COULD be, everything fell into place. And the outcome was beyond my expectations – the students were wonderful. (ARTISTIC REPORT)

BSSTC also expressed appreciation for the opportunity the AIR project presented by extended immersion in a school:

[The project] enabled the company to value ongoing external, non-core activities. It allowed deeper level engagement ... within the school community, with individual teachers and students. (ARTISTIC REPORT)
Partnerships

THE PROJECT TEAM
The partnership between the three core members of the project team – the teacher and project coordinator, artist-in-residence and BSSTC Education and Community Access Manager – was positive, supportive and productive, even though face-to-face contact was irregular. Alena Tompkins coordinated schedules and contracts for the supporting artists and maintained a watchful eye on overall progress, stepping in when required with guidance and assistance.

While there was enthusiasm and support from the school management, a system for managing communication took some time to develop and lead to some instances where timetable changes were not relayed to the artist-in-residence or other stakeholders. Despite these challenges, project team members expressed satisfaction in the working relationship that developed during the residency. In her speech for the final theatre shows, the project coordinator expressed her appreciation for the BSSTC project partners:

[Thanks to] Alena Tompkins particularly for her continued and contagious enthusiasm for this program and for patiently explaining all the nuances of the theatre arts learning area to an S and E teacher over the past nine months.

[Thanks to] Caitlin Beresford-Ord who has tirelessly and passionately worked with every single one of our students and all of our staff. As the main artist involved in this project we are grateful for the enormous insights, energy and expertise you have given us. (SPEECH)

The passionate commitment of Principal Janette Gee was evident to all and a strong driver for success. When the project team encountered difficulty engaging some of the non-arts teachers early in the project, Janette Gee’s intervention ensured a broader awareness of the project across the school.

COMMUNITY INVOLVEMENT
YBC administrative staff, parents and volunteers were on hand to organise invitations and posters, to take bookings, and to arrange catering for the final events. However, during the residency, project team members were disappointed at the low level of parental involvement in workshops and rehearsals. As Caitlin remarked: “I’d have liked to meet parents and guardians … to talk them through the process, show them what had been done … and talk about the greater commitment that would be required towards the end.” (ACQUITTAL)

INDUSTRY PARTNERSHIPS
No additional sponsorship or industry partnerships were reported for this project.

Project planning, management and resources
YBC was new to the dramatic arts, having no theatre department or previous experience in mounting such an ambitious program. As a consequence, project planning and management was an evolutionary process that improved over the life of the residency.
**Caitlin Beresford-Ord:** [The project] was a huge learning curve for all involved and the very nature of it constantly shifted and changed. (ACQUITTAL)

Certain aspects were neglected in the initial stages, such as setting aside time for weekly meetings.

Being a small school, the College was not always able to allocate a teacher to attend workshops with the artist, which is inconsistent with AIR Grants Program policy and placed pressure on the artists. Towards the end of the project the College acknowledged that this was a problem and allocated funds to ensure teacher supervision for all workshops.

Student absences as a result of school camps or family business presented further issues that required careful negotiation, and Caitlin found that she needed to be mindful of cultural difference:

**Caitlin Beresford-Ord:** I had to learn how to gain the students’ trust on a far more personal level – simply having knowledge wasn’t enough. For the Aboriginal students I learned to approach them by asking for their help and guidance in understanding the cultural issues that affected their engagement with the work, their ability to overcome shame and even their ability to attend rehearsals regularly. I couldn’t pretend that I had the answers ... I could only be open, non-arbitrary in my behaviour and responses to perceived problems and draw on patience and understanding. (ACQUITTAL)

Time was also in short supply and prompted some key changes to the project plan, including shortened scripts and a move to ‘readers’ theatre’ mode. The coordinators conceded that more time for student self-reflection sessions would have encouraged greater awareness of the skills and personal development emerging from the residency.

Although efforts were made to integrate other subjects, this was only possible with English and Arts, and informally with History. In retrospect, the project team agreed that more time was needed for initial planning and consultation, especially with the artists and other teachers. They also agreed that future projects would include a schedule for weekly team meetings to debrief and review progress.

**BUDGET**

The bulk of the budget ($26,500) was assigned by YBC to BSSTC to cover artists’ fees and other expenses. The College retained the residual amount for relief teacher salary costs.

Anticipated income from program sales and local sponsorships did not eventuate, and as a result several budget changes were made to avoid cost overruns. In this way community members donated many of the props and stage lights, and Year 11 students were invited to replace professionals to film and photograph the performances. Costumes were donated by the school community or purchased at second-hand shops, resulting in savings that were redirected to other expenses.

50 A breakdown of BSSTC expenses could not be ascertained from the acquittal.
Sustainability

One of the school’s main objectives in hosting an AIR project in 2013 was to build student interest and staff capacity to deliver a quality theatre arts program. This was resoundingly achieved and a theatre arts program was planned for commencement in semester two, 2014.

Student enthusiasm, self-confidence and enjoyment spilled over into other areas of performance at the school, including a talent show where students performed their own singing, dancing, and musical numbers.

For its part, BSSTC maintained contact with YBC and intended to include the College in future theatre touring programs. The first production in the company’s schools’ tour for 2014 is titled Shakespeare Shenanigans and is designed to expose students to Elizabethan Theatre through a stimulating combination of stage combat scenes.

From the perspective of a professional theatre company, BSSTC expressed support for the AIR program model in which schools are encouraged to take leadership in applying for the grant and employing the artists. This approach creates a sense of ownership and greater value for the project within the school community.

Details of artist involvement

RECRUITMENT

Caitlin Beresford-Ord has conducted arts education workshops and classes in schools for many years and was selected for the residency by Alena Tompkins at the Black Swan State Theatre Company. The supporting artists were employed to give specific workshops in their specialist skills.

ARTIST FEES AND HOURS

Caitlin was paid $80 per hour for 109 hours (six hours per week for 17 weeks), with a total fee of $8,744 plus mileage allowance. During the course of the project, the artist fee was adjusted to ensure she was appropriately remunerated for additional non-contact time.

The artist-in-residence and supporting artists received a total of $11,345, equivalent to 38% of the AIR grant.

OVERALL IMPACT OF THE PROJECT FOR THE ARTIST

Caitlin is an established professional artist and employed on a casual basis by Black Swan for various projects. She also does freelance work as an acting and voice tutor, musical director and theatre director. The Australian Tales residency at YBC has encouraged her to pursue further opportunities to bring theatre arts education to schools. In Caitlin’s own words:

“This has opened [my] mind to the further possibilities for Literacy through Drama and has cemented my conviction that the schools, communities and students most in need of it are those where resources are scarce. I’ll be investigating ways to continue my work at Yule Brook but also at other schools who might [be] looking for ways to engage their students through story-telling as a means to giving them a greater sense of purpose, pride and self-worth. (ACQUITTAL)
Summary of outcomes

Notwithstanding the many challenges at the start of the project, the opportunities and outcomes of the residency were rated highly by all participants. In particular, participants noted the experience of working with a diverse cohort of students and the learning that came from that experience:

**Caitlin Beresford-Ord:** The opportunity this project offered Yule Brook College and Black Swan State Theatre Company was beyond exceptional. The project gave our teaching artists the opportunity to get to know the students and tailor their learning to suit the individual in conjunction with the larger group of 60 students. It gave the students time to develop their confidence and skills before tackling the huge task of performing in front of their peers and family. It gave teachers the time required to understand the program and the opportunity it would provide their school and students. It gave the necessary time required to develop and value process within the school context. Perhaps the biggest benefit came from the personal growth observed within individual students that took part in the program. (ACQUITTAL)

Specific outcomes of the residency can be summarised as follows:

- **Educational outcomes**
  The Arts and English Learning Areas were addressed and fully integrated, and links were less formally made with History. Students learned about the role of arts in society as well as the historical context of drama stories and characters, and they developed greater understanding of narrative plays in English.

  The workshop exercises helped students become more open and friendly while they learned the technical aspects of drama, exercising students’ imagination, perception, interpersonal skills, problem-solving skills and critical thinking skills. Students clearly enjoyed the project and several expressed a desire to continue studying Drama and other art forms. Teachers and artists were impressed by the improvement in student engagement and contribution to class activities, and observed that the residency had contributed to an increased maturity, confidence and camaraderie amongst the students.

- **Artistic outcomes**
  The project culminated in the performance of three abridged plays derived from texts known for their Indigenous and Western Australian relevance. Students overcame their inexperience and inhibitions to develop a level of stage presence and acting ability that surprised and delighted audiences.

- **Partnerships**
  The partnership between YBC and BSSTC accomplished a successful residency, despite some challenges with regard to coordination and communication. The project team worked well together and experienced a high level of peer learning while navigating a huge learning curve. A broader partnership with other teaching areas was intended, but did not eventuate as anticipated.
Professional learning

This AIR project produced notable learning outcomes for all partners and enhanced the school's capacity to deliver future projects of this nature. Teachers from YBC and from other local schools gained valuable knowledge and experience in drama production, and teacher Helena Tassone developed project management skills.

Black Swan State Theatre Company, through immersion in the school community, built a deeper appreciation of the challenges and benefits of an experiential school Drama program of this nature and a greater awareness of cultural differences.

The artist-in-residence Caitlin Beresford-Ord reported improved pedagogical and classroom management skills and a renewed awareness of the potential educational value of school-based arts programs.

Project management

The project’s main challenges concerned communication and forward planning, and project members noted that weekly meetings for review, planning and preparation would have been helpful.

Sustainability

The project was the school's first foray into drama production and served as a successful introduction for a Theatre Arts program to be introduced in 2014.

The project also contributed to the school’s efforts to implement the Vertical House structure to encourage peer-to-peer student mentoring and learning across year groups.

KEY STRENGTHS

Key strengths of this project included:

- The personal growth of individual students in terms of self-confidence, social skills, maturity and dedication to drama and schoolwork.
- Increased enthusiasm for learning.
- Improved attendance among participating students.
- An enhanced profile for the Arts amongst the entire school community.
- Strong and reciprocal professional learning among the team members, which positions both the school and the artist-in-residence for future Theatre Arts programs.

KEY CHALLENGES

- Managing student behaviour and absences.
- Given shifting schedules and time constraints, communication and regular meetings of the project team was difficult to maintain.
Suggestions for future projects

Teacher engagement and cross-curricular links
The challenge of engaging a wider group of teachers and Learning Areas beyond the Arts is a recurring theme in AIR projects, particularly those in secondary schools, and requires careful planning and communication.

Cross-curricular ambitions for artist-in-residence projects are often more difficult to achieve than anticipated and are best kept to a less ambitious, but achievable level.

Project coordination and communication
Project teams need to schedule sufficient time for regular meetings. This is stressed in the induction workshop and elsewhere, but teams continue to underestimate the importance of this aspect of project management.
EVALUATING AIR LEARNING OUTCOMES WITH RUBRICS
Although future evaluation was beyond the scope of the evaluation per se, after year 3 of the pilot project the evaluators suggested the development and trial of rubrics for use with participating students (Artist-In-Residence (AIR) Evaluation Report, 2012-2013). Recognising that the delivery of programs in the arts and education is often so demanding that contemporaneous evaluation by internal staff is difficult to achieve, it was hoped that early consideration of evaluation needs would enable the AIR Grants Program to be evaluated into the future, bearing in mind that there would be little or no funding for external evaluation. As a result, an initial rubric was developed in consultation with the Department of Education and the Department of Culture and the Arts. In late 2013 the rubric was trialled in two primary schools and feedback was obtained from the teachers involved.

This short chapter explores some of the evidence-based research conducted in the field of arts education, with particular reference to its potential application in the AIR program. We conclude with a proposal for a simple evaluation model for evaluating student learning outcomes using student pre- and post-residence surveys, enhanced with teacher reports of student outcomes on a whole cohort basis.

Effective learning evaluation strategies: examples and findings

Based in Melbourne, The Song Room (TSR) is a national not-for-profit organisation that provides free, tailored, long-term music and arts-based programs for children in disadvantaged and high need communities. The goal is to use music and art to improve students’ academic, social and personal development and to help schools create and sustain their own specialist programs. TSR claims that there are around 700,000 children across Australia are without access to specialist arts/music teachers, depriving these children of the opportunity to participate fully in cultural life. TSR operates in every Australian state/territory, working with over 20,000 children every week in the most marginalised communities. Annually, the organisation delivers programs to over 200 schools and around 45,000 students. TSR programs cover the full range of creative and performing arts, with music as a particular focus. Children attend one hour per week for a period of six, 12 or 18 months. A Teaching Artist (TA) contracted to The Song Room and working in partnership with classroom teachers at the placement school delivers instruction.

TSR has tried several evaluation methods for its programs. In one survey post-program questionnaires were distributed to 107 teachers to investigate the impact of TSR programs on student outcomes in relation to music/arts skills and awareness, social development (engagement, teamwork, respect etc.), and personal development (self-expression, self-esteem and confidence in groups). The vast majority of teacher respondents observed significant improvements on all indicators.

52 www.songroom.org.au

Note: web link no longer active at the time of publication of this report

Melville Primary School AIR Grants Program project 2011. Photograph courtesy of the school.
TSR has also commissioned two major research studies. The first was New Moves\textsuperscript{54}, a one-year study by Victoria University to research the impact of the program on a key target group: recently arrived refugee youth. The study interviewed 55 children aged 10 to 18 across six different schools offering TSR programs in metropolitan Melbourne, as well as classroom teachers, school principals, Teaching Artists and refugee community leaders. These interviews demonstrated clear improvements for this group of young people in all indicators mentioned above.

The second study to be commissioned by TSR was a three-year (2008-2011) research project conducted by Professor Brian Caldwell and Dr Tanya Vaughan of Educational Transformations Pty Ltd., connected with the Melbourne Graduate School of Education at The University of Melbourne. This project generated two publications.\textsuperscript{55} The researchers used a quasi-experimental approach to measure and compare the impact on students in schools that offered TSR programs against results for students in matching schools that did not offer such programs.

The second study focused on 370 students in Years 5 and 6 in ten schools in Western Sydney with similar socio-economic profiles. The study was designed to measure improvements in three key indicators: student engagement, academic achievement, and social and emotional wellbeing (SEWB). The methodology used in this study can be summarised as follows:

- **Student Engagement** was measured by comparing attendance records provided by schools.
- **Academic achievement data**, particularly literacy and numeracy, was collected from school tests and NAPLAN results;
- **Social and Emotional Wellbeing (SEWB)** was measured using a standard survey test designed by the Australian Council for Educational Research (ACER). The test was administered to six schools and a total of 271 students;
- **Standard statistical methods** were used\textsuperscript{56} to determine the significance of differences between the three groups of schools; and
- **Stakeholder interviews** were conducted with teachers, parents and students to provide comparative qualitative case study data for four schools; two TSR and two non-TSR.

The case study interviews were used to verify and expand upon the test results, concluding that TSR participation “increased confidence [of] teachers and students, improved behaviour of students and [was] a positive influence on student attendance” (Caldwell & Vaughan, 2012, p. 105).

Published in 2011, another relevant Australian report is *Partnerships between Schools and the Professional Arts Sector: Evaluation of Impact on Student Outcomes*.\textsuperscript{57} The study was commissioned by Arts Victoria and the Department of Education and

\textsuperscript{54} Grossman, M., & Sonn, C. New Moves: Understanding the Impacts of The Song Room Programs for Young People from Refugee Backgrounds. Victoria: Victoria University and the Song Room.


\textsuperscript{56} Statistic Variance Analysis to determine if all sample groups in a study are affected by the same factors and to the same degree; and Bonferroni Post-Hoc Correction, a simple statistical method that improves the ability to make multiple comparisons.

Early Childhood Development and conducted by another team of researchers from the Melbourne Graduate School of Education at The University of Melbourne. It explored (1) the impact of arts/education initiatives on student outcomes; (2) the characteristics of effective arts/education partnerships, including the special roles of teachers, arts professionals and school leaders within the partnership; and finally (3) the implications for future policy, programs and practice.

Measurement of student outcomes was based on the Victorian Essential Learning Standards (VELS) from Preparatory to Year 10 and included:

- Student engagement (attendance, persistence, pride in own work, willingness to accept challenges, and positive attitudes to learning);
- Student voice (directing own styles of learning and contributing to school learning policies);
- Social learning (working in teams, building social relationships, seeking and mirroring adult role models);
- Creative skills (defined as being innovative and inventive, utilising divergent thinking, originality, problem solving); and
- Arts-related knowledge and skills (arts skills, techniques and processes, reflecting, critiquing and evaluating own and others’ art works).

The research engaged primary and secondary students, teachers, arts professionals and school leaders involved in artist-in-residence programs and “exposure to arts” programs (school excursions to cultural venues, and incursions by visiting artists) during 2005 to 2009. Participants included more than 410 students aged 10-16 years, 50 teachers, and 34 arts professionals. The evaluation research methodology employed a ‘mixed methods’ approach:

- Data collected from pre- and post-program attitudinal surveys, which were quantified to identify general trends;
- Qualitative in-situ observations and stakeholder interview transcripts; and
- Analysis of project documentation.

The evaluation provided strong anecdotal evidence of improved student outcomes (on all five measures in the VELS); positive partnerships between teachers and arts professionals supporting strong professional learning outcomes; increased teacher confidence; and in some instances a change in pedagogical approach. The arts professionals found the experience positive. They appreciated the opportunity to share their skills and knowledge, to learn about the school environment and to practice their own informal learning techniques.

In 2012, Caldwell and Vaughan in *Transforming Education through the Arts* provided an equally useful overview of international research that overwhelmingly supports the TSR study’s positive findings. This included the use of pre- and post- tests conducted by Catterall and Peppler (2007) to gauge students’ self-efficacy and creativity/originality. The authors included a control group, which is not feasible for AIR; however the pre- and post-testing was found to be very effective.

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In sum, the most rigorous methods are those based on experimental or quasi-experimental design including comparative control groups and robust impact measurement tools and statistical methods, supplemented by anecdotal and observational data. This is the research methodology used in the recent 2012 report on TSR and which is increasingly favoured in the field. However, in the absence of the substantial research funds required to conduct an experimental/comparative study, a mixed methods approach is most appropriate for the AIR program. As Oakley\textsuperscript{60} confirms, there is “recognition that qualitative research, self-reporting and ‘anecdotal’ evidence all have their place … The issue then becomes one of standards, not just methods, of evidence-gathering, and it is clear that self-reporting, backed up by peer review and verification … offers a legitimate alternative to experimentally designed studies” (p. 33).

The AIR rubric drew from extant surveys and other self-assessment tools, including those mentioned above. It also considered the characteristics of creativity and innovation identified by Professor Elizabeth Chell\textsuperscript{61}. Chell’s study (2007-2010) culminated in an online questionnaire to help young people understand and measure their own innovation skills. The online tool can be completed in only a few minutes and instantly computes the data to produce a personal profile of the respondent, describing their results on the five attributes. Professor Chell has agreed to share data from AIR cohorts, who can be identified with a prefix that is common to all AIR participants. The prefix protects identity whilst isolating AIR responses. This would be a very useful mode of evaluation for high school participants.

Another source of questions, particularly in relation to working with others and gaining confidence, was the Socio-Emotional Well Being (SEWB) survey developed by the Australian Council for Educational Research (ACER). The three broad categories are:

- **Emotional Skills**: (Rational attitudes; Resilience and Coping Skills supporting emotional regulation and behavioural control);
- **Social Skills**: (Conflict Resolution; Friendship Making; Caring and Respect);
- **Learning Skills**: (Work Confidence; Persistence; Organisation; Cooperation).

SEWB designed for students aged 3-18 years and captures an ecological view of students’ socio-emotional wellbeing. Elements of the survey were utilised in the rubric.

Finally, we drew on the self-assessment template used by the Western Australian Primary Extension and Challenge Program (PEAC), which was (with permission) used as a model. This simple self-assessment tool is given to students (in Years 2, 3 and 4) at the completion of each PEAC Early Years Extension course, inviting self-reflection on their achievements. The data are supplemented by a teacher rubric report on each student.

\textsuperscript{60} Educating for the creative workforce: rethinking arts and education by Kate Oakley, ARC Centre of Excellence for Creative Industries and Innovation (CCI) (Brisbane, 2007)

\textsuperscript{61} http://www.nesta.org.uk/ An evaluation of the Future World of Work projects, using the tool developed by NESTA to measure the innovative characteristics of young people. Elizabeth Chell and Rosemary Athayde, National Endowment for Science Technology and the Arts. (Unpublished) (London, 2009)
A different approach is used for the older PEAC students (in Years 5, 6 and 7), who reflect on their goals at the beginning of the course using a template called WILF (What I’m looking for), which references core competencies. At course completion and with the guidance of their teacher, students write their reflections in a template known as HUDSON (How to Understand and Demonstrate Set Outcomes Needed). Students submit their reflections to teachers, who review them and then return them to the students’ own PEAC files. This self-assessment process is more complicated than that used with the younger students, and consequently more difficult to analyse as an entire cohort. The level of complexity and amount of teacher time makes it a less feasible option for AIR.

The simplest solution for AIR involves students completing self-assessment forms both before and after their AIR project. Whilst the forms could be distributed to students in paper format, we recommend administering them via Survey Monkey or similar online tool. This would enable the easy generation of quantitative data by ArtsEdge. Open questions would still require manual analysis, and this could become an Honours project for a university partner or, equally, an investigation for upper high school students. Submission of the open data via Survey Monkey would also ensure that all submissions are anonymised.

We recommend the development of a report template for teachers. Given that teachers’ time is limited, it may be more appropriate to request one report for each cohort. Artists could contribute in a similar way. Both teachers and artists could be encouraged to comment on student outcomes, their own professional learning, and the program as a whole. Given that the evaluation process will soon be online, some of this information could be collated as part of the evaluation process.

The rubrics tool used by teachers in the Western Australian PEAC program is potentially useful for teacher assessment. PEAC courses are all designed to achieve student outcomes based on the core competencies Personal & Social Capability and Critical & Creative Thinking. Teachers use a standard PEAC rubrics report format to assess each child’s achievements against the same competencies, including descriptive comments.

Another useful international example comes from The Philadelphia Arts in Education Partnership (PAEP), which involves several thousand students and has developed an overarching assessment plan to monitor the achievement of defined outcomes and objectives. PAEP assessments are accomplished through the collection of both quantitative and qualitative data, including surveys employed to gather data from students, teachers, teaching artists, school administrators and arts organisations. The surveys are supplemented with a standardised report and focus group interviews. The three methods combine to enable triangulation of data collected from multiple participant groups, resulting in a high degree of validity and reliability in measurement strategy and instrument content.

62 www.paep.net
PAEP teachers report on a cohort-wide basis within a number of specified domains:

- Increased critical thinking skills;
- Increased student ability to work together;
- Positive impact on academic achievements;
- Greater self-esteem;
- Greater interest in the arts; and
- New talents.

Teachers also report on ‘impact on self’:

- Increased ability to address arts standards;
- Enhanced ability to reach difficult-to-teach students;
- Enhanced own appreciation of the value of collaboration;
- Heightened own awareness of the benefits of arts education;
- Increased own appreciation of the arts; and
- Enhanced school commitment to the arts.

These data are easily aggregated to form a picture of achievement within each project, project year and funding program. Tables and charts can be easily generated to illustrate specific educational outcomes, attendance and professional learning. They can also provide for benchmarking when project teams are revisited to ascertain the sustainability of each project.

A limitation of PAEP data is that it reports only the per cent response for each category. A Likert scale similar to that used in the PEAC teacher rubrics would assist in rating effectiveness and result in much richer data for reporting and planning purposes.

In summary, we suggest a simple strategy using both student self-assessment and teacher observation, as follows:

1. A student self-assessment delivered before and after each AIR program and hosted online;
2. Teacher rubrics for reporting whole-cohort achievement; and
3. For high school students, use of the online Innovation self-assessment tool designed by Professor Elizabeth Chell.

**Trialling the rubric**

As part of the 2013 AIR program, teachers at two regional schools in Balingup and Quairading offered to help trial a student self-assessment tool which if implemented in the future would include both pre- and post-test instruments. In total, 38 primary school students from the two schools completed the rubric as a survey at post-test. The students ranged in school year from Year 2 up to Year 7. The results don’t attempt to speak for the whole AIR program; rather they indicate findings for this cohort and suggest the usefulness of a similar rubric in the future.
WHAT THE TRIAL DATA TELL US

FIGURE 1 illustrates student responses to the rubric statements after completion of an AIR project. The responses indicate that, for the most part, students are positive about the influence of an AIR project on their abilities and confidence. Over half the students responded ‘more than before’ to seven of the nine rubric statements. Overall, more than half (58 per cent) of all statement responses indicated improvement.

97.4 per cent of the students indicated that as a result of completing the AIR project they were more confident in creating and working with new ideas. It is particularly noteworthy that, as a whole sample, students signalled improvements in their abilities to diversify their approach to completing tasks. This is evident in the responses to statements 1, 6, 8 and 9, which are concerned with learning new ways of conducting activities, or thinking of new ideas. These areas attracted the highest response rates to the ‘more than before’ category.

Responses to two open-ended questions were also collated. The first question encouraged students to report whether and, if so, how, the AIR project made them more confident to create and work with new ideas. A number of clear themes emerged in these responses, and the responses appear to differ across year groups. Younger students (in Years 1-3) mostly acknowledged the enjoyment they had derived from participating in the program, mentioning that they like to learn new things, or that they look forward to using their new skills. Some also noted that the ease of the program helped them enjoy it.

Older primary school participants (in Years 4-7) were more articulate in their descriptions of how confidence had increased as a result of their participation in the AIR project. Some students noted being inspired by the artists who ran the programs, while others asserted that they improved their social interaction skills as a result of participating in the group activities. Some students also acknowledged that collaboration is an important aspect when working in an artistic context.
Students provided a variety of responses to the second open-ended question, which asked: ‘Please tell us what you learned the most from the project’. Most responses related to new technical skills such as learning the process of making linoleum prints or creating animations: for example,

I learnt to use the print press.
(Year 4 student)

I have learnt all different ways
of doing prints and learning
book making. (Year 6 student)

I have learnt most about how
to make animated characters
and how to animate them.
(Year 4/5 student)

Making people out of metal.
(Year 1/2 student)
Other students reflected on what they had gained from their project beyond the acquisition of new technical skills. One Year 2 student hinted at resilience and acceptance of mistakes, with the comment, “I learnt if you make a mistake you go over it”. Similarly, one Year 5 student acknowledged that, “it is fun to find new ideas and experiences even if you do not enjoy it all the time”, further validating the idea that the program has helped cultivate ‘life lessons’ on top of creative skills and knowledge.

Taken as a single cohort, the responses of the children were amassed as a word cloud in which the size of the word relates to the number of times that word was mentioned. This is not presented as scientific data, but the children’s words do suggest that the AIR Grants Program has benefits within and beyond the arts. Once refined, the rubrics are likely to enable teachers and coordinators to evaluate the program’s impact on a number of different levels; with large sample sets, these data will provide statistical evidence of impact.

**FIGURE 4: WORD CLOUD OF STUDENT RESPONSES (ALL STUDENTS)**

**WHAT MIGHT BE REFINED FOR THE FUTURE**

Teacher feedback on the rubrics enabled the refinement of a number of elements:

1. “The smiley faces I think confused the younger students because they were all smiling and perhaps they draw some references from that and were unable to understand that a smiling face could mean different things depending on which column it was in”.

   **Action:**
   Although we would have preferred not to use sad or neutral faces, we referred back to other primary school rubrics and conceded that children are used to these. The new rubric was amended accordingly, using the images below. We were also aware that faces would be less appropriate for high school students and suggest the following ‘thumbs up’ icons:
“The new feedback forms still required quite a bit of input even for the slightly older [primary school] students ... for example the words, whilst they may seem simple and easy for reading the questions, still required a lot of input from the teacher to gain the students understanding of the question”.

Anecdotal feedback on the instrument was positive and the amended icons were welcome. We strongly suggest a further trial with the simpler icons and different student cohorts at the end of the 2014 projects so that the instrument is ready for 2015.

Cohort-wide feedback from teachers should align with the priorities of the AIR Grants Program. The Philadelphia Arts in Education Partnership (PAEP) instruments\(^6\) include an overarching assessment plan to monitor the achievement of defined outcomes and objectives, and we recommend its adaption for the AIR Grants Program. The teacher feedback instrument should be hosted online, and it should utilise closed questions as much as possible to enable ease of analysis.

\(^{6}\) [www.paep.net](http://www.paep.net)

- Students at work. La Grange Remote Community School AIR Grants Program project 2010. Photograph courtesy of the school.
- Harmony Primary School AIR Grants Program project 2012. Photograph courtesy of the school.
AIR PROJECTS
CONDUCTED IN 2012
—SUSTAINABILITY
This chapter contains information from a follow-up survey of participants in the AIR projects conducted in Western Australian during 2012. The AIR program in that year involved six STREAM 1 residencies delivered at seven primary schools and two senior high schools in both regional and metropolitan locations. The STREAM 2 project was managed by the Western Australian office of arts organisation Musica Viva Australia in collaboration with four participating schools, including three primary schools and one senior high school, in metropolitan Perth.

School participants, arts organisations and artists-in-residence were contacted for information and comment on the ongoing impact of the 2012 projects on teaching and learning, professional learning for teachers, artists’ career development and partnerships.

**Atwell College: ‘Awaken’ mixed media sculptural books**

Atwell College is an Independent Public School established in 2008 in a rapidly developing Perth outer suburban area. The Kim Beazley Learning Centre for students with disability is located in the College grounds and seven of its students attended the AIR art classes. For the AIR project, Visual Arts teacher Mr Michael Kimbar invited renowned Perth artist Janis Nedela to deliver a full-time, eight-week residency in Term 2, 2012. More than 700 students in Years 7-10 took part in the residency activities held during timetabled art classes.

Students were guided by the artist-in-residence to create flipbooks, colourful mixed media ‘book sculptures’ and a series of collaborative totem poles. From among the array of artwork produced by students, six sculptural books were selected for the 2012 Young Originals Art exhibition.

Artist Janis Nedela and Project Coordinator Michael Kimbar provided feedback on developments since the AIR project in 2012.
ONGOING EDUCATIONAL OUTCOMES

The theme of ‘Awaken’ was selected to symbolise the school’s birth and as a means for students to express their perceptions and personal journeys as part of the new school community. While visual arts techniques were the educational core, the project also aimed to address low literacy rates in the school by using an innovative cross-curricular link to the English curriculum. Students were required to read and listen to short stories from the compilation *Top Stories 1* and to make their book sculptures representing the narrative themes.

Student engagement and learning outcomes

The classes were hands-on and experimental, addressing a range of art skills, ideas and responses. Arts skills and ideas were addressed by conceiving and ‘sculpting’ books using largely recycled mixed media materials. At the time, both teacher and artist were delighted by the imagination, enthusiasm and application shown by students. The quality of artwork created by students with disability who attended the classes was particularly pleasing. As a measure of students’ engagement, one group of Year 8 students who did not participate in the AIR project clamoured for an opportunity to share the experience and Janis Nedela was persuaded to deliver a special arts workshop for this group later in the year.

Curriculum and teaching outcomes

The project coordinator reported that the AIR experience had raised the visibility and profile of The Arts at Atwell College, and contributed to the growing number of students choosing to continue senior art studies in subsequent years. As a result, although it is yet to offer Arts as an ATAR subject, the school has recently introduced Certificate III in Visual Arts as an option for Year 11 students.

PROFESSIONAL LEARNING FOR TEACHERS

Michael Kimbar reported that several new arts skills, strategies and ideas used during the residency were effectively integrated into the Visual Arts program, such as the ‘scaffolding’ approach in which the teacher or artist works alongside students in class to demonstrate the creative process. The warm-up drawing exercises used by Janis Nedela to settle the students and help them to focus on the task at hand had also been implemented to good effect.

Michael has also shared the AIR experience with the local area arts teachers’ network, and presented at a 2013 Visual Arts conference on the applicability of the ‘sculptural books’ process within the Australian Curriculum Visual Arts stream.

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64 *Top Stories 1* (by Jo Ryan, Fiona Maplestone, Steve Doherty, 2007) is a collection of short stories for junior secondary students by some of Australia’s best writers.

65 Scaffolding is an instructional technique whereby the teacher models the desired learning strategy or tasks, then gradually shifts responsibility to the students.
The sheer number of students and artworks made project management the most challenging aspect of the Atwell College 2012 AIR project, and coordinating the project presented a much larger workload and time commitment than anticipated. Michael Kimbar recognised the value of the organisational skills he acquired and developed an awareness of the extent of coordination duties involved in projects of this type.

**PROFESSIONAL OUTCOMES FOR ARTIST/S**

Janis Nedela’s professional arts career has continued to flourish since the 2012 Atwell College residency, including representation of his work in many solo and group exhibitions at the local, national and international levels. Rather than a distraction from his own artistic practice, Janis found that the AIR experience inspired his creative endeavours. During the eight week residency Janis produced a large number of original works, several of which he donated to Atwell College. In addition, the residency increased his profile in the education sector and Janis was subsequently approached by other schools to discuss similar activities.

Despite an extremely busy exhibition schedule, Janis remains open to school-based activities in the future. One such opportunity is the invitation to work with students at The Art Academy of Lithuania, to coincide with the 2015 International Artists Book Triennial in Vilnius, Lithuania. The residency will involve workshops, lectures and art studio space, as well as a public exhibition of Janis’ own artwork.

Musing on the outcomes of the AIR project, Janis later remarked that:

> The Atwell experience was a big, exciting program and it was fantastic to have been a part of it. What creatively came out of that for me, I am certainly putting to good use ... I particularly enjoyed it when I undertook the same projects as the students, so that students were able to see how an artist interpreted the students’ curriculum-based assignments. (EMAIL, 2014)

In conclusion, Janis offered the following salient advice to other artists embarking on school-based residencies:

> Have fun with the project. Don’t be over optimistic in setting tasks. Seek to involve as many children as possible. Lead by example.

**ONGOING PARTNERSHIPS**

The close working relationship between Michael Kimbar and the artist-in-residence ensured a positive, supportive and productive environment during the project, and the two partners have stayed in touch.

**Churchlands Primary School: The Churchlands Changeling**

Churchlands Primary School is an Independent Public School with a strong Arts focus and a multi-cultural student cohort representing more than 30 nationalities. In selecting the theme of ‘difference’, the 2012 AIR project used the language of multimedia visual arts, photography and animation to celebrate the cultural diversity of the school community and to promote a sense of belonging. The project team comprised Specialist Arts Teacher Mrs Melinda Cockerill, supported by Music Specialist Mr
Michael Howesmith and three artists-in-residence: Paula Hart (visual arts), Sohan Ariel Hayes (digital arts), and Monica Main (scriptwriting and drama).

Conducted over eleven weeks in Terms 2 and 3, the project was fully integrated into the school Arts program and extended into the broader teaching program across Years 1-7. Some 346 students took part in the project and contributed a wealth of visual arts, songs and drama performances for a highly colourful and entertaining animated film edited and produced by digital artist Sohan Ariel Hayes. With the title of ‘The Churchlands Changeling’, the film was a collage of photographic images, quirky dialogue, storytelling and animation. A capacity crowd attended the public launch and the school sold more than 100 DVD copies of the film.

Melinda Cockerill, Paula Hart and Monica Main supplied additional information in April 2014.

ONGOING EDUCATIONAL OUTCOMES

The AIR project at Churchlands Primary School successfully served as a catalyst for creativity. The aim was to create a short movie using a script, musical score and animated sequences produced collaboratively by the students and artists. In the process, students were exposed to new visual and multimedia arts techniques, scriptwriting and drama skills. They also gained experience in open-ended, creative problem solving. Further, the school revised the teaching plan to establish strong cross-curricular links between The Arts, Society and Environment, Technology and Enterprise, and Mathematics. In particular, teachers used cultural themes to explore narrative writing and to introduce elements of the Australian Curriculum: History.

Student engagement and learning outcomes

The AIR project had a big impact on Churchlands Primary School. In particular, it demonstrated to the school community that engagement in the arts can achieve broader learning outcomes, improve students’ wellbeing, skills and aspirations, and enhance school morale. The level of student engagement in the project is evident in the prevailing popularity of ‘The Churchlands Changeling’ film and ‘The Reciprocity Song’ from the film, which have become firmly entrenched in the school’s culture.

Almost two years later, teacher Melinda Cockerill reported that students retained their enthusiasm for animation. Several boys, who were in Year 4 in 2012, have taken a particular interest in the art form and enrolled in PEAC animation courses to extend their skills.
Curriculum and teaching outcomes
The AIR residency prompted the school to purchase 60 iPads for use across the whole school, including arts classes. Students employ the iPads for various class activities and the drama teacher has introduced video to capture students’ performances. Melinda was also keen to utilise other computer applications, such as Photoshop, to expand students’ digital media skills.

PROFESSIONAL LEARNING FOR TEACHERS
More than 50 classroom teachers and education assistants attended the professional learning workshop delivered by the artists in 2012, and many teachers sought ways to embed the project themes into the teaching program in a meaningful way. During the course of the residency, Project Coordinator and Visual Arts Specialist Melinda Cockerill developed valuable new creative arts skills and ideas for innovative classroom activities. She remarked that the experience of working closely with artist Paula Hart was particularly beneficial.

Project Coordinator: Working together helped confirm our skills and practice in art construction techniques and teaching pedagogy. During the term we had many interesting conversations about art ideas, theories and understandings and it was amazing having this opportunity to work with another art teacher who has such a wealth of ideas, know-how and experience. (2012 ACQUITTAL REPORT)

The AIR project also provided Melinda with outstanding leadership opportunities and she has determined to use it as evidence to support her application for Level 3 classroom teacher status.

PROFESSIONAL OUTCOMES FOR ARTIST/S
The three artists-in-residence involved in the project – Paula Hart, Sohan Ariel Hayes and Monica Main – were already acquainted, and enjoyed the chance to work together as a team for the first time. While the project activities did not stretch the artists creatively or technically, ‘The Churchlands Changeling’ project was a useful addition to their store of professional experience. It also confirmed the potential for innovative and collaborative artistic practice in a school environment; as Monica Main commented, the ‘whole of school experience’ is an ideal way of structuring an arts residency.

Paula Hart, who has facilitated more than 100 school-based arts activities including a number of AIR projects, remarked at the time that:

With each project in each school I am developing and honing my arts practice to provide a sustained, long-term approach to creative teaching within our education system. (ACQUITTAL, 2012)

To illustrate this point, during the follow-up survey in 2014 Paula reflected on how the Churchlands AIR project and others had contributed to her particular pedagogical style. For example, the artistic team at Churchlands found that students were often unable to understand how their own work fitted into the bigger project. From this experience Paula had decided to structure future animation projects to allow students to produce individual stop-motion sequences using iPads or other mobile devices before embarking on a collaborative effort.
Diverse school project experiences over the years also revealed how best to engage more teachers and to maximise cross-curricular links with an arts project. Paula considers that the longer AIR residencies allow time for the artist to connect with the wider school community and to extend established teaching programs. The Churchlands residency was a successful example of this approach and showed how cross-curricular connections and teacher engagement can often evolve during the course of the residency.

The Churchlands experience also demonstrated the importance of communication between the artists-in-residence, the project coordinator and the school community. From a broader educational perspective, Paula had observed that younger children tend to be more creative and spontaneous than senior students, who are often less confident in their own arts ideas and more difficult to motivate. Paula considered it important to address these issues in pre-service teacher training.

Paula has worked almost exclusively on education-based arts initiatives for a number of years, and this has meant less time devoted to community arts practice.

Educational work had also allowed expansion into a number of promising new directions, including an international design partnership that holds significant potential for future work. Reflecting on how her four AIR residencies to date have influenced her identity and direction as an artist, Paula explained that these experiences have, “provided a certain clarity and confirmation that this is a really good way to be working. For me, this really IS the right path.” (INTERVIEW, 2014)

**ONGOING PARTNERSHIPS**

Melinda and artist Paula Hart stayed in touch and both attended the AiR Alumni workshop in early 2014, as part of the Murdoch University AiR Commission project.

Paula Hart, Melinda Cockerill and several other AiR Alumni (i.e. project coordinators and artists from AIR projects 2010-2013) participated in a Summer School workshop (28 and 29 January, 2013) delivered by Murdoch University’s School of Education as part of the first year of the AiR Commission (the funding stream which replaced STREAM 2 in the 2013/2014 funding round). The AiR Commission has a number of objectives, including developing new pedagogy and resources for the arts and professional learning for artists.

Drawing on her past experience with projects involving multiple artists, Paula Hart asserts that a project’s framework should allow the central artistic partnership to flourish. This was certainly achieved in the Churchlands residency where success relied on a solid team approach. Embraced by the school community, the harmonious relationship and complementary skills of the project team achieved outstanding results for students and the entire school community. Indeed, the 2012 Churchlands residency served as a positive example of an arts-in-education collaboration.

Harmony Primary School: Water Murals 2D and 3D Visual Art

Harmony Primary School is an Independent Public School opened in 2003 as part of the Harvest Lakes estate south of Perth, the first ‘GreenSmart’ land development in Western Australia. The school campus is integrated into the surrounding wetlands and provides open access to the community. With an enrolment of 680 students in 2012, the school offers superb facilities and a rich Visual Arts and Performing Arts program. The AIR project was a whole-school, cross-curricular activity built around the theme of ‘Water’ and three sub-topics of ‘Oceans,’ ‘Wetlands’, and ‘Urban water systems’.

During Term 3, artist-in-residence Paula Hart worked with every student group from Kindergarten to Year 6 over a period of ten weeks, and delivered several extra art and professional learning workshops for teaching staff. Students practiced different visual art techniques and worked individually and collaboratively to create a plethora of more than 1,000 mixed media 2D and 3D artworks. A selection of this work was photographed and digitally rendered to create a spectacular photomontage series, which was printed onto three large aluminium display panels and erected in the school undercover area.

The project was coordinated by Specialist Arts teacher Mrs Patricia (Trish) Burvill. Reflections on the project were provided in 2014 by principal Ms Lea Hadley, acting Specialist Arts teacher Ms Jo Zangari, and artist Paula Hart.

ONGOING EDUCATIONAL OUTCOMES

Rather than being segregated from the main teaching program, this AIR project is an inspiring example of how imagination and organisation can combine to produce a meaningful whole-school, cross-curricular project. The arts activities connected to students’ prior learning and were found to be especially suited to students with special educational needs. Sustainability was a central theme and several activities used Australian Indigenous content and stories.

Student engagement and learning outcomes

The whole-school approach generated a sense of shared ownership. The embedded nature of the project, combined with Paula Hart’s expansive style, was seen to have a positive influence on student engagement. Every student created at least one significant artwork and a variety of supporting artworks to be represented in the final display panels.

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67 ‘GreenSmart’ is a program managed by the Housing Industry of Australia (HIA) to promote environmentally responsible residential building and land development. [www.hia.com.au](http://www.hia.com.au)
Teacher Jo Zangari had been part of the AIR project in 2012, and in 2013/14 she took on the role of Visual Art Specialist during Trish Burvill’s maternity leave. Jo reported that almost two years later many in the school still remember the project as ‘really special’. She is convinced of the enduring impact on student learning, giving the example that students have retained proficiency in art techniques taught during the residency, such as papier-mâché. Jo observed that students enjoy attending art classes and are eager to explore new ideas and practices.

**Acting Specialist Arts teacher:** They want to be here! Even the ones that aren’t that good ... they all enjoy coming to art ... I have also noticed that they see more [as a result of art class]. After a class on colours, they come in the next day and say ‘Wow Miss Zangari, did you see the three different colour blues in the sky this morning?’ (INTERVIEW, 2014)

For this reason, she has become an advocate for arts practice being used to teach other parts of the curriculum; in the same way that a range of topics are addressed during art classes.

**Curriculum and teaching outcomes**

The 2012 AIR project at Harmony Primary School was incorporated into a range of initiatives based on the ‘Water’ theme, such as the Wakakirri dance competition, community fundraising, music concerts and REmida workshops. The artist-in-residence was able to contribute specific workshops to add value to these activities, and the giant sea monster created during the REmida recycled arts workshops appeared in the final photomontage displays.

The AIR project illustrated the potential for cross-curricular links and the value of visiting professional artists. However, the logistical challenges of timetabling an artist-in-residence into the regular teaching program made a whole-school project difficult to implement. Instead, future professional artist incursions at Harmony Primary School were more likely to target particular classes or year groups.

**PROFESSIONAL LEARNING FOR TEACHERS**

Artist-in-residence Paula Hart worked with teachers in their classrooms to maximise the curricular links and professional learning opportunities. Teaching staff noted the value of this integrated and collaborative approach at the time, and many teachers expressed their gratitude for the unique experience and the acquisition of new skills and ideas. Arts Specialist Trish Burvill was invigorated by the opportunity to work with a professional artist. She was inspired by Paula’s energy and her ability to engage students, and she was keen to apply some of the techniques in her arts classes.

http://www.remidawa.com
Teacher Jo Zangari is a practising artist in her own right, but her current role as acting Arts Specialist is her first position as an arts teacher. Jo was enthusiastic about her experience working with Paula Hart on the 2012 AIR project and felt it had been a useful prelude to her new specialist teaching role. She particularly appreciated Paula’s practical arts tips such as how to use aluminium foil to make papier-mâché models and the advantages of specific brands of paint and paper. Jo was also impressed by the digital arts techniques employed during the AIR project and saw great potential for general classroom application. In 2013, Jo trialled the use of Photoshop with a Year 6 class and became interested in graphics packages such as CorelDRAW for image manipulation and design.

PROFESSIONAL OUTCOMES FOR ARTIST/S

Involvement in the Harmony Primary School AIR project allowed Paula Hart to deepen her understanding of the proposed Australian Curriculum and to see how the visual arts could be integrated across the curriculum. She also improved her ability to work cooperatively with teaching staff, to build capacity and achieve learning outcomes. The scale of the activity proved instructive for Paula and she reported that the experience helped her to develop strategies for subsequent school residencies, particularly around planning and communication, to ensure the creative vision and process is understood and shared by all participants.

In her teaching practice, Paula consciously uses an evidence-based trial and error process to find methods that work well and can be used in subsequent projects. For instance, she has learned to adapt her workshop activities to encourage and motivate more senior students, who tended to be less innovative in their approaches.

More of Paula’s reflections are included in the previous section on the 2012 Churchlands Primary School AIR project.

ONGOING PARTNERSHIPS

The value of artist incursions was demonstrated during the AIR project and the school is more than prepared to pursue further such opportunities.

The colourful digital murals and many of students’ large papier-mâché models are still on public display and, as predicted, they remain a focus of conversation and an enduring legacy the AIR residency.

Principal: The visual impact of the mural has been a focus for lots of discussions around [the theme of] water with visitors to the school. It has certainly been a promotional tool for the AIR Program as people ask us about the resourcing. The mural has also added to our school value of The Arts along with many other visual art works on display around the school. (EMAIL, DECEMBER 2013)
Nedlands Primary School is an Independent Public School was due to celebrate its Centenary Year in 2013, which was adopted as the central theme of the AIR project in 2012. The school has a culturally diverse student body and is committed to providing an inclusive program and to building strong relationships with the wider community. It is well known for academic excellence and has a broad, experiential curriculum including Specialist Programs in Music and Visual Arts.

The AIR project was conducted over a five-week period in Terms 2 and 3, 2012, involving 430 students in Years 1-7. The project was designed to engage students in 2D and 3D visual arts that would contribute to the production of three permanent public sculptures for the school grounds.

The project was also an opportunity to strengthen the existing partnership with the Graduate School of Education at The University of Western Australia (UWA). A total of 34 pre-service teachers from the Master in Early Childhood and Primary Teaching program attended AIR sessions to assist classroom activities and to learn from the artist-in-residence.

Western Australian artist Jahne Rees was the artist-in-residence. He worked with Specialist Arts teacher and the Project Coordinator Ms Julie Chester, and teacher educator Professor Robert Faulkner from UWA.

In 2014, information on the legacy of the program was supplied by Jahne Rees, Deputy Principal Mr Geoff Jones and acting Visual Arts Specialist Ms Lisa Davies.

**ONGOING EDUCATIONAL OUTCOMES**

Building on an oral history project from the previous year, the aim of the AIR project was to encourage students to appreciate the history, culture and environs of their school and local community, and to symbolise this through visual arts practice. The Arts, Society and Environment, and Science were the key Learning Areas addressed by the project.
Student engagement and learning outcomes

Guided by artist-in-residence Jahne Rees, students made design drawings and clay models of the sculptures and terrazzo tiles representing the flora and fauna of the area. Students were consulted in the selection of three designs for the full-scale sculptures, and they chose a kangaroo paw, a snake, and a pelican (the school emblem). These designs became the blueprint for the artist, who worked on the school grounds to mould and polish limestone concrete sculptures that were decorated with students’ terrazzo tiles.

At the time, parents and teachers observed the positive impact on students’ engagement, and their pleasure in attending weekly art classes and observing the artist at work on the sculptures. Students developed ‘a real sense of ownership’ and teachers observed learning outcomes associated with drawing, working with scale, and developing skills in design and ceramics.

Teacher Lisa Davies was appointed acting Visual Arts Specialist in 2014 and observed that Jahne Rees had had a positive influence on student motivation, “He really inspired the children – they all love art”.

Curriculum and teaching outcomes

Student activities across the curriculum included research into the flora, fauna and local history of the school as well as oral history interviews with former students. The value of the project is reinforced daily as students interact with the public sculptures, which are a valued part of the school landscape. The school’s art room was moved to a new location in 2014 and the kiln was not used during the removal period.

PROFESSIONAL LEARNING FOR TEACHERS

Visual Arts teacher Julie Chester found the experience of working collaboratively with Jahne Rees highly rewarding, both artistically and professionally, and she anticipated being able to integrate many of his techniques into the arts curriculum. She also reported stronger project management skills that would be of great value in future.
Although Julie took a two-year leave of absence at the end of the residency, she is due to return to her position in 2015 and to implement the learning experiences from the 2011 project.

The benefit to the UWA pre-service teachers was also substantial, involving the chance to develop artistic and teaching skills and knowledge whilst working alongside a practicing professional artist for the entire five weeks of the project. An intensive two-day professional learning activity delivered by Jahne Rees was an excellent introduction.

**PROFESSIONAL OUTCOMES FOR ARTIST/S**

Mentoring pre-service teachers was a new experience for the artist and extended his armoury of professional skills. While the sculpting process was familiar to him, Jahne valued the chance to experiment with new techniques for integrating individual artworks into larger sculptures.

In the 2014 follow-up survey of AIR participants, Jahne Rees confirmed that his professional career has remained focused on large public art projects, mostly for state or local government. Jahne enjoyed the 2012 Nedlands residency but prefers the ‘freedom and flexibility’ of public art commissions. As some of these commissions are in schools, such as those funded through the Western Australian Percent for Art Scheme, Jahne has had further opportunities to offer workshops for students as part of the process of creative development. He advocates that these experiences should give students artistic confidence and a sense of ownership.

**Jahne Rees:** *It’s important, especially in a primary school situation, that students feel like they can see their input to the artwork. I like to do that anyway, but it’s not the main focus [of these commissions]. (INTERVIEW)*

**ONGOING PARTNERSHIPS**

The Nedlands Primary School P&C Committee maintains an active role in the school, and the Centenary Committee was awarded an Active Citizenship Award for its outstanding centenary work, in which the AIR sculptures featured prominently. Although there were changes to the UWA teacher-training program and to Professor Faulkner’s role, the partnership between the university and Nedlands Primary School continues.

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Since first opening its doors in 1942, Safety Bay Primary School has enjoyed a strong bond with its local community. The school is located on the coast, 45 kilometres south of Perth. Many of the school enrolment of 700 students come from immigrant families, a growing number are from non-English speaking backgrounds and five per cent of students are of Aboriginal descent. In developing their AIR project, the school’s location, environment, history and relationship to the wider community were prominent themes. ‘Our Story Islands – A Cross Cultural Narrative Journey’ involved three artists-in-residence: award-winning author Katy Watson-Kell, Noongar elder and storyteller Trevor Walley and Noongar artist and musician, Ashley Collard. Two supporting artists also took part: authors Mark Greenwood (at The Literacy Centre) and Mike Lefroy.

This was an ambitious whole-school cross-curricular project designed to trial the integrated arts framework of the Australian Curriculum. It was delivered over a period of 16 weeks in Terms 2 and 3, 2012 for all students in Kindergarten to Year 7, inclusive of the Learning Support Class. The residency culminated in a final Story-telling Week of presentations, performance and displays of artwork produced during the project.

Teacher Mrs Leanne (Lee) Taylor was appointed project coordinator, with support from Principal Jennifer Lee and the school’s Aboriginal and Islander Education Officer (AIEO) Ms Francesca Maumill. More than 30 teachers and 100 parents and community members contributed in some way.

In the follow-up survey in 2014, Francesca Maumill, Katy Watson-Kell and Ashley Collard provided further reflections.

**ONGOING EDUCATIONAL OUTCOMES**

The residency addressed The Arts, English, Society and Environment, and Science Learning Areas, and environmental and Indigenous themes featured throughout the project.
Arts activities included Creative Writing, Dance, Drama, Music and Visual Arts. The key theme of Our Story Islands was divided into four topics to stimulate story-telling and art expression. The youngest children studied the local black cockatoos; Years 1 to 3 explored the mysteries of nearby Penguin Island; Years 4 and 5 researched the famous Catalpa escape from Fremantle Prison in 1876, and senior students were assigned Rottnest Island as their study topic. The project included nine excursions to these locations and to other arts and cultural institutions, which were vital to the research process. Each field trip was followed by a creative writing workshop.

Teachers incorporated aspects of these topics across most learning areas and made connections with many aspects of the Australian Curriculum.

**Student engagement and learning outcomes**

Reporting in 2012, the school’s acquittal noted that the AIR project had achieved a noticeable increase in students’ engagement and effort and a sense of collective pride in the artwork produced. In particular, improvements were observed in students who were normally difficult to engage or were less academically gifted.

The local history themes were popular with students, and the application of creative writing in this context was a resounding success. Evidence of ongoing literacy improvements was not available.

As the project developed, each class built on the original arts ideas to produce even more diverse creations, including a play, *The Catalpa Escape* written by teacher Mrs Vanya Chatley, and a musical work devised by Ashley Collard and Specialist Music teachers Ms Deb Francis and Mr Mike Burns.

The AIEO who worked closely with the project coordinator and Aboriginal artists, commented that it had been “so huge and intense” that, two years later, students still refer to the ‘Our Stories Islands’ project and especially to the contributions of Ashley Collard and Trevor Walley. She observed that during the residency students had appeared to be more relaxed and open to the learning experience: “The students were learning but they didn’t realise it.” Activities were seen to be new and exciting, which facilitated learning, assisted communication and enabled relationships to flourish.

Students continue to be more open and willing to discuss Aboriginal issues than previously, and the AIEO noted how delighted they were to see Ashley when he returned to the school for a cultural awareness talk.

**Curriculum and teaching outcomes**

The school was confident that the cross-curricular links achieved during the 2012 AIR project had established a model to guide implementation of the integrated arts component of the Australian Curriculum. The link between creative writing and on-site historical research was one of the more innovative aspects of the project in which cultural, historical, and environmental knowledge was imparted by employing both analytical/research and creative/artistic skills.
The AIEO was convinced that the biggest ongoing impact of the project was the contribution to Aboriginal cultural awareness within the school community, including staff, students and their families. As well as the influence of Ashley and Trevor, the field trips to locations being studied brought the stories to life. For example, the revelation that Trevor Walley’s own grandfather was briefly incarcerated in Rottnest Island’s Aboriginal jail, “touched a nerve with the senior students and this knowledge has stayed with them”. (INTERVIEW, 2014)

A number of teachers have used the Aboriginal cultural stories shared by Trevor Walley in the teaching program. For example, stories about the area’s black cockatoos, whales at Point Peron and the field trip locations had strong links to History and Geography in the Australian Curriculum.

PROFESSIONAL LEARNING FOR TEACHERS

On commencing the project, teaching staff attended a masterclass on research and creative writing delivered by Katy Watson-Kell and worked in the classroom alongside the artists-in-residence. The main benefit noted by teachers was a heightened awareness of the value of professional artists in the classroom and how to impart a range of subject matter through creative arts practice.

As mentioned above, an additional benefit was noted by Francesca Maumill in her subsequent feedback. She observed that the focus on the Aboriginal and colonial history of the area, “had broken down barriers” across the whole school community. Francesca now observed a broader understanding and more open communication about these issues, which has made her job at the school somewhat easier. Indeed, Francesca admitted: “I learned a lot myself [about Aboriginal history]. I loved it!”

Project Coordinator Lee Taylor developed a new appreciation of project planning and management. Indeed, the project team agreed that the logistical demands of timetabling, excursion planning and general liaison were not fully anticipated. While the project was highly productive, in hindsight the project team conceded that there were too many ideas, themes and activities competing for attention.

PROFESSIONAL OUTCOMES FOR ARTIST/S

Katy Watson-Kell found the experience intense and challenging although ultimately satisfying. Common to many artists, she gained an understanding of school routine and constraints that have proved useful in navigating subsequent projects. The AIR project raised Katy’s professional profile and stimulated offers of other work. Using many of the engagement strategies that were honed during the AIR workshops, Katy continued to facilitate creative writing workshops in schools and community settings, and to present at writers’ festivals.
The AIR project also inspired her to think about the pedagogy around workshop delivery for diverse age groups, and about ways to approach the role of an artist-in-residence. Juggling many themes and activities during the AIR experience, for example, demonstrated the need to set realistic goals and priorities. Following the 2012 residency, Katy applied this awareness to review and manage her own arts practice.

During the AIR residency, Trevor Walley gained professional skills development in public speaking, time management and working with a diverse age range. Ashley Collard, who is employed as an AIEO at Gilmore College, learned how to structure lesson plans and to apply age-appropriate strategies. He has since utilised this knowledge in teaching a Year 7 arts class at Gilmore College and in the creation of a mural for the classroom wall.

Ashley reported that the AIR experience had been a strong influence on his professional goals as both an artist and educator. Since 2012, Ashley has maintained his visual arts and music interests, winning many accolades such as the 2013 National Aboriginal and Islanders Day Observance Committee (NAIDOC) Perth Award for Artist of the Year and the Peoples’ Choice Award in the Rockingham Noongar Arts Competition. Ashley was also nominated for a 2013 Deadly Award in the category of Music, Sport, Entertainment and Community, and was selected as one of only five national finalists in the Education category of the Deadly Awards for his work with Aboriginal students.

**ONGOING PARTNERSHIPS**

One of the most pleasing aspects of the ‘Our Story Islands’ residency was the strong involvement of community groups, such as the Rockingham Historical Society and Rockingham Museum, and the volume of volunteers that offered to assist with workshops and excursions. A continued contact with external organisations was not reported.

http://www.deadlys.com.au
Tom Price Senior High School Cluster: Contemporary Art in the Pilbara

Tom Price Senior High School is an Independent Public School located in a remote mining town in the heart of the Pilbara, approximately 1,500 kilometres north of Perth. The school services the towns of Tom Price and Paraburdoo, and the Bellary and Wakuthurni Aboriginal communities. The three feeder primary schools in the region – Tom Price, North Tom Price and Paraburdoo - were included in the AIR project. All three schools have a high proportion of Aboriginal students and many students come from diverse cultural and language backgrounds.

As an education cluster the four schools offer instruction in Visual Arts, Design, Photography and Drama; however, students have little exposure to contemporary art such as sculpture and installation work. The aim of the AIR project was to embed a practicing contemporary artist in the community for an extended period, to nurture a multi-dimensional art experience for students, teaching staff and the wider community. ‘Cultural Stories’ of the local area became the overarching theme for the project, reflecting and celebrating the intersection between an ancient Indigenous culture and the modern mining industry.

More than 60 teaching staff and 875 students from Kindergarten to Year 12 were involved in this ambitious project, which took place during an intense 6.5 weeks during Term 3. The residency culminated in November 2012 with a launch event and art exhibition at the Tom Price Community Hall.

Artist-in-residence Matthew (Matt) McVeigh was selected for his inventive contemporary style and his experience in community, Indigenous and remote settings. Tom Price Senior High School Specialist Arts teacher, Mrs Robyn Wade, conceived and managed the project with assistance from project coordinators in the three partner schools: Mr Greg Grant, Deputy Principal at Tom Price Primary School; Ms Nahdene Sealey, Specialist Arts Teacher at North Tom Price Primary School; and Ms Jennifer (Jenni) Munn, Specialist Arts Teacher at Paraburdoo Primary School.

Matt McVeigh and Robyn Wade contributed their reflections on the ongoing legacy of the project.
ONGOING EDUCATIONAL OUTCOMES

This was a complex multi-school cross-curricular project designed to trial the integrated arts framework of the draft Australian Curriculum: The Arts, and to expose students to contemporary arts practice and Indigenous cultural themes. Learning Areas of the Western Australian Curriculum, including The Arts, English, Society and Environment, Technology and Enterprise were incorporated.

Student engagement and learning outcomes

Students in Kindergarten to Year 4 made ceramic tiles and figurines, and papier-mâché items depicting the local flora and fauna and Banyjima stories. Inspired by Kurrama dreamtime stories, students in Years 5-7 worked on puppetry, scriptwriting, and dioramas and set building. Senior High School students (Years 8-12) produced individual and collaborative sculptures and installations on similar themes of culture and identity. Teachers found puppetry and ceramics to be a fun way to engage students, who produced an impressive range of art works. Students in all Year groups evidenced a high level of interest in the Indigenous themes, and in their 2012 acquittal teachers noted enhanced cross-cultural understanding and dialogue.

Senior students were inspired by Matt McVeigh’s energy and originality in the creation of some highly sophisticated ephemeral installations. Photographs of these 3D installations and sculptures were reproduced on a series of wall panels and have been mounted for permanent display at Tom Price Senior High School. The senior students have since graduated, and Robyn Wade observed they had benefited from an enhanced understanding of contemporary arts.

Curriculum and teaching outcomes

Students researched Aboriginal culture, history and language, and applied their findings to different art forms as described above. A set of age-appropriate Indigenous cultural awareness information packs about the three local language groups72 were produced by Robyn Wade to assist classroom practice. Robyn confirmed that this material has been used more recently as part of curriculum innovation at Tom Price in the introduction of the Australian Curriculum.

In addition, many of the arts concepts, skills and techniques used in the Tom Price AIR project were able to be incorporated into the schools’ arts program. Conceptual art has been included in Stage 3, and Stage 2 students are now more involved in digital arts.

PROFESSIONAL LEARNING FOR TEACHERS

The partnership between the four schools provided a rare opportunity for teachers to share ideas, to learn new arts skills and to build a network for further collaboration. The project team members also gained experience in project-based integrated learning, organisational skills, and ideas for developing students’ conceptual thinking.

Robyn Wade commented that the project had heightened her awareness of students’ differing capacities and ideas on how to adjust the arts program to take these differences into account. She now employs diverse teaching approaches, such as peer mentoring, to achieve results.

72 Innawonga, Banyijima, Nyiyaparli language groups.
PROFESSIONAL OUTCOMES FOR ARTIST/S

Matt McVeigh worked with teachers in the partner schools to achieve the creative outcomes and mentored senior arts students at Tom Price Senior High School in their contemporary visual arts projects. As the sole artist on this project, Matt had a full schedule and many competing demands on his time and energy. Despite these pressures, he found it an extremely formative experience that had substantial professional benefits beyond the residency.

From an organisational skills perspective, Matt acquired an awareness of school systems and protocols, lesson planning and the teaching process and used this knowledge to good effect in later youth projects.

However, it was the impact on Matt’s artistic vision that was perhaps most profound. Matt learned the many uses of spinifex grass as an art dye and in paper making, and he developed an intense appreciation of the Pilbara landscape, its unique community and the mining industry. These multi-dimensional influences have become central to Matt’s subsequent art practice and were prominent in his first solo exhibition at Linton and Kay Galleries in Perth (October 2013). In his artist notes and talks, Matt explained that the work on display was either produced or commenced during the AIR project, and had been heavily influenced by the experience. For example, he now used Pilbara ochre, iron ore and gunpowder in his painting and sculpture, as well as other materials that related in some way to the topic of the artwork.

Matt McVeigh: Finding the truth as an artist is about how to create the narrative in the works by using different materials. So many artists get put into the category of sculptor, painter or video artist but I want to use whatever medium best says what I want to say. (ARTIST TALK, ‘MINE’ EXHIBITION, OCTOBER 2013)

The Perth exhibition was a success. Most works were sold and three pieces were acquired for the prestigious Holmes a Court Collection.

The AIR project inspired and shaped a new artistic sensibility founded on the relationship between human activity and the natural landscape, and Matt had continued to explore these themes. In 2014, he plans to extend his body of work to the international stage, with a residency at China’s oldest and most respected contemporary art gallery, Red Gate Gallery.

ONGOING PARTNERSHIPS

There is no doubt that the AIR project improved communication and cooperation between the partner schools, particularly between the arts teachers. Robyn Wade confirmed that this collegiality has continued beyond the residency, and has generated discussion on future collaborative projects.

Similarly, links were strengthened with local government and industry, including Rio Tinto. The Shire of Ashburton served on the AIR organising committee and has continued to show support for local schools and public art projects generally.

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73 www.holmesacourtgallery.com.au
74 www.redgategallery.com/Artist_in_Residence/index.html
Through the incorporation of Indigenous themes, the project also forged a strong connection with local Indigenous Elders and groups, such as the Gumala Aboriginal Corporation and Wangka Maya Pilbara Aboriginal Language Centre. In 2014, Robyn Wade reports that these links remain intact and there is an increased confidence by Indigenous agencies to include Tom Price Senior High School in community activities.

Artist Matt McVeigh felt completely accepted into the Tom Price community and made many enduring friendships during the residency. This has led to further art commissions in Tom Price, including AWESOME Arts’ Creative Challenge in 2012 and 2013.

STREAM 2 Musica Viva Australia: Sound Garden

Musica Viva Australia is a national organisation that presents music education programs and professional ensemble concerts across Australia. The 2012 STREAM 2 ‘Sound Garden’ residency was jointly conceived and developed by then Musica Viva WA Education Officer Carol Ciccarelli and Belmay Primary School Principal Mrs Pippa Gillett. The AIR project was a multi-school collaborative venture that included Belmont City College and two primary schools for students with special educational needs: the South East Metropolitan Language Development Centre (SEMLDC); and Carson Street Independent Public School (Carson Street School).

Over the course of three terms in 2012, two artists-in-residence, sculptor Calvin Chee and musician Mark Cain, collaborated with teachers and students to conceive, design, model and build an onsite ‘Sound Garden’ for ongoing use in the teaching of music. The project involved fifteen Year 11 students from Belmont City College’s VET Design and Technology course. Supervised by teacher Mr Mark Morris, the students worked with the artist-in-residence to design and build five large, sturdy, interactive musical instruments.

http://www.musicaviva.com.au
At the same time, Musica Viva coordinated a music education program with cross-curricular links, delivered by Mark Cain to students in the three primary schools. Musica Viva’s then Education Consultant, Jackie Ewers, conducted several classes and provided curriculum support. Excursions to Scitech and incursions by REmida and world music ensemble *Ozmosis* added further depth to the project.

The residency involved a total of 19 teachers and education assistants, and 315 students from Pre-Primary to Year 11. The project culminated in a showcase event on 20 November 2012 to launch the completed ‘Sound Garden’.

In 2014, feedback on the lasting impacts of this highly original project was provided by the two lead artists-in-residence and project team members from Musica Viva and the four schools.

**ONGOING EDUCATIONAL OUTCOMES**

The learning areas covered in this residency were The Arts (Music, Design, Visual Arts), English, Science, and Technology and Enterprise.

Music education sessions at Belmay Primary School were taught in partnership with music teacher Ms Megan Klaver, who adapted her teaching program to accommodate the new activities. All students, including those with special educational needs and/or language difficulties, were able to participate in musical games, singing, percussion, dancing and making instruments using recycled objects. This approach fostered greater awareness of musical concepts, the science of sound, instrument design and music making.

This was an authentic, client-focused project for Belmont City College students, who relished the opportunity to exercise their design and fabrication talents, while also developing leadership, problem-solving and collaboration skills.

**Student engagement and learning outcomes**

Belmay Primary School was delighted with the results of the AIR music sessions and marked improvements were detected in students’ musical understanding and performance skills. As predicted, the Sound Garden had become an integral part of school life and students were regularly seen interacting with the instruments. As a leadership challenge, the Year 6 and 7 students had been given the responsibility of supervising the area.

In 2013, South East Metropolitan Language Development Centre (SEMLDC) teachers used the facility to provide students with a context for their science lessons, and students from the three SEMLDC campuses enjoyed a Super Science Fun Day in the Sound Garden. The introduction of music education sessions in 2013 has enhanced students’ language ability and confidence to the extent that they can now join the community singing activities (DEPUTY PRINCIPAL LAUREN HOOK, EMAIL RESPONSE, DECEMBER 2013).

The ‘Sound Garden’ project also enhanced the learning outcomes of the Carson Street School students, who responded to Mark Cain’s interactive music making. Teacher Melinda Davies reported that this work has prepared students to enjoy and understand the ‘Sound Garden’, which in turn has allowed the facility to be used.
as part of the students’ ongoing teaching program. Melinda also noted that the inclusion of Carson Street students in the Belmay School music classes during the AIR residency achieved continuing improvements in the children’s self-confidence and sense of belonging.

In 2012, Belmont City College students commented on how much they enjoyed the AIR project, particularly the client-focused approach and the sessions they spent with the younger students to design and construct prototypes of the ‘Sound Garden’ instruments. Teacher Mark Morris observed that four students who had remained in the VET course had carried the project’s lessons into the following year, displaying leadership and mentoring skills to motivate and guide the less experienced students as part of a productive team.

**Teacher, Belmont City College:** Beginning with the Sound Garden project last year and running through the projects this year, self-confidence is one of the great (but immeasurable) by-products. The Years 12s have become the mentors for the Year 11s. In fact, my group of students have been so good that the Registrar has come to us this year to request all sorts of jobs. (INTERVIEW, 2014)

Most of the fifteen Belmont students in the Sound Garden project have since progressed either to apprenticeships, full-time employment or mainstream study, which is considered a very positive result for that cohort.

**Curriculum and teaching outcomes**

The success of the Sound Garden project demonstrates the value of an imaginative and interactive music program and has prompted an expanded and reshaped music education program in each of the three primary schools. It has also contributed to curricular developments for Musica Viva Australia and Belmont City College.

At Belmay Primary School, Mark Cain’s music education workshops proved to be the genesis of a stronger performance culture at the school.

**Project Coordinator/Music teacher, Belmay Primary School:** Mark Cain inspired me to get out my guitar and give it a go – to be a musician again as well as a music teacher. Last year we wrote a song in class that the students showcased at a surprise performance at the school book awards. This was the first time I had done anything like that ... It was great to see those kids play and sing along with the music.

The music teacher said that the project had profoundly influenced her teaching, allowing a more conceptual, multi-layered and organic approach. She now considers, “multiple outcomes for one lesson, rather than a singular outcome”, and has developed new teaching tools to help implement the approach. This has allowed her to teach higher order concepts more than she had previously: “Now, because they are engaged and ‘in the moment’, I can focus on the more technical aspects like beat, rhythm, melody.” The renewed focus has enabled the music teacher to introduce music notation, and she has also successfully trialled a new assessment method where she filmed students’ musical performances and invited peer-to-peer evaluation.
The changes in her teaching have been noted by the Principal:

**Principal:** Meg’s approach connects with the School Development Plan. It’s not just about music, it’s actually about students being active learners with a focus on learning, goal-setting and taking responsibility for their own education. (INTERVIEW, 2014)

In 2012, SEMLDC teaching staff had been impressed with the language benefits of the music sessions delivered by the artists-in-residence. As a result, since 2013 the school has employed Megan Klaver to teach music to their students for a half-day each week in the Belmay music room. SEMLDC teachers initially attended these classes in order to observe the impact on students and to learn from Megan’s techniques. These sessions are reported as being an effective and valued addition to the Centre’s teaching program.

The 2012 STREAM 2 AIR project was also designed to contribute to Musica Viva’s Interactive Whiteboard educational resources.\(^{76}\) The ‘Sound Garden’ is featured in an online module developed during the project, in which students are invited to explore concepts such as pitch, rhythm and sound generation. The module has since been made available to all schools participating in the AIR program as part of the ‘Musicassentials’ teaching resources.

The Sound Garden project in 2012 also had an impact on the VET course at Belmont City College, leading to more client-based collaborative projects. At the request of students who were involved in the ‘Sound Garden’ project the school’s AIR project coordinator agreed to a similar community project in 2013. Consequently, the class researched, designed, manufactured and installed garden furniture for the College grounds, and consulted with their ‘client group’ (other students) on seat design and location. Each seat was unique and included a special name plaque to acknowledge the student creators. The project coordinator was impressed by the level of motivation and engagement this project engendered, saying one student, who had struggled to engage before the project, became, “a totally different kid ... He was so proud of his garden seat that he brought his parents on the weekend to have a look at it.”

With results such as these, collaborative client-based projects had proven their value for the Design and Technology vocational course and have changed both delivery strategies and focus.

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\(^{76}\) Music Viva’s Musicassentials education package targets Foundation to Year 8 and is aligned with the Australian and State curricula. The program includes the Interactive Whiteboard digital modules which encompass a rich set of outcomes, cross-curriculum links, assessment strategies and multi-media resources to support music specialists and classroom teachers who are new to music. The package is available on thumb drive and as either an entire package or individual modules.

PROFESSIONAL LEARNING FOR TEACHERS

The collaborative approach to music teaching in the primary schools positioned teachers to consider the different ways of learning and to adapt these new principles and skills to their own teaching.

As described above, Belmay Primary School music teacher Megan Klaver was energised by the experience of team teaching with Mark Cain and had adjusted her music program to try new ideas. Professionally, the AIR project had also boosted her confidence and encouraged her to seek further leadership opportunities. In 2013, Megan took on the role of executive officer for the local school network in the Belmont area. This involved convening a conference and a professional learning program. As further leadership development, Megan will serve as Acting Deputy Principal for a period during 2014.

The 2012 AIR project had also made a big impact on Belmay Primary School in other ways. The residency built a stronger profile for music across the school, such that even teachers whose interest was not captured at the time are reported to have subsequently seen the benefits for student learning.

Having experienced several AIR projects, Carson Street School teacher Melinda Davies is convinced that artists-in-residence were a boon for teachers as well as students:

*Project Coordinator/Music teacher, Belmay Primary School:* [The key benefit] for me was the privilege of working with professional musicians and artists. It find that so enlightening from a teachers’ perspective. Music is an area in which I’m not very confident, so I learned a lot from them. To me it’s such an enriching experience. I feel honoured and rather blessed to have had so many opportunities to work with these artists. *(INTERVIEW 2014)*

For the Belmont City College AIR project coordinator and teacher, the AIR project demonstrated how authentic client-focused projects can be successfully integrated into the Design and Technology program. He has found a new energy and enthusiasm for vocational teaching and has been pleased with the support received from the wider school community: “It was great doing the benches with the kids this year, because I got good feedback from the staff. I really enjoy this way of working because it showcases our kids’ work to the rest of the school and I love the reflected glory!” *(INTERVIEW, 2014)*

PROFESSIONAL OUTCOMES FOR ARTISTS/ARTS ORGANISATION

The artists-in-residence enjoyed the opportunity to collaborate on a project involving the diverse art forms of Music and Visual Arts (sculpture), and they expanded their artistic and facilitation skills through the experience.
As a sculptor, designer and visual artist, Calvin Chee’s career has blossomed since the AIR project with a raft of exciting public art projects. Calvin’s new website, which features the ‘Sound Garden’, is also helping to build his profile. The size of the AIR project had provided Calvin a chance to take on bigger projects. He commented that: “… I have been able to take the next leap. The ‘Sound Garden’ was a really positive step forward for me”.

Collaborating with students to build the ‘Sound Garden’ has strengthened Calvin’s enthusiasm for working with youth and has increased his ability to relate to students of any age:

Calvin Chee: With the experience I had with the Musica Viva project and other schools I’ve been to … it has helped my reflection on the different ways students engage in the creative process. With primary students, you just have to give them a little bit and their minds go in so many tangents. Whereas the high school kids do really good work but you have to coax them out of that shell. (INTERVIEW 2014)

While there have not been further ‘Sound Garden’ commissions, Calvin has ideas for public art projects that combine music and sculpture. He hopes to enact some of these ideas in the future.

During the AIR project, musician Mark Cain gained particular satisfaction from observing the power of music to engage and educate students with learning disabilities and special educational needs. To continue his experience in this area, Mark was invited to join Sensorium Theatre’s 2013 ‘Oddysea’ project as a music consultant. Mark also keeps active in school programs through AWESOME Arts and Musica Viva, and he was recently contracted by the West Australian Symphony Orchestra to complete a two-year residency at Onslow Primary School.

As an arts project consultant, Carol Ciccarelli reports that the AIR project contributed to her professional learning:

As with each and every undertaking, the AIR grant project provided new challenges that allowed me to continue my learning. The digital documentation (i.e. the blog) was something new for me that I would like to explore further as it is an important communication tool in today’s world. (EMAIL, FEBRUARY 2014)

Overall, Carol declared that the AIR project “was a big favourite of mine, not only because of what we accomplished but because of the amazing people on the project team. I have been enriched both personally and professionally because of this experience”. Since completing the project in early 2013, Carol has moved to Scotland where she plans to pursue further arts opportunities.

78 The Sensorium Oddysea project is discussed in more detail in Chapter 9.
This project was the first of its kind for Musica Viva Australia and made a significant contribution to the organisation’s profile and music education program, as explained by WA State Manager Lindsay Lovering: “The Sound Garden was the first of a number of really interesting and exciting initiatives for Musica Viva and it certainly turned a lot of heads.” As a result, the demand for Musica Viva’s education program has increased and, as outlined above, the Sound Garden online teaching module for Musicaessentials was a direct outcome of the project.

The AIR project also provided an example of an alternative for creative engagement with music, and following the 2012 project Musica Viva has received a number of enquiries about the potential for similar Sound Garden projects at other schools.

ONGOING PARTNERSHIPS

The association between Musica Viva Australia and Belmay Primary School continued beyond the 2012 residency when the school was included in Musica Viva’s schools incursion program.

Carson Street Independent Public School has benefited as well from the ongoing contribution of professional artists. In 2013, for example, Carson Street School students at the Belmay campus joined with other students to participate in the new sensory theatre production by Sensorium Theatre where they were reacquainted with former AIR project artists including Mark Cain.

Artist Calvin Chee and teacher Mark Morris at Belmont City College have maintained contact. They are currently considering projects that would suit a future collaboration with VET students.

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79 In 2013 Musica Viva in Western Australia visited 208 Western Australian schools and engaged with an estimated 37,000 students.

AIR PROJECTS CONDUCTED IN 2011 — SUSTAINABILITY
This chapter presents a summary of sustainable outcomes from the seven projects undertaken in 2011 as part of the Western Australian AIR Grants Program. In that year, six STREAM 1 projects were delivered in metropolitan Perth at two primary schools, three secondary schools, and one school for children with special educational needs. The STREAM 2 project was managed by youth arts organisation Southern Edge Arts (SEA) and involved a cluster of three primary schools, two secondary schools and one community college in the South-West region of Western Australia.

Balcatta Senior High School: The Art of Facial Reconstruction

Balcatta Senior High School in the northern suburbs of Perth has a multicultural enrolment of more than 500 students and enjoys a strong reputation in The Arts. This AIR project engaged 19 Visual Arts students in the Year 10 Gifted and Talented Education (GATE) program at Balcatta Senior High School and 16 Year 5 students from the North Metropolitan Education Region Primary Extension and Challenge (PEAC) program. Using replica skulls and clay sculpting skills, artist-in-residence Susan Hayes worked with Head of the Arts Learning Area Ms Jamie Arkeveld and PEAC Coordinator Mr Lance Byfield to provide students with hands-on instruction in the art and science of facial approximation.

The Art of Facial Reconstruction project, which became known affectionately as ‘Skulls in Schools’, was delivered in twice weekly classes to GATE Visual Arts students over a period of eight weeks in Terms 2 and 3, 2011. PEAC students attended one class per week and were mentored by the older GATE students in creating their artwork. Susan Hayes guided students in 2D portrait drawing and 3D facial reconstruction sculpture techniques. The finished artwork was displayed at a number of school events, and several pieces were selected for the 2011 Young Originals exhibition and the City of Stirling art show.

In 2013/14, Susan Hayes, Jamie Arkeveld, and Lance Byfield provided feedback on developments since completion of the AIR project.

ONGOING EDUCATIONAL OUTCOMES

The ‘Skulls in School’ residency was incorporated into Balcatta Senior High School’s GATE Visual Arts program and was a welcome addition to the robust PEAC program. The project addressed four Learning Areas: The Arts, English, Science, and Health and Physical Education.

Student engagement and learning outcomes

Students were enthralled by the forensic science context and produced visual art of a high standard. As additional learning challenges, PEAC students produced creative short stories about their ‘skull sculptures’ and the GATE students presented on the project via a video-link to the annual Questacon conference at the National Science and Technology Centre in Canberra.

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81 Gifted and Talented Education Program: www.det.wa.edu.au/curriculumsupport/giftedandtalented/
82 Primary Extension and Challenge program, see Department of Education WA website.
84 http://www.questacon.edu.au/
Although the number of students engaged in this AIR project was relatively small (35 students), it made a lasting impression on many GATE students. Arts teacher Jamie Arkeveld reported that in the years since, these students have continued to display exceptional anatomical knowledge and an interest in portrait drawing. In fact, an estimated 80 per cent of the Year 10 participants have pursued the study of portraiture in Senior school.

The peer mentoring approach was deemed to have worked very well and it had a strong positive impact on motivation. In addition, participating GATE students were observed to show heightened leadership abilities in subsequent years. The success of the mentoring approach had prompted plans for further collaborative ventures between GATE and PEAC students.

**Curriculum and teaching outcomes**

At the completion of the AIR project, teachers Jamie Arkeveld and Lance Byfield were confident they could replicate and integrate the facial approximation program, or some elements of it, into their own teaching programs. Indeed, Lance Byfield reported that in 2012 he delivered a PEAC course called ‘Art Anatomy and The Skull’, using Susan Hayes’ workbook as a guide. The course was very successful and led to a display of student work at the Department of Education North Metropolitan Regional Education Office.

Unfortunately, the potential crossover between the Science and Arts Learning Areas did not eventuate as had been expected and the project appears to have made relatively little impact on the wider school community.

**PROFESSIONAL LEARNING FOR TEACHERS**

During the residency, Susan Hayes provided experiential professional learning for teachers in classes and delivered several intensive workshops on the 3D sculpture and 2D portraiture aspects of the project that were attended by teachers, artists and community members. Susan also used the opportunity to complete a teaching guide for the course that could be delivered in the Visual Arts program or as an extension activity. As mentioned above, Lance Byfield had successfully applied this teaching guide in for PEAC courses and was confident of its continuing relevance.
Susan Hayes is a unique artist with a background in forensic anthropology and education and a passion for sharing her skills. She used the residency at Balcatta Senior High School to hone her classroom skills and to test and refine her Skulls in School instruction program and teaching materials for a wider audience. The project also prompted Susan to review her own career path and business practice, and to determine a path that would ensure an effective balance between her educational and research roles.

By the end of the residency Susan had been booked for science education work around Australia. One of these opportunities was a public tour of the North-West of Western Australia (May-September 2012) sponsored by Inspiring Australia and Scitech, during which Susan gave radio interviews and ‘pop-up’ science talks in libraries, schools and even camping grounds. She also ran Learning Labs for gifted students at the University of Wollongong.

Since 2011, Susan has continued to blend these eclectic education arts and science interests as an Honorary Senior Research Fellow based at the Centre for Archaeological Science at the University of Wollongong (NSW). Her research specialisation is approximating the facial appearance of the deceased based on evidence from across a range of science disciplines and visual arts theory. In this capacity, Susan was recruited to assist the NSW Homicide Squad to solve the Belanglo Angel Case and she received wide publicity for her facial approximation of the unknown victim. She has also collaborated with the research team that discovered the archaic hominin remains on the Indonesian island of Flores and she completed the first evidence-based facial approximation of Homo floresiensis (popularly referred to as ‘Hobbit’). Susan’s recreated ‘Hobbit’ face was revealed to great excitement at a conference in December 2012 and has been followed by further research and publications.

**ONGOING PARTNERSHIPS**

The core partnership between Northern Metropolitan PEAC and the GATE Visual Arts program at Balcatta Senior High School remains strong, with collaborations occurring whenever possible.
Susan Hayes delivered a further professional learning course at Balcatta Senior High School in 2012, but since her relocation interstate she had not maintained this contact. Susan reflected that as she had already spent a number of years running PEAC courses, the AIR project had extended this activity by providing the opportunity to experiment with different ways of delivery and to refine the program. Therefore, she felt that: “In many ways [the AIR residency] was more a satisfying completion of my engagement with schools, than a commencement”. (EMAIL, APRIL 2014)

Susan is full of praise for the AIR program’s efficient delivery through ArtsEdge and for the way in which the program: “is threaded through with respect for the artist, which is evident not just in the funding structure, but also in the paperwork and in the attitudes of the people who coordinate the program.” Susan advocates the AIR program’s structure and delivery as a model for school-based programs in other fields, with the potential for expansion to establish ‘scientists in schools’ or ‘researchers in residence’ programs.

Carson Street Independent Public School: Sensory Theatre for Children with Special Educational Needs

Carson Street Independent Public School (Carson Street School) is Western Australia’s only Primary Education Support School and caters for students aged 4 to 12 years old whose disabilities and special needs prevent their integration into the mainstream school system.

This AIR project involved a team of four multi-arts performers and a dynamic, innovative and uniquely experiential theatrical production called The Jub Jub Tree.

The four artists-in-residence were Michelle Hovane, Francis Italiano, Rebecca Bradley and Rachel Riggs. The twelve-week residency at Carson Street School took place during Terms 2 and 3, 2011, when the artists worked with teachers, Education Assistants and a total of 34 students on sensory stimulation activities leading up to the final performances.
The Jub Jub Tree is the story of a donkey, a rooster and a goat, which plant a garden. The story addresses issues of truth, sharing, responsibility and fairness told through the art forms of Drama, Dance, Music and Visual Arts (puppetry). This was the perfect vehicle to engage and educate children with special educational needs, many with profound and multiple learning disabilities (PMLD). The final performance was a multi-sensory interactive experience consisting of a purpose-built 'magical forest' set designed to enhance the sensory elements of sight, sound, touch and taste.

The following information was derived from interviews with Deputy Principal Ms Ros Hamling, teacher Ms Melinda Davies, and Sensorium Theatre director Michelle Hovane in 2014.

ONGOING EDUCATIONAL OUTCOMES

The school’s curriculum is differentiated and provides Individual Education Plans (IEP) to address each student’s specific learning needs. Since 2009 the school has provided sensory learning experiences that allowed children to observe, touch and manipulate objects and materials. The AIR project built on this development to explore new ways to improve access to quality theatre for students with disabilities.

The key to the success of this project was the intensive ‘embedding’ process which employed repetition, progression and constant sensory stimulation designed to maintain students’ interest, build their trust and confidence, increase comprehension, and develop motor skills and communication. Each class was guided through a series of sensory activities to familiarise students with the storyline, characters and production elements of the theatrical performance.

Student engagement and learning outcomes

School staff testified to the overwhelming success of the project in engaging students in the arts learning process, which was evidenced by distinct improvements in vocabulary and communication skills. The action research nature of the residency meant the artists could experiment with different ways to engage students. School staff and parents were convinced of the improvements in children’s engagement, confidence, communication and other skills.

As a measure of success, The Jub Jub Tree book and music CD, created by the artists-in-residence during the project, remained popular for class use. Students were reported to recognise and remember the artists-in-residence when they visited the school many months later.

A key lesson for the school from their 2011 AIR project was the need for an ‘exit strategy’ for the artists-in-residence so that students were not left feeling abandoned when the project ended. As a result, the school has since implemented post-project sessions and artist visits for all special initiatives.

Curriculum and teaching outcomes

In reflecting on the lasting benefits for the school, the Deputy Principal remarked that, “the spin-off from the project has been enormous”. The momentum for change has been self-sustaining in that, “the sensory technique now underpins the curriculum and has become embedded as part of the school”.

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The project had a profound impact on pedagogy and the school has fully embraced the medium of sensory theatre and an active arts program. Sensory experiences and dramatic storytelling have been increasingly incorporated into teaching practice, with students invited to touch, taste, smell, hear and see the stories unfold around them.

In addition, the library now has a resource bank of sensory materials and the school has built a special multi-sensory room modelled on a similar facility at Durham Road Education Support School in Bayswater. The school has established a Sensory Learning Area to coordinate these cross-curricular activities, and teaching staff were appointed to manage the budget, develop sensory learning plans and report on achievement targets.

PROFESSIONAL LEARNING FOR TEACHERS

During the 2011 AIR project, whilst no formal professional learning sessions were scheduled for teachers, the nature of the classroom collaboration enabled the transfer of skills between artists and teachers. The school’s educators were inspired to try similar techniques with students and to produce their own concerts and performances. This has facilitated integration of the sensory approach across the teaching program and has made arts classes more meaningful.

Furthermore, the ‘sensory walk’ professional learning activity created by the artists-in-residence for the Carson Street School AIR project has since been delivered to many groups of educators, carers and artists at other locations. The installation allows education staff and others to experience and to gain insight into a world of sensory deprivation that is the reality of students with disabilities.

PROFESSIONAL OUTCOMES FOR ARTIST/S

The residency at Carson Street School had a profound effect on the artists-in-residence as well as the teachers. Energised by their success, the artists-in-residence lost no time in establishing Sensorium Theatre, Australia’s first theatre company dedicated to sensory theatre for children with disabilities. In 2013, the artists were convinced of a big future for sensory theatre:

*There is no doubt in our minds there is a great hunger for this experience from an otherwise neglected audience. As artists and storytellers we are loving this work — finding great pleasure and satisfaction making multi-sensory theatre that is truly accessible.* (SENSORIUM THEATRE NEWSLETTER NUMBER ONE, JANUARY-JUNE 2013)

In 2014, artist Michelle Hovane reflected on the ongoing impact of this AIR residency: "We talk about the AIR project as being a seminal time." The project allowed experimentation and development of innovative sensory theatre for children with special educational needs and led to the creation of a sustainable arts business.

89 Durham Road School caters to students with intellectual disabilities, physical disabilities, sensory impairments (vision and hearing), challenging behaviours and/or autistic spectrum disorders. [http://www.det.wa.edu.au/schoolsonline/](http://www.det.wa.edu.au/schoolsonline/)

90 [http://www.sensoriumtheatre.com](http://www.sensoriumtheatre.com)
Sensorium Theatre initially employed a development manager and secured a production partnership with Performing Lines WA. The company has since received significant funding and sponsorship for artistic and business development to establish and expand its theatre program. Sensorium Theatre also featured in the Department of Culture and the Arts ‘Healthy Arts’ publication on the role of the arts in building inclusive communities and addressing health and social concerns.

Since 2012, The Jub Jub Tree (including an immersive two-week residency and performances) has toured to nine schools across Perth to great acclaim, as illustrated by the quotes posted on Sensorium Theatre’s website:

**Art Teacher, Sir David Brand School:** I have worked in this school bringing arts to the students for 20 years now and nothing has been anywhere near as good as this in bringing multi-sensory stimulation to our children ... Your performers weave a special magic.

**Teacher, Kenwick School:** It is the very best incursion we have had. A well-balanced, integrated learning experience that provides the students with the opportunity to experience and/or express their own individual creativity while (I think) tapping into their spirituality.

The Jub Jub Tree was followed by a new production titled Oddysea, which was developed during 2012 as a joint collaboration between Sensorium Theatre, Carson Street and Kenwick schools. Funding was received from Department for Culture and the Arts, the Australia Council and other sponsors. Since 2012, Oddysea has been delivered at many schools for students with special educational needs. Recent qualitative research undertaken into Oddysea by arts organisation Disability in the Arts, Disadvantage in the Arts WA (DADAA) showed extremely positive learning outcomes for audience members, including enhanced engagement, enjoyment and responsiveness.

In a major boost, Sensorium Theatre was recently awarded funding of $200,000 through the Federal Department of Education’s Non-Government Support Centre. This funding will support a regional schools tour of The Jub Jub Tree in 2014, as well as collaborative arts in education residencies with the Kalamunda Education Support Centre and Sir David Brand School, and a pilot program in partnership with Mandurah Performing Arts Centre. The latter will develop an inclusive performance model for the

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93 Kenwick School is a Level 4 Education Support School serving around 80 students aged from 4 to 18 years with mild to profound intellectual and physical disabilities and a diverse range of support needs.
94 An Evaluation of ‘Oddysea’: A project by Sensorium Theatre (DADAA Inc., January 2014)
95 http://www.dadaa.org.au/
96 http://det.wa.edu.au/ssen/detcms/navigation/non-government-centre-support-for-non-school-organisations/
show *Oddysea*, making it suitable for a wider early-years audience as well as students with disabilities. With additional support from the Westpac Foundation, Sensorium Theatre is also developing ‘*The Imaginarium*’ - a Centre for Excellence in Sparking the Imaginations of Students with Special Needs’, to be located at Kenwick School as a permanent home for the theatre company.

**ONGOING PARTNERSHIPS**

This AIR project was sparked by United Kingdom artist Amber Onat Gregory in collaboration with Barking Gecko Theatre Company. As described above, the core artistic partnership continued beyond the AIR project in the form of Sensorium Theatre, and the partnership with Carson Street School also continued.

Carson Street School’s commitment to artists-in-residence model has continued in other ways. This has included participation, by the school’s satellite class at Belmay Primary School, in the STREAM 2 AIR project coordinated by Musica Viva Australia.

Sensorium Theatre is now a full-time occupation for the two principal performers, Michelle Hovane and Francis Italiano, and the core group of Rachel Riggs and Rebecca Bradley has been expanded to include musician Jamie David and performer Amity Kulver. In an interesting extended partnership, Mark Cain, a member of the Musica Viva Australia STREAM 2 AIR project in 2012, was employed as a music consultant for the Oddysea development phase in 2013.

Finally, with a strong track record, dedicated sponsors, and many creative endeavours in the pipeline, Sensorium Theatre has recently become incorporated. In a continuing link with the 2011 AIR project, the management committee includes Ros Hamling, Deputy Principal of Carson Street School.
Governor Stirling Senior High School: Snapshots of Change

Governor Stirling Senior High School was established in 1958 on the banks of the Swan River in the suburb of Woodbridge (formerly West Midland) and maintains a culturally diverse school population of approximately 850 students, of which approximately 15 per cent are Aboriginal. The school offers a range of programs including GATE, Specialist Football, and Netball, Dance and Music programs. In 2011 the school was split into two campuses to allow for the redevelopment of the school site, which led to the theme of the residency 'Snapshots of Change' being chosen as way to document the demolition and rebirth of the school buildings. It was also designed to trial a range of new multi-media technologies in preparation for the introduction of an Approved Specialist ArtsMedia program.

This residency was an intensive multimedia, cross-curricular and whole-school activity conducted over a ten-week period in Term 2 in 2011. The school’s Visual Arts Coordinator, Ms Elizabeth (Lizzi) Phillips, collaborated with two talented multi-media artists-in-residence, John Macliver and Steven Berrick. A total of 200 students from Years 8-12 participated in the project, and while the artists-in-residence had direct contact with 113 students across eight classes, many others worked with their classroom teachers on related art activities.

The project culminated in a one-night multimedia arts exhibition at the Midland Atelier in the Midland Railway Workshops. The exhibition was curated by the project team with the help of Year 11 and 12 Arts and Photography students, and the event was catered for by the Year 11 and 12 Hospitality students. Filming on the night was edited into a six-minute video that was later uploaded to the project’s online blog.  

In 2013 and 2014, comments regarding the sustainability of the residency were received from artist Project Coordinator Ms Lizzi Phillips and Deputy Principal Kevin Ireland.

ONGOING EDUCATIONAL OUTCOMES

The key educational goals of this ambitious AIR project encompassed many Learning Areas and art forms, including Visual Arts, Design, Music, Dance and Media Arts to explore the themes of changing community, transition and identity. Using photography, video, computer graphics, animation techniques and interactive sound, the artists guided students and teachers to create multimedia installations, photomontage, film projections and musical soundscapes that were on display at the final exhibition.

Note: Website no longer active at the time of publication of this report.
Student engagement and learning outcomes

Most of the Year 8-11 students in the 2011 AIR project continued their Visual Arts and/or Photography studies the following year. As the project coordinator said, “The kids are voting with their feet. They are selecting everything we are offering in digital arts/media”.

Continued involvement is particularly evident among the Indigenous students, many of whom have maintained an interest in creative arts in senior school. The AIR project had provided a means of exploring and expressing issues of identity and community, with a focus on family histories and cultural background. As a direct result, in 2012 eleven students from the Aboriginal School Based traineeship program joined the mainstream program for the first time, enrolling in Senior School Visual Arts courses including photography and media. As the Project Coordinator explains: “Previously these students didn’t know that the creative pathways could be so interesting, but now I hand them very expensive cameras and say ‘go for it’. That’s very empowering”.

As evidence of sustained learning outcomes, artworks by students at Governor Stirling Senior High School continue to be selected for the ‘Young Originals’ exhibition each year and they have been increasingly active in producing digital media works. Other positive outcomes since the AIR project include a large canvas mural created by Year 8 Media students for an international competition, and two short videos created for a national anti-bullying campaign.

Curriculum and teaching outcomes

Specialist ArtsMedia course

One of the key aims of ‘Snapshots of Change’ was to trial the viability of a new Specialist ArtsMedia program involving cross-school collaboration, multi-media technology and project-based activities. The 2011 AIR experience revealed the demanding technical and computing needs of the proposed specialist program and demonstrated course viability in terms of students’ interest and capacities.

In 2012, Lizzi Phillips ran a pilot ArtsMedia program with 14 students, teaching for four hours per week to trial the new course. The trial was undertaken at the school’s temporary premises whilst renovation work continued at the school’s substantive home. The following year (2013), students and staff returned to the redeveloped site and the ArtsMedia program commenced in the new, purpose-built facilities complete with a television studio, multi-media computer laboratory, spacious visual arts and print studios, and modern ceramics studio and kiln. The ArtsMedia program is offered to students in Years 8-12 as either an academic or vocational stream. Delivered in partnership with Murdoch University and with industry, the program provides students with in-depth knowledge and access to the latest technology to develop their creative and technical skills in visual arts, digital and game design, film and television, journalism and photojournalism.

In 2014, the second year of the program, 19 students are enrolled in Year 8, 15 in Year 9 and 16 in Year 10. An ATAR course in Media Production and Analysis will be introduced in 2015. Enrolment targets are for 25 students in each Year group.
Cross-curricular approach

Cross-curricular integration was a core goal of ‘Snapshots of Change’, which achieved outstanding results within the structured senior high school program:

**Project Coordinator:** We aimed to demonstrate that when you work in one learning area, it can transfer into another learning area. So when the kids were doing creation stories (Society and Environment), or topographical maps (Geography), or community interviews (English), it was showing how this material can be transferred into a visual and creative context.

This cross-curricular approach has continued at the school in a number of ways, including a multi-arts event to launch the new school buildings, which was filmed for posterity by ArtsMedia students. Again, the AIR project provided the impetus:

**Project Coordinator:** It was the AIR project that has allowed me to do these things, and to have my ideas recognised and accepted. We are now years down the track and we are seeing the outcomes.

Teaching practices

The AIR project also fostered a more positive attitude towards technical innovation at the school, helping teachers and students to embrace the modern digital world. Digital technology, particularly photography and film, is now used regularly in many Arts and non-Arts subjects. For example, the GATE English teacher has integrated filmed interviews into the GATE course; Science students now produce video documentaries; and Drama students are using film in creative ways to record their performances.

PROFESSIONAL LEARNING FOR TEACHERS

The skills and experience Lizzi Phillips gained from working with the artists-in-residence have been invaluable in establishing the new ArtsMedia program. The residency also provided the basis for Lizzi’s successful nomination for a Sangora Education Foundation travel scholarship, which enabled her complete an overseas study tour. In addition, Lizzi was short-listed for a 2011 Premier’s Secondary Teacher of the Year, WA Education Award.

For other teachers, as described earlier the project demonstrated the benefits of applying the digital arts across the broader curriculum. The AIR project also served as an engagement model for students in their work on practical creative projects. This
model was again adopted when the school commissioned two local artists98 to create a new public artwork for the school grounds. In this instance, the artists worked in collaboration with students to create the work.

The professional learning session conducted by Steven Berrick and John Macliver focused on digital skills training, particularly in the use of Photoshop. Musing on the professional learning emerging from the 2011 AIR project, Lizzi Phillips suggested that it would be useful to organise teacher workshops on completion of the project as well as at the start, to enable discussion of the outcomes and ongoing curricular implications. As with so many other ambitious AIR projects, the ‘Snapshots of Change’ residency demonstrated that it is not until the final exhibition or performance that many in the school community can visualise the wider cross-curricular potential of the arts activities.

**PROFESSIONAL OUTCOMES FOR ARTIST/S**

The artists-in-residence both gained a much stronger understanding of secondary school students and the school system, and they reported increased confidence in their teaching abilities. Steve Berrick noted that the residency had caused a shift in his career goals from, “being art as a hobby to art as my life, my work.” John Macliver developed project management and communication skills that have been invaluable professional learning.

Both artists in this project moved interstate to pursue their careers following the AIR project and were not available for comment.

**ONGOING PARTNERSHIPS**

A number of the community partnerships established during the AIR project, including with FORM99 and the Midland Railway Workshops, have not featured prominently since 2011. However, other partnerships that germinated during the project are proving extremely productive.

Murdoch University was a key partner in ‘Snapshots of Change’ and has since entered into an agreement with Governor Stirling Senior High School to provide direct pathway entry into the Digital Communications degree course for ArtsMedia graduates. The university invests time, resources and expertise to ensure that students graduate with the required skills. To this end, students are invited to attend extension workshops and excursions to Murdoch.

The school’s ongoing industry partnership with Central Institute of Technology (CIT) assists Year 10, 11 and 12 students to pursue vocational education and training options in the creative arts. CIT invites Governor Stirling Senior High School ArtsMedia students to attend CIT workshops and offers customised professional learning in the creative arts for teachers.

Stronger connections with the Indigenous community was an additional partnership outcome from the AIR project, and a local Aboriginal group has since invited Aboriginal students in the Year 10 Media class to participate in an oral history documentary project using the school’s ArtsMedia facilities.

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99 [http://www.form.net.au/](http://www.form.net.au/)
Melville Primary School: Songlines of the Old School

When Melville Primary School moved to new premises in 2005, part of the school site was acquired by the City of Melville and transformed into Kadidjiny Park (a Noongar word meaning ‘learning, thinking, listening’). Using the concept of Indigenous ‘songlines’, or paths across the land, Kadidjiny Park and its link to the school became the inspiration for Melville Primary School’s 2011 AIR project.

The residency was an innovative collaboration between Melville Primary School and Murdoch University’s School of Education. Nine pre-service teaching students undertook professional work placement at the school during the course of the project. Teacher Ms Cheryl Guelfi coordinated the project and Ms Jane Nolan from Murdoch University, who also taught at the school, provided the link with the university.

Over the course of 20 weeks in Terms 2 and 3 in 2011, artist-in-residence Louise Snook\(^1\) worked with teaching staff, pre-service teachers, parents, community volunteers and 633 students across every Year level to produce a multitude of textile-based artwork. Three supporting artists were engaged at various times during the project: designer and textile artist Jennifer Gaye\(^2\), tapestry artist Ms Antoinette Carrier, and textile artist Trudi Pollard. Teachers were encouraged to incorporate aspects of the project into classroom lessons, which resulted in many creative additions including storytelling, dance, drama and song. All this creative output was on display at a well-attended ‘Songlines of the Old School’ festival day on 8th September 2011.

In 2014, further comment on the AIR project was provided by artist-in-residence Louise Snook, teacher Jane Nolan, parent volunteer and supporting artist Jennifer Gaye, Dr Peter Wright (Associate Dean of Research and Associate Professor of Arts Education and Research Methods in the School of Education at Murdoch University, Perth), and teacher Ms Elise Wilson (former pre-service teacher on the project).

\(^1\) [http://www.louisesnook.com/](http://www.louisesnook.com/)

\(^2\) [http://jennifergaye.com/](http://jennifergaye.com/)
ONGOING EDUCATIONAL OUTCOMES

In 2011, Melville Primary School had set a goal to extend its arts program by providing specialised art instruction and professional learning opportunities using the school’s new arts room. The AIR project became the learning theme for the entire student body to explore their school’s history, identity and community. Activities were intended to be whole school and cross-curricular, and to address all Learning Areas through visual art, dance, music and drama.

Student engagement and learning outcomes

The AIR project provoked enthusiasm and excitement across the school and achieved significant engagement outcomes: “[It] stimulated the children’s imagination and creativity ... and provided access to cultural learning ... [The students] developed a strong sense of their identity and strengthened their ability to become creators of culture.” (ACQUITTAL REPORT)

The resulting learning outcomes were also impressive and evidence was provided that students’ grade distribution in Visual Arts improved across each Year level.

Jane Nolan reported that students spoke about the AIR project for quite some time after its conclusion and several aspects remained bright in their memories. These included the Aboriginal cultural information imparted by Phil Collard, the Noongar speaker who visited the school at the time.

Curriculum and teaching outcomes

Melville Primary School used the AIR experience to embed arts-based learning in other parts of the curriculum and to explore the concept of multiple intelligences and learning styles. This had been achieved to the extent that more artwork was being created and displayed throughout the school. However, a strong growth in student numbers in recent years had put pressure on space, and the arts room was subsequently converted to a general classroom. Without a Specialist Arts teacher or a dedicated art room the Visual Arts profile has contracted, but the school reports good progress in performing arts.

PROFESSIONAL LEARNING FOR TEACHERS

Working alongside Louise Snook on the AIR project, teachers expanded their practical art skills in a range of techniques and developed a new appreciation of how to use arts to engage students in the classroom. Jane Nolan reports that some teachers now feel more confident in their ability to teach arts, and that they are more confident in their own creative abilities.

The ‘Songlines’ residency also provided valuable professional learning in project management issues such as project coordination, delegation, time management, website development, resource planning, communication, and arts advocacy. However, the interviewees did not give examples of how these skills are being applied.

Nine pre-service teachers from Murdoch University were immersed in the AIR activities over almost two terms, sometimes for several days a week. These pre-service teachers were Mathematics rather than Arts specialists, who nevertheless became absorbed by the activities and made a significant contribution to classroom teaching. These pre-service teachers developed their teaching competencies in an applied setting and reported a deeper appreciation of ‘learning through the arts’.

Upon graduation, two of the Murdoch participants gained full-time employment at Melville Primary School. One of these graduates has continued to employ her new arts skills and knowledge on a daily basis:

**Teacher:** From believing myself to be someone who wasn’t fabulously creative, to now being known for my creativity in the classroom, is something I attribute greatly to the AIR project ... I feel very confident teaching the arts and weaving the arts into my everyday curriculum. I now cannot imagine teaching in any other way!

This teacher has become a passionate advocate for arts-based education and she is expanding her repertoire of skills to include drama and music. She considers that these techniques should become a core part of education training programs.

**Teacher:** In all honesty, I believe it [arts education] should be woven into the university curriculum for all teaching students! Like me, they may discover, awaken or unleash some creativity they never knew they had! The cross-curricular benefits of using the arts in an everyday classroom makes for some exciting learning and teaching.

In 2014, in a career progression that the teacher saw as “a direct result of the AIR program”, she took on the role of drama teacher and is currently exploring new ways to embed cross-curricular elements into drama classes. She sees this approach both as an engagement strategy, “The kids thrive on it – they can’t get enough!” and as a way to impart non-arts knowledge such as literacy, science and numeracy.

**PROFESSIONAL OUTCOMES FOR ARTIST/S**

After the AIR project, artist-in-residence Louise Snook scaled back her professional work for parenting reasons, but continues to conduct textile art workshops, in schools and the community. She saw the Melville Primary School residency as a highlight of her career, “I loved everything about it”, and the project occupies a prominent place on her website.103

**Louise Snook:** I’d love to do another AIR project. It was just so juicy, you could sink your teeth into it ... If I could get an AIR project every couple of years I’d be thrilled with that. (INTERVIEW, 2014)

For Louise, the Melville experience confirmed her belief in the value of arts in education, as well as how much she loves working with children in a school environment. In fact, Louise is considering further study to qualify as a Specialist Arts teacher.

Parent and supporting artist Jennifer Gaye had no teaching experience prior to the AIR project. Since 2011 she has continued to work as a textile artist on commissioned works and projects, and as an agent for other artists. Jennifer felt that the Songlines project enhanced her professional profile and allowed her to take up opportunities elsewhere: “Projects like that allow you growth, recognition for your profession, and confidence to share your work.”

**ONGOING PARTNERSHIPS**

Murdoch University was a partner in this project and assigned nine pre-service teachers to undertake professional placement in the AIR residency as part of the Murdoch University Schools Experience program (MUSE). Associate Professor Peter Wright commented that Murdoch students, “described the powerful learning opportunities associated with the project ... beyond what would normally be available.” The School of Education promoted these students as models for others to emulate and was enthusiastic about the potential for similar arts opportunities in the future.

The core project team, including many of the pre-service teachers, developed a close bond during the residency and remained in touch.
North Fremantle Primary School: Splash!

North Fremantle Primary School is situated on the banks of the Swan River within view of the Port of Fremantle. Founded in 1886, the school moved to its current site in 1968 and celebrated its 125th anniversary in 2011. With just over 100 students and nine teaching staff, the school has a compact, caring and close-knit community feel. The aims of the AIR project were to celebrate the school’s links to the river environment, to fulfil parents’ desire for a bigger focus on the arts, and to forge stronger partnerships with the local community.

Arts teacher Mrs Margie Campbell was the project coordinator and driving force, and artist-in-residence Sandy McKendrick was engaged to share her drama and puppetry skills. Towards the end of the project, talented Indigenous choreographer and dancer Simon Stewart provided dance instruction and became a positive male role model for the students. Students also enjoyed several excursions to museums, galleries and the theatre, and incursions from environmental officers and scientists to learn more about the aquatic theme.

Sandy McKendrick’s strong interest in the environment provided the catalyst for the project that became ‘Splash!’ The residency commenced in Term 1 and was delivered over 20 weeks in Terms 3 and 4, culminating in a magical evening of performance on 25 November 2011 on the Swan River foreshore.

More than a year later, feedback on sustainable outcomes was received from Margie Campbell and Sandy McKendrick, and further information gleaned from the school newsletters.

ONGOING EDUCATIONAL OUTCOMES

Addressing most Learning Areas, ‘Splash!’ embodied the major cross-curricular theme for the whole school that year and the entire cohort of students contributed in some way. Students were assigned topics to study in depth, which were later artistically rendered through drawings, paintings, puppets, costumes, props and sets, drama and dance.

Student engagement and learning outcomes

Throughout the project students gained visual art, scriptwriting and performance skills. They were also seen to achieve positive social and emotional outcomes including improved teamwork, confidence, perseverance and imagination.
‘Splash!’ was heralded as a huge success and it is remembered at North Fremantle Primary School with delight and pride. Margie Campbell has since been encouraged to employ more professional artists in the classroom. Textile artist Louise Snook, artist-in-residence for the Melville Primary School AIR project in 2011, was engaged for an intensive residency in Term 4, 2012, building on the water theme introduced in ‘Splash!’ Margie observed that students had clearly retained the puppet-making skills learned the previous year during the AIR project and were quick to grasp the newer textile techniques in the design and creation of fish puppets. Tellingly, Margie noted that the only boy who seemed to have trouble with the project was new to the school and had not experienced ‘Splash!’

Curriculum and teaching outcomes

The AIR project focussed on The Arts, Science, English, and Society and Environment Learning Areas, and cross-curricular links were made wherever possible. Some of the visual arts work was produced individually using a variety of recycled material, and teamwork was encouraged in developing the large puppets, script and dance sequences with positive social and emotional outcomes. Participants agreed that the study of the arts is an essential aspect of a well-rounded learning program.

The AIR project reinvigorated the school’s arts program, and in support of this the school has since hosted multiple shorter residencies. Professional artists were employed on three occasions in 2012. The first of these residencies involved Indigenous dancer and former ‘Splash!’ artist Simon Stewart, who worked with students to create a special dance for National Aborigines and Islanders Day Observance Committee (NAIDOC) Week. Simon spent a total of two hours with each year group, sharing traditional Aboriginal stories and dance and choreographing the children’s dance performances for the celebration. According to the project coordinator, the residency was, again, hugely popular: “Simon is just brilliant, highly organised, professional, talented, and great with the kids ... I can highly recommend him for anything”.

For the second residency in 2012, local ceramicist Fleur Schell104 was engaged to provide introductory pottery and glazing workshops for teachers and parents at Saturday workshops Margie Campbell was able to learn and pass on these new skills to her arts classes. Since then the kiln has been used continuously by students to produce a large quantity of pottery items using different ceramic techniques. Many of these items, along with other artefacts created by students, were sold at a school fundraising event in November 2012.

104 http://fleurschell.com/
The third residency was a puppet-making project with Louise Snook, in preparation for the Fremantle Festival in November. Louise worked intensively with every class from Kindergarten to Year 7 over a three week period to make more than 100 fish puppets.

In 2013, North Fremantle Primary School participated once again in the Fremantle Festival parade and this time students and volunteers built a magnificent ‘Mythical Bird’ float. Artist incursions have continued into 2014, including African drumming workshops and a mosaics initiative by artists from Workshed Children’s Mosaics.

PROFESSIONAL LEARNING FOR TEACHERS

Seven of the nine teachers at North Fremantle Primary School took part in the AIR project, observing and working side-by-side with the artists-in-residence and assisting with after-hours puppet-making sessions. At the time, teachers reported skills development and a new respect for the arts and its potential application in the classroom.

Artist Sandy McKendrick mentored Arts teacher and Project Coordinator Margie Campbell in puppet-making techniques, and Margie has continued to share these skills with students during arts classes. As a result of the AIR project, Margie also gained experience of grant writing, project design and management and these skills have been put to good use. She successfully applied for a Partnership, Acceptance, Learning, Sharing (PALS) grant from the Department of Indigenous Affairs for the NAIDOC Week project described previously, as well as annual grants from the City of Fremantle for participation in the Fremantle Festival parade.

Project Coordinator: This was a progression from the AIR grant project. Once I’d done the big project, I knew what I wanted to do. Louise [Snook] was fantastic to work with and the outcome was exactly as I wanted it to be.

(INTERVIEW 2013)

Margie has continued as part-time Specialist Arts teacher and brims with ideas for arts projects and residencies into the future. She is confident that the entire school community would happily repeat the AIR experience if the opportunity ever arose.

105 http://www.workshedmosaics.com.au

106 http://pals.dia.wa.gov.au Partnership, Acceptance, Learning, Sharing (PALS) grants are an initiative sponsored by BHP Billiton to encourage young people to undertake Indigenous reconciliation activities in the community.
PROFESSIONAL OUTCOMES FOR ARTIST/S

Sandy McKendrick is a renowned multimedia artist, puppeteer and performer and she found the AIR project an enjoyable and satisfying experience. Since 2011, Sandy’s multi-faceted career has continued apace with community and theatre performance projects, and visual arts installations and exhibitions, including work internationally and works with the Perth International Arts Festival. Sandy supports the concept of school-based arts residencies but rarely takes on such work. She suggests that artist-in-residence initiatives are perhaps more beneficial for emerging artists, who can profit from the opportunity to develop teaching skills and knowledge.

This opinion seems to be borne out by many AIR Grants Program pilot participants; however, the experience of established artists such as Paula Hart illustrates that many artists who are already experts in their field have embraced the AIR model and bring immense benefit to a school-based project.

ONGOING PARTNERSHIPS

A defining feature of the 2011 AIR project at North Fremantle Primary School was the breadth of participation by parents and community members, who worked in a voluntary capacity to help create the puppets and props for ‘Splash!’ An estimated 300 friends, family, guests and community members attended the final performance. This deep community connection continued beyond the project to include participation in the annual Fremantle Festival parade, where students have consistently won accolades and awards for their efforts.

As further evidence of community support, enrolments at North Fremantle Primary School have risen steadily from 100 students in 2011 to 130 in 2014.

107 http://www.sandpiperproduction.com/
South Fremantle Senior High School: Hip Hop Harmony

South Fremantle Senior High School was opened in 1967 and has a student body drawn from around 40 different ethnic backgrounds. The school offers three Approved Specialist Programs (ASP) in Baseball, Marine Studies and Music for students in Years 8-12. Since 2005 the Specialist Music program has operated from the purpose-built Calvert Music Centre, fully equipped with teaching and rehearsal rooms, keyboard laboratory, digital recording studio and a 150-seat auditorium. In 2011 the school partnered with Fremantle-based multicultural arts organisation KULCHA to bring together a specialist team of musicians with a diverse mix of skills and backgrounds for a song-writing and performance residency called ‘Hip Hop Harmony’. KULCHA also provided the venue for the well-attended final showcase concert on 23 September 2011.

The residency lasted for 20 weeks in Terms 2 and 3, 2011. The artists-in-residence worked with 43 music students, 34 from the Specialist Music Program (Years 8-12) and nine students drawn from the surrounding primary schools (Years 6-7).

The project was coordinated by the school’s Head of Arts Learning Area Mr David Anderson and music teacher Mr Craig Wallace-Gibb. The multicultural artistic team was led by musician Darren Reutens (aka Daz or Dazastah) with support from percussionists Freddy Poncin and Djibril Diagne, and rappers Tommy Truong, Meng Jones, Bryte MC (Brian Lloyd) and HyKuS (Mathieu Valton).

The following report is compiled from information on the school website, comments from David Anderson current Director of Music Mr Mike Gowland, and Daz Reutens.

ONGOING EDUCATIONAL OUTCOMES

The residency focused on song-writing, composition, performance and recording through a structured lesson plan devised collaboratively by music teacher Craig Wallace-Gibb and lead artist Daz Reutens. By the end of the project, nine original songs had been written, arranged, and recorded using distinctive hip hop production techniques. Photographs and nine original songs recorded during the AIR project were eventually uploaded to the website.

108 Multicultural Arts of Western Australia Inc. (trading as KULCHA).
110 http://www.freddyponcin.com/
111 http://southfremontmusic.weebly.com/
‘Hip Hop Harmony’ had many sustained benefits, including a heightened profile for the Specialist Music Program, as reflected in the following comment:

**Head of Arts Learning Area:** There is now an interest from the rest of the school, with other kids wanting to get into the music program. They like seeing the music students perform ... they enjoy the music. It’s music they know and can relate to.

**Student engagement and learning outcomes**

As well as The Arts, the project addressed English, Society and Environment, and Technology and Enterprise Learning Areas. AIR activities were fully integrated into the music curriculum and student learning outcomes were assessed as part of the music composition component of the course. Students displayed strong engagement and motivation and the school rated the learning outcomes highly.

The school reports that many of the skills that students learned during the AIR project are now fully embedded in the Music program, including digital production and sequencing, drumming, and original song-writing and composition.

**Curriculum and teaching outcomes**

The key goals of the ‘Hip Hop Harmony’ were to take the school’s Music program in a more creative direction, to allow students to explore issues of cultural identity, and to experiment with different musical genres and digital production techniques. The success of the AIR project supported the school’s plans to modernise the Specialist Music Program. As a result, South Fremantle Senior High School now offers a revised Middle School course and a senior school WACE Course in Contemporary Music.

The program has also introduced a more modular structure conducive to short-term incursions and residencies. The Head of Art Learning Area credits the AIR project with creating the momentum for change: “[AIR] raised the profile of the Music program within the school because of the kudos that came with the grant, and helped embed the future direction of the Music program.”

Jazz musician Mike Gowland joined the school as music teacher in 2012 and he has instigated several innovative projects to rebuild the Music program after a fragmented start to the year. A Taiko drumming camp in September 2012 grew out of the Afro-Cuban rhythms covered in ‘Hip Hop Harmony’ and was a way to unite the music students and parents in a shared activity. The Taiko concert held in the Calvert Centre auditorium was a huge hit with the school community and in 2013 students took the show on a ‘Talking Drums’ regional tour to Kalgoorlie.

A more modern and flexible repertoire for student bands has also been embraced:

**Music Teacher:** You can tell that the link has been made between what they listen to and what they want to write. They don’t want to write a classical sonata, they want to go straight to writing hip hop or dub step or whatever they are interested in ... One of our aspirations is that by the time a kid leaves they will have their own really strong musical identity.
The Specialist Music Program continues to welcome professional musicians and bands for regular music enrichment workshops, performances and student mentoring. Mentors have included Donna Simpson from The Waifs and local solo artists Helen Shanahan and Alicia Webb.

The school auditorium is potentially a sustainable income stream that can provide students with practical industry experience in venue management and production as well as in music performance. This aligns with generating a broad career preview for those students interested in pursuing careers in music.

Music Teacher: There is a whole suite of careers you can prepare for – as a performer, producer, composer, business manager, recording artist. But they need to know the big picture as well as their own specialist area.

PROFESSIONAL LEARNING FOR TEACHERS

Dave Anderson was convinced by the success of the AIR project to push ahead with reform of the Specialist Music Program (described previously) and reported significant professional learning in project planning and management.

Through collaborating with the artists-in-residence, music teacher Craig Wallace-Gibb developed skills in digital recording technology and production and he found a new appreciation of hip-hop music. Craig left the school at the end of 2011 and was replaced by Mike Gowland.

PROFESSIONAL OUTCOMES FOR ARTIST/S

Lead artist-in-residence Daz Reutens had no formal education training at the time of the residency, and yet he developed teaching and lesson plans and gained valuable experience in a school setting. Before AIR, Daz had only completed short workshops and he was challenged by the sustained demands of the residency. However, the experience gave him the skills and confidence to take on similar roles elsewhere.

Since then, Daz has had several opportunities to apply the new teaching skills that were honed during ‘Hip Hop Harmony’. In 2012 and 2013 he delivered a series of music residencies at the remote Aboriginal community of Burringurrah, Western Australia112 as part of the Out There Youth Leadership Project through Country Arts WA.113

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112 http://burringurrah.com
113 http://www.countryartswa.asn.au/
The first residency was with fellow musician Leon Ewing (another AiR Alumnus\textsuperscript{114}), and subsequently with rap MCs Paulie P and Layla. Daz worked intensively with young people in the community on song writing and recording. For these activities he used the ‘Hip Hop Harmony’ AIR project as a reference point and adapted some of the lesson plans and teaching strategies. In another remote project, Daz visited Mornington Island in Queensland to help set up a recording facility and deliver introductory training for the Mirridyan Gununa Aboriginal Arts and Culture organisation.\textsuperscript{115}

As has been the case for other artists-in-residence, the lesson planning strategies learned during the AIR project have proven helpful in Daz’s own creative work and have subsequently been used to structure recording projects in a more logical manner: “The pre-planning and mapping really helped me to see the big picture ... Now I have a goal and use the planning to guide me towards the goal - like a map.” Daz’s professional music career maintains its upward trajectory with regular recording and touring with hip-hop band Downsye and with musical collaborator MC Layla. With plenty of exciting options, his goal is to continue to mix teaching with an independent music career. In a recent development (2014), the opportunity has arisen to expand his teaching practice as a lecturer in the Rap and Radio program offered by the Koolark Centre for Aboriginal Studies at Central Institute of Technology in Perth.\textsuperscript{116} To this end, Daz has enrolled in a Certificate IV in Training and Assessment to gain the necessary teaching qualifications.

On reflection, Daz acknowledges that the AIR project has influenced his arts practice and career goals in several ways:

\textbf{Daz Reutens:} It definitely made me realise how I write music in a step-by-step way—I never thought about it like that. And it also made me realise how much I enjoy teaching kids. I like seeing kids surprise themselves at the things they create ... It’s made me love making music. My path as a full-time musician has never been clearer.

\section*{Ongoing partnerships}

Links between the AIR project collaborators remain strong. Daz Reutens keeps in touch with some of the former students, and he is pleased that many of them have formed bands and are actively song writing and recording.

In 2013, Freddy Poncin returned to South Fremantle Senior High School as artist-in-residence to share African Djembe drumming techniques and rhythms.

The connection between South Fremantle Senior High School and KULCHA remained active until the latter’s decision to close in early 2014. Partnerships with local primary schools are nurtured through invitations to South Fremantle Senior High School for special events that are designed to strengthen the unique identity of the Specialist Music Program.

\textsuperscript{114} The Ngaanyatjarra Lands School: Warburton Campus (2010), and STREAM 2 Southern Edge Arts (2011).
\textsuperscript{115} \url{http://www.morningtonisland.com.au/check-new-youth-hub/}
\textsuperscript{116} \url{http://www.central.wa.edu.au/aboriginal-torres-strait-islanders/Documents/Koolark_courses.pdf} The Rap and Radio program explores the music industry through the genre of hip hop and broadcasting.
STREAM 2 Southern Edge Arts: Gondwana Environmental Art

Southern Edge Arts (SEA) is a leading regional youth performing arts organisation situated in Albany on the south-west coast of Western Australia. With more than 25 years of successful community engagement, SEA offers regular weekly workshops in theatre, dance and circus skills for young people aged five to 25 years old.

In 2011 SEA contracted project coordinator and visual artist Nikki Green to manage the STREAM 2 AIR project across six participating regional schools. The residency involved 127 students from Years 4-10 from Cranbrook Primary School, Denmark High School, Denmark Primary School, Mount Barker Community College, Mount Lockyer Primary School, and North Albany Senior High School. The thematic heart of the residency was the vast tract of land known as Gondwana Link, stretching from Esperance to the Indian Ocean. Using the natural landscape as inspiration, the AIR project sought to develop environmental awareness and interpretation through performing arts, and ephemeral art installations.

The project commenced with an Indigenous Performing Arts Camp in Term 2, 2011 followed by individual school residencies in Terms 3 and 4. It concluded in November with a week of environmental exploration and artistic expression for students from the different schools at Nowanup Bush Camp near Albany.

The core creative team consisted of four artists-in-residence: Cecile Williams (visual arts and photography); Peter Keelan (sound installations); Leon Ewing (music, audio/visual); and Sete Tele (dance). Supporting artists were Nikki Green, Kate Lee and Graeme Bishop. Administrative support was provided by then SEA Chief Executive Officer and Artistic Director Simon Clarke, and General Manager Christine Ritter.

The report below was prepared from information provided a year after the project by SEA, artists-in-residence, and three participating schools. More recent comments were received from Nikki Green and Leon Ewing (2014).

120 http://www.leonewing.com/
121 http://setetele.com/
ONGOING EDUCATIONAL OUTCOMES

The SEA AIR project explored collaborative practice across a range of art forms including Visual Arts, Dance, Drama, Music, and Media Arts (digital arts, photography and film). Learning Areas addressed were The Arts, Science, Society and Environment, Technology and Enterprise, and Health and Physical Education.

Cranbrook Primary School was the only school to integrate the AIR project into the Arts program. For other schools the project was an extension activity and students’ work was not formally assessed.

The following summarises the impact of the AIR project at the time and beyond 2011 using information supplied by two of the participating schools.

Student engagement and learning outcomes

Each school enjoyed an intensive, week long residency that started with a bush trip guided by local Noongar elders to learn about the natural environment and Indigenous cultural traditions. Artists worked individually and as a team to guide students in a series of sensory stimulation workshops and a closing performance. A smaller group of students from each school were selected to attend the Nowanup bush camp that completed the project.

Participating schools considered that the AIR project enhanced students’ environmental awareness and had a marked positive impact on social and emotional wellbeing. Clear improvements were noted in confidence, motivation and cooperation, and students’ comments were universally enthusiastic and appreciative. The off-campus activities were especially effective in exposing students to environmental messages and for inspiring creativity.

Mrs Barbara Jeremic, Deputy Principal at Mount Lockyer Primary School, reported that beyond the project some students continued to demonstrate positive learning outcomes:

**Deputy Principal, Mount Lockyer Primary School:** [There were] a variety of outcomes in the academic/social and emotional domains that I believe can be attributed to the Gondwana project ... It’s hard to measure, but I know that all students had a boost of self-esteem from being in the project.

The following three examples provided by the school support this observation:

- **One girl, who had not had a high profile amongst her peers, was seen to be a very talented singer. She became a student councillor this year and is very popular within the year group. Her confidence in herself and strength to be different to her peers has also grown;**

- **Another girl, who was quite a star in some of the videos, has also seen her profile [and] self-confidence rise. She has applied herself much better to her academics this year and has improved immensely; and**

- **The boys have continued to develop their dancing and participate enthusiastically in the dance component of the Music program.**
An Education Assistant at Mount Lockyer Primary School supplied further evidence of substantial ongoing impact on students. This Education Assistant coordinates the school’s ‘Our Place’ program for students at risk, and she worked closely with artists and students during the AIR residency. She reported that one boy had said the camp was the most wonderful experience of his life as it allowed him to, “be himself without being ridiculed”. His confidence had since grown to the extent that he is now able to read aloud to the class. Two other boys have continued to practice their rap dancing skills and have devised a piece to perform at school assembly. Inspired by the visual arts activities, another student has taken to creating her own organic environmental art collages. The Education Assistant believes each of these outcomes to be directly linked with the AIR residency.

At North Albany Senior High School (NASHS), a sustained improvement in learning outcomes for students was noticed in Contemporary Dance and Visual Arts. Several students who took part in the Gondwana AIR project also participated in the NASHS AIR contemporary dance residency offered in 2013 (and documented in Chapter 4 of this report). In Visual Arts, one of the Year 12 students’ art work was selected for the ‘Perspectives Exhibition’ the following year\(^ {122} \), and a number had remained enrolled in the Visual Art program in order to pursue art studies at the tertiary level.

\(^{122}\) [http://www.artgallery.wa.gov.au/education/year_12_perspectives_program.asp](http://www.artgallery.wa.gov.au/education/year_12_perspectives_program.asp) Year 12 Perspectives Exhibition is an annual exhibition held at the Art Gallery of Western Australia, featuring selected original works by the most talented graduating Visual Arts students in WA.
In the other participating schools, on completion of the AIR project there were already signs of ongoing educational benefits:

- In 2011, Cranbrook Primary School was a small school of only 80 students, and 23 students from Years 5 to 7 took part in the AIR workshops. Arts teacher Ms Carly Le Cerf enthused about the artistic, educational and engagement outcomes of the project;

- Denmark High School offers a number of Specialist Programs including Music, Drama, Dance and Visual Arts. Sixteen Year 8 students joined the AIR project and, “made great strides in self-confidence and a willingness to help others who were not as confident.” (2011 ACQUITTAL);

- 20 students in Years 6 and 7 at Denmark Primary School attended the AIR project. The school commented on the creative stimulus provided to students and particularly on the entertaining music video ‘Gondwana Rap’ which was produced during the week; and

- For Mount Barker Community College, the key benefits for 23 students Years 6-9 were improved self-esteem, motivation and leadership.

**Curriculum and teaching outcomes**

Schools in the STREAM 2 AIR project expressed support for the artist-in-residence concept and were delighted with the artists’ positive influence on students.

Project Coordinator Nikki Green had originally hoped to integrate students’ environmental experiences into the classroom, with artists and teachers working together to connect the curriculum with the field trips and students’ artistic endeavours. However, the intensive workshop model that was adopted made the embedded approach less viable. Nikki decided instead to produce a teachers’ resource package that would explain the Gondwana project and suggest ideas for activities and curriculum links. The extent to which these resources were used in the classroom was not clear at the time, although several schools reported that the project had inspired environmental art to be embedded in Visual Arts.

The inclusion of Indigenous perspectives on land and environment was an important component of the project and was a particular highlight for Mount Lockyer Primary School, where 15 per cent of students are Aboriginal students. Since the AIR project, the school had continued to employ artists to engage and motivate Aboriginal students including emu egg carving and djembe drumming workshops. The work done by the school to address Indigenous reconciliation and community development was recognised in 2012 with the PALS Overall Winner Award. These achievements were further commended in the 2013 Findings of the Independent Review of Independent Schools.  

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123 The Partnership, Acceptance, Learning, Sharing (PALS) Awards are run by the Department of Indigenous Affairs. Overall Winners Prize is awarded to the school whose project is deemed to have the most significant impact on improving relationships in their local community. [http://pals.dia.wa.gov.au/en/Awards/PALS-Awards-Prizes/](http://pals.dia.wa.gov.au/en/Awards/PALS-Awards-Prizes/)

PROFESSIONAL LEARNING FOR TEACHERS

Individual teachers who were directly involved in the SEA project were excited by the project at the time and reported that it had inspired new energy and ideas.

The Project Coordinator at North Albany Senior High School was “extremely refreshed and stimulated” by the project and, “discovered a whole new resource” for her teaching program in the natural environment. As a direct result of the Gondwana residency, North Albany Senior High School successfully applied for a 2013 AIR grant for a dance project spearheaded by teacher and AiR Project Coordinator Ms Shelley Molenda. The project coordinator had attended the Nowanup Bush Camp finale and proclaimed it was, “the highlight of my year at NASHS”.

The Mount Lockyer Primary School Education Assistant collected many new ideas from the AIR artists and had used some of them in class, such as arts journaling and painting, to help students express themselves through visual arts. She had also employed Peter Keelan’s ‘sound bath’ activity to good effect. A laminated book of Cecile Williams’ exquisite photographs of students’ environmental arts creations had been printed for display at the school and as a legacy of students’ AIR achievements.

PROFESSIONAL OUTCOMES FOR ARTIST/S

The AIR Evaluation Report: 2010-2011 noted that:

For the artists, the collaborative nature of the AIR project was a learning experience that provided insight into their own creative preferences, teamwork skills and individual career aspirations. The project expanded career opportunities for the individual artists and revealed potential new partnerships.

As project coordinator for the 2011 SEA residency, Nikki Green grappled with the scope and complexity of the project and the challenge of sustaining momentum for an entire year. She said later that, “What it taught me was that I am an artist, not an administrator”. It had also demonstrated the importance of effective communication and unity of creative vision between artistic collaborators and other stakeholders. This was a lesson that other AIR projects had illustrated.

In the years since the AIR project, Nikki has been busy with publishing, printmaking, travel, and collaborations and exhibitions of her artwork. The Gondwana theme of environmental sustainability remains the central focus of Nikki’s arts and educational philosophy. She has combined these dual passions in several school incursions and commissions and is open to further artist-in-residence opportunities in future, reporting in 2014:

Nikki Green: I am very passionate about teaching … and artist-in-residence projects are awesome because I get to be an artist too. By using art, in a subtle way I can also address the curriculum issues of sustainability.
Nikki is satisfied that the cross-fertilisation of ideas and energies that evolved from the SEA project have continued to produce benefits for the community. She knows a number of students who have very positive memories of the project and are eager for more of the same:

**Nikki Green:** *In terms of outcomes, that is so encouraging for me ... I am now seeing how important the whole Gondwana project was and how vital it is not to let it go ... If it’s making a difference to one or five or even ten students, then it’s got to continue.*

With this in mind, Nikki has begun discussions with a local school in relation to a small-scale residency with an environmental arts theme. Building on her previous experience she is now interested in a more embedded residency format, where the learning takes place within the normal classroom. Her view is that this model may have more sustainable outcomes than the intensive, camp-based approach. She is also keen for future arts in education activities with the Gondwana theme to be documented for a book and DVD or CD.

Leon Ewing was an artist-in-residence in two AIR projects (2010 Ngannyatjarra Lands School: Warburton Ranges Campus and the 2011 SEA residency). His experience on both occasions confirmed his love of working with young people in regional and remote communities and strengthened his determination to develop as a community-based music video artist.

Leon has since completed a number of regional engagements, such as artist-in-residence for an audio/visual project at the 2012 Ord Valley Muster in Kununurra. A further regional opportunity involved working as creative producer on an exciting multi-arts project at the Burringurrah Remote Aboriginal Community. The ‘Out There Youth Arts Leadership Program’ was facilitated by Country Arts WA and involved nine residencies over two years (2011-2013) to build new skills, increase confidence and strengthen community relationships. Two of the artists-in-residence were former AIR artists: animation artist Steven Aiton (Quairading District High School in 2013); and hip-hop musician and producer Daz Reutens (South Fremantle Senior High School in 2011). At Burringurrah, Leon Ewing and Daz Reutens worked with the community and the school to produce a number of songs and videos. In an extended collaboration, they also produced a music clip titled *Boss of My Body*[^27], which has received wide exposure and film festival screenings[^28].

[^26]: [http://www.countryartswa.asn.au/](http://www.countryartswa.asn.au/) and [http://burringurrah.com/](http://burringurrah.com/). Out There was a regional youth arts leadership program in Burringurrah that built sense of place and identity. This was achieved through a series of nine artistic residencies over a three-year period from 2011-2013, run in the art form chosen by the young participants and facilitated by Country Arts WA.
[^27]: [http://vimeo.com/59970144](http://vimeo.com/59970144). The ‘Boss of My Body’ project was facilitated by a local consortium of service providers as a way to empower young children in remote communities to stand up for themselves and their rights.
Leon explained that his previous arts in education experiences have allowed him to adjust or extend the arts practice to align with the curricular work happening in the classroom: “For example, if they are doing writing or spelling, I’d take this to Daz who could work it into the song writing”.

In 2013 Leon was appointed as Education Officer with West Australian Music (WAM), a position that has allowed him to combine his creative and educational interests. In this capacity, Leon has built on school and community networks established through former AIR projects to develop innovative music education programs.

Finally, Leon was selected as one of the six teaching artists to participate in the Murdoch University School of Education AiR Commission (2014-2016).129

As established artists, Cecile Williams and Peter Keelan resumed their busy creative lives after the 2011 AIR project, working separately or collaboratively on regional community arts projects, often with strong health and environmental themes. One of these is the GhostNets Australia130 project in remote communities in which discarded fishing nets are salvaged and recycled to make sculptural installations. Both artists have continued to conduct arts in education activities and participated in the Western Desert Kidney Health project.131

**ONGOING PARTNERSHIPS**

During the 2011 AIR project, local Noongar elders shared their cultural knowledge and bush skills, and environmental experts took part as field guides and guest speakers. The contact established by SEA with North Albany Senior High School was preserved beyond the AIR project and the youth arts organisation assisted in planning for the 2013 AIR-funded dance project at NASHS. More recently, staffing changes at SEA have reduced the school and community connections.

Pre-existing creative partnerships between the artists-in-residence have also survived, although new artistic collaborations were not evident.

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130 [www.ghostnets.com.au](http://www.ghostnets.com.au) Ghost fishing nets abandoned at sea can travel the oceans of the world, continually fishing and indiscriminately catching threatened species, undersized and protected fish. GhostNets Australia is an alliance of 22 Indigenous communities dedicated to salvaging ghost nets and sometimes reusing or recycling them in creative ways.

10 AIR PROJECTS CONDUCTED IN 2010 — SUSTAINABILITY
This chapter presents a summary of outcomes from the seven projects undertaken in the first year of the Western Australian AIR Grants Program pilot alongside the results of follow-up surveys conducted in subsequent years to ascertain sustainable impacts beyond 2010. The six STREAM 1 projects collectively involved eight primary schools, two high schools and two remote community schools. The STREAM 2 project was managed by Buzz Dance Theatre and included a cluster of four senior high schools in the northern suburbs of Perth.

**Bayswater Primary School: School history metal screen sculpture**

Established in 1894, Bayswater Primary School in metropolitan Perth delivers a range of Specialist Programs including Italian, Physical Education, Arts and Music. The student population reflects the diversity of contemporary, inner metropolitan Perth, with more than 43 different cultural and linguistic groups represented.

The AIR project at Bayswater Primary School in 2010 aimed to engage staff, students and the wider community in a creative activity that would build a sense of school community and history. Visual artist Paula Hart worked with the entire school community to create a beautiful laser-cut metal screen featuring highlights in the history of the school. Paula also brought in theatre practitioner Monica Main.

The residency ran for more than 20 weeks in Terms 2 and 3, with an unveiling of the screen at a community heritage festival held at the school on 12 November 2010. This was a cross-curricular, whole-school project involving 292 students from Pre-primary-Year 7. Every class selected a topic and arts activity that related to the production of the screen and the school’s heritage. The screen is on display in the school assembly area.

Part-time teacher Ms Fiona Affleck took on the project coordination role. She was assisted by Specialist Arts teacher Ms Linda Radford and Principal Mr Stephen Hovitch.

Comments on ongoing outcomes were supplied by the school coordinators the following year, and artist Paula Hart.

**ONGOING EDUCATIONAL OUTCOMES**

The impetus for the AIR project was the strategic vision for the school as a community hub with a vibrant arts program catering for the diverse learning needs of students from a range of backgrounds. The project also linked to Bayswater Primary School's adoption of the community-building process called Tribes. Tribes is an educational program developed in the early 1970s by American Jeanne Gibbs. Seven learning areas were addressed: The Arts, English, Maths, Science, Society and Environment, Technology and Enterprise, and Health and Physical Education.
Student engagement and learning outcomes

Teachers worked with their students to research the history of the school and the Bayswater community. Topics ranged from Aboriginal history and culture through to everyday life in the ‘olden days’. Students used the topics as subjects for arts interpretation during weekly arts lessons with teacher Linda Radford and artist Paula Hart. Visual arts activities included drawing, papier-mâché, sculpture and painting. Student participation at all year levels was reported as being enthusiastic.

In its acquittal report, the school team reported student learning in a broad sense:

The skills the students learned and used were directly related to the project and may not be used again in the school curriculum, yet the value of meeting and working with an artist to produce a group artwork such as this must be life changing for some children. (SCHOOL ACQUITTAL, 2010)

Over one year later, the Specialist Arts teacher reflected: “The project generated such a lot ... It is still talked about by the students, and the screen itself is very popular.” (INTERVIEW 2011)

Curriculum and teaching outcomes

The arts program at Bayswater Primary School was already strong, and the cross-curricular nature of the AIR project further demonstrated that the arts have wide educational benefits and can be utilised in different parts of the curriculum and for different purposes. Principal Stephen Hovitch described this as encouraging the school community to see “art as a way of perceiving and learning.” (INTERVIEW, 2013)

Specialist Arts Teacher: The project gave art a real focus in the school and I was able to value-add all year long and take it in other directions. (EVALUATION REPORT, 2009-2010, P. 17)

The Specialist Arts teacher was subsequently employed for an increased number of hours to further develop the arts program, which was also expanded to include an arts therapy stream. The latter provides a safe space for referred students to explore unresolved emotional issues through expressive creativity or play.133

133 http://www.bayswaterprimaryschool.com/art-therapy/. The Bayswater Art Therapy program is offered in conjunction with the Australian and New Zealand Arts Therapy Association (ANZATA). Note: Website no longer active at the time of publication of this report.
Stephen Hovitch observed that the AIR project had also shown the value of working with professional artists who continue to be employed for smaller arts-based projects. Such projects include a Remembrance Garden in the school grounds, which was designed and built with student input to honour people who have contributed to the school.

**PROFESSIONAL LEARNING FOR TEACHERS**

For the project team, planning and coordination commenced in 2009 and continued throughout the 2010 school year. In 2011, the Specialist Arts teacher reported that the new arts ideas and skills gained by working alongside professional artist Paula Hart had proven to be valuable professional learning. She had since used Paula’s techniques in her own teaching. The example she gave was the use of cartoon drawing to scaffold the basics of portraiture, and how to approach this in the classroom: “It was such a good way of getting children to do caricatures. Paula would say to students, ‘OK, those who have brown hair, draw square eyes [on their portraits], those with red hair draw round eyes’, so that they produce different images ... Paula was very good at sharing little tips.”

(INTERVIEW)

The Principal reflected that a number of teachers had been challenged by the AIR project at the time, but that the flow-on effects had been encouraging. For example, the school’s NAIDOC week celebrations have since been expanded to incorporate an artistic exploration of Indigenous history and culture.

Specialist Arts teacher Linda Radford retired from teaching in 2013 and Fiona Affleck left the school to enrol in further university study.

**PROFESSIONAL OUTCOMES FOR ARTIST/S**

Artist-in-residence Paula Hart was involved in two AIR projects in 2010, including the East Maddington cluster project in Term 2. At the time she reported that these residencies had made a positive contribution to her career, but that these benefits did not continue into the following year. She partly attributed this situation to the volume and intensity of the AIR work, which had left little time for planning and marketing future projects. Paula realised that the demands of a 10-week intensive project are quite different to the short school-based projects she had done previously.

The experience did not dampen Paula’s enthusiasm for school-based work; rather, it prompted her to be more careful in selecting and structuring subsequent arts projects, and in setting aside the time necessary to plan ahead. Paula has also adjusted her fee schedule to incorporate the time required for meetings, planning and administrative tasks associated with her arts practice.

Paula was involved in two AIR residencies in 2012, both of which were at primary schools that adopted an ambitious whole-school cross-curricular approach (Churchlands Primary School in Term 2 and Harmony Primary School in Term 3). In relation to this growing body of experience, Paula reflected that:
Each project presents its own unique issues and problems. I brought strategies developed from issues solved in previous projects and yet these in turn presented new issues. It’s an evolving process. (ARTISTIC REPORT, HARMONY PRIMARY SCHOOL ACQUITTAL REPORT 2012)

Paula continues to deliver community and school-based projects inspiring participation and artistic expression, and she uses each new experience to further develop her pedagogy and engagement strategies.

**ONGOING PARTNERSHIPS**

Bayswater Primary School has an active P&C Committee, which contributed significantly to the project. In exploring local history, partnerships were also fostered with community groups including the Railway Historical Society and Museum, the Bayswater Historical Society, the East Metropolitan Reconciliation Group, Conservation Council of WA, and Lead-on Bayswater, as well as former students, staff and residents. Although these collaborations have not all continued, others had emerged. Among these is a strong connection with Ellis House community art centre in Bayswater, where the students’ end of year arts exhibition is held.
Inglewood Primary School: Puppets exploring culture

Inglewood Primary School is an inner city school offering a rich program of Music and Performing Arts, from which many students graduate to attend specialist arts programs at other schools. A stable and cohesive teaching team, supported by an active P&C Committee, makes for a strong community feeling at the school.

The 2010 AIR project was a whole-school residency delivered over an intensive eight-week period, 467 students from Kindergarten to Year 7 participating in the design, production and performance of a puppet show that formed the showcase for the project. The creative journey was filmed by a media extension group as a video diary of the program.

The artists-in-residence engaged for this project comprised a team of three theatre and puppetry practitioners, Leon Hendroff, Sanjiva Margio and Joanne Foley. The project was coordinated by part-time teachers Ms Lorraine Bull and Ms Lillian Tan, and parent Ms Kelli Gander.

Principal Ms Lesley Bell, teacher Lorraine Bull and artists Leon Hendroff, Sanjiva Margio and Joanne Foley, provided further reflections in later years (2012, 2013 and 2014).

ONGOING EDUCATIONAL OUTCOMES

Inglewood Primary School offers a Specialist Music program and an established Drama and Visual Arts stream. The AIR project built on this arts focus to address seven of the eight learning areas, and became a practical medium to explore culture, language and storytelling, whilst developing a variety of puppet making skills.

Student engagement and learning outcomes

Students were very enthusiastic and engaged by both the puppet-making and performance aspects of the project. Each year group created a different style of puppet, such as rod, marionette, glove, shadow and body puppets. The project explored cultural traditions and storytelling, manual and technical skills, and physical movement, and encouraged social skills such as teamwork and cooperation. The video produced by Year 6 and 7 students involved script writing, camera skills, audio concepts, editing, graphics and voice-over. Two of these students were later accepted into the Specialist Visual and Performing Arts course at Mount Lawley Senior High School.
The project coordinator and teacher observed that: “The AIR project helped highlight art and the students now seem more interested in art generally” (INTERVIEW, 2012). Principal Lesley Bell agreed with this comment and reported that students’ visual art skills has continued to develop, with several original pieces selected for publication in the Therapy Focus magazine.134

**CURRICULUM AND TEACHING OUTCOMES**

The 2010 AIR project was a positive experience for the school and they were determined to maintain the momentum. The Inglewood Primary School newsletter135 provides evidence of ongoing arts activities including student performances at assembly with singing, dancing, drama, comedy and music.

The year after the residency, the school hosted a performance by a visiting Indonesian puppet troupe. This extended student’s knowledge of puppetry and the Indonesian language. As a direct consequence of the AIR project, the school and the P&C Committee committed to organising a significant, whole-school arts residency every two years. Consequently, visual artist Ms Paula Hart was engaged in 2012 to facilitate a large, painted mural, a series of ‘junk art’ signs and a metal wall sculpture. The 2013 fete included an arts contest, and planning has commenced for an artist residency to prepare for a drama production in 2015. For these projects, the school drew on the project management skills they had acquired during the AIR project and adopted the same organisational strategy. The strategy ensured that practical aspects were organised well in advance and that the entire school community was involved, including parents.

**Professional learning for teachers**

During the 2010 project, through observation and hands-on assistance in the classroom, teachers developed new skills in puppet-making and performance technique.

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134 Therapy Focus is a not-for-profit community service organisation providing therapy and support services to Western Australian children and young people with a disability. [http://www.therapyfocus.org.au](http://www.therapyfocus.org.au)

135 [http://www.inglewood.wa.edu.au](http://www.inglewood.wa.edu.au)
As noted earlier, project coordinator and teacher Lorraine Bull and the school community gained valuable project management experience from the 2010 AIR initiative, which had influenced the way in which they have approached subsequent project. The planning process for the 2012 mural project, for example, incorporated specific teaching and learning goals designed to align with students’ individual educational levels, alongside structured extension activities engaging greater parental input.

PROFESSIONAL OUTCOMES FOR ARTIST/S

The artists-in-residence on the 2010 AIR puppetry project at Inglewood Primary School were highly experienced professionals who continue to explore new artistic horizons. Leon Hendroff is an illustrator, designer and puppeteer and continues to take commissioned work and to deliver arts and puppet-making workshops.

Through her own puppet theatre ‘Foley Bergere’ and with Spare Parts Puppet Theatre, Joanne Foley engages extensively with schools. Following the AIR project, Joanne’s focus turned to the development of a new production called ‘CHAIR’, written and performed in Mandarin at the 21st UNIMA Congress and World Puppetry Festival in Chengdu, China in 2012. More recently, Joanne has been involved in an international project to create a puppet show commemorating the centenary of World War 1.

An established professional artist with experience in drama, comedy, musical theatre and technical set production, Sanjiva Margio also works with Spare Parts Puppet Theatre and delivers performance workshops in schools.

The three artists were pleased with the results of the residency and had entertained the idea of offering similar projects to other schools. They were disappointed they could not secure the necessary funding to pursue this. While the 2010 AIR project was a positive collaborative experience, it had minimal impact on their ongoing careers.

ONGOING PARTNERSHIPS

The artistic team knew each other professionally before the AIR residency, although this was the first time they had worked together on the same project.

Lesley Bell attests that the 2010 AIR project enriched the school in many ways and gave them a taste for artist residencies. Above all, the project’s main value was to reinforce the already strong partnership between the school and the parent body.

136 https://sites.google.com/site/leonhendroffpuppets/
137 http://www.spppt.asn.au/
138 http://www.geopix.net/foleybergere/
Note: Web link no longer active at the time of publication of this report.
140 https://www.linkedin.com/pub/sanjiva-giovannimargio/28/7b8/b3b
Karratha Senior High School Cluster: 
Dance skills based on the Pilbara environment

This AIR project was a partnership between Ausdance WA\(^{141}\) and five schools in the Pilbara region in Western Australia’s north-west: Karratha Senior High School, Roebourne District High School, Millars Well Primary School, Wickham Primary School and Tambrey Primary School. Karratha is one of the service centres of Western Australia’s lucrative minerals and resources sector and many families move to the area for a period of work. All three schools have a large Indigenous population: Roebourne District High School enrols mostly Aboriginal students, and the other schools have an Aboriginal intake of up to 36 per cent.

The project took place over two three-week residencies during Terms 2 and 3. Dancers Rachel Ogle and Sete Tele worked with approximately 126 students in Years 5-10 to develop contemporary dance pieces inspired by the landscape and people of the region. Initially developed as a performance for the annual Spinifex Festival, which was cancelled the students’ dance piece was instead staged at the FeNaCING Festival\(^{142}\) on 1 August 2010.

The project was coordinated at school level by the following teaching staff:

- Ms Melanie Battilana, Karratha Senior High School
- Ms Kym Crawford, Deputy Principal of Tambrey Primary School
- Mr Weston Jackson, Principal, Millars Well Primary School
- Ms Lisa McMillan, Principal, Wickham Primary School
- Mr Ray McMillan, Principal, Roebourne District High School

Comments on the project’s ongoing impact were received in 2012 from dancers Sete Tele and Rachel Ogle, and Karratha Senior High School Principal Mr Greg Kelly, and Ms Kym Crawford from two of the participating schools, in 2012 and 2014.

\(^{141}\) http://www.ausdancewa.org.au

\(^{142}\) http://www.roebourne.wa.gov.au/events/fenacing-festival
ONGOING EDUCATIONAL OUTCOMES

The 2010 AIR Evaluation Report explained that the Karratha cluster project: “... addressed key learning outcomes from the Arts and Health and Physical Education learning areas. Through the medium of dance students explored arts ideas, arts skills and processes, arts in society and arts responses. From the Health and Physical Education learning area students practised self-management skills, interpersonal skills – teamwork, collaboration, leadership and commitment – and skills for physical activity ... The learning outcomes for students were very positive. They became enthusiastic to learn new things about dance and to go beyond their current level of experience”. ¹⁴³

Student engagement and learning outcomes

Despite the many organisational and communication challenges in delivering this multi-school project, including staff changes and irregular attendance, the artists and school project coordinators were able to adapt to circumstances and managed to inspire students’ achievement. Karratha Senior High School’s Project Coordinator remarked on the, “instant engagement, plus improved communication between students”¹⁴⁴, reflecting students’ keen interest in dance and the popularity of the artists-in-residence.

Project Coordinator, Karratha Senior High School: The students were driven by an intrinsic motivation to do well and impress, which is unusual for a majority of our students. Many boys approached me towards the end wanting to know when the next project was going to run. (SOMETHING IN THE AIR, 2009-2010, P. 27)

Deputy Principal of Tambrey Primary School, Kym Crawford, and Principal Greg Kelly at Karratha Senior High School, confirmed that many students in the AIR project have maintained an ongoing interest in dance and both schools had introduced extra dance activities in response to this increased demand.

Curriculum and teaching outcomes

Karratha Senior High School was the lead school in this AIR project. Principal Greg Kelly is a musician with a background as a music teacher and curriculum consultant, and he has a strong commitment to the arts. He immediately built on the momentum generated from the residency to secure corporate sponsorship through the Karratha Education Initiative (KEI), which funded after-school performing arts classes in 2011.

The Principal provided more recent feedback in 2014, highlighting an exciting new initiative:

The Arts continues to grow and develop at the school. In 2013 we implemented our Excellence in Art program for Year 8 and 9 students, which was developed as a result of the school participating in the Artist-In-Residence project in 2010. (INTERVIEW, 2014)

¹⁴⁴ Ibid. p.46.
The Excellence in Art program offers Drama, Dance, Visual Arts and Media Arts within class time. Extra-curricular options encompass stage production, technology and performance. Students are selected through auditions. In 2014, the program enrolled 45 students across Years 8, 9 and 10, and it has a future target of 20-25 students per year group.

The Principal explained that students’ continuing love of dance was the main impetus for the program, which he hopes will receive accreditation as an Approved Specialist Program. He commented: “We thought very carefully about what it was we would introduce as a Specialist Program in the school. The Arts was it, and dance became the focal point”. The Excellence in Arts program has drawn students from other parts of the Pilbara and proven popular with boys and Indigenous students, who are often difficult to engage.

**Principal, Karratha Senior High School:** [The program] has allowed us to attract a different student clientele to the school, those who would normally go to the local Catholic school or to Perth. We are providing a broader curriculum that provides greater opportunities for parents to make decisions about their children. (INTERVIEW 2014)

From July 2013 dance instruction took place in a purpose-built dance studio on the new Karratha Senior High School site that is the only one of its kind in town and is available for use by community dance groups. The school’s performing arts venue also hosts touring companies such as Black Swan State Theatre Company and Yirra Yaakin Theatre Company, who are booked for shows in 2014.

At Tambrey Primary School, students’ enthusiasm for the AIR project prompted the school to employ a qualified dance teacher to take weekly lunchtime classes in 2011. This activity was a success and two Year 7 girls voluntarily decided to continue the lunch sessions, and have done so ever since. Groups of around 10 girls and boys meet on Tuesday lunchtimes and have even organised their own sound system. According to Deputy Principal Kym Crawford, the Excellence in Arts program at the Senior High School is a big incentive for many of these children. The school would like to offer more AIR projects, but the organisational challenges for a regional school with a high staff turnover are a deterrent.

The 2010 AIR project was one of many arts activities and guests at Roebourne District High School, which continues to host regular artist incursions. For example, musicians from bands Karnivool and Boom! Bap! Pow! made several visits in 2011, as did popular Indigenous group the Chooky Dancers, who presented a series of music and dance workshops. In 2013, award-winning visual artists Marc McBride and Den L. Scheer worked with students to paint a dragon wall mural.

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147 Paper Talk newsletter, July 2011, Roebourne District High School.
148 Wangggarli Murnumayalangu newsletter, August 2013, Roebourne District High School.
PROFESSIONAL LEARNING FOR TEACHERS

Project Coordinator Melanie Battilano, based at Karratha Senior High School, gained the most professional learning from the residency, specifically with respect to organisational experience. She attended all artists’ workshops at the high school and managed the logistical demands of the project. In 2011, Melanie transferred to Roebourne District High School to become Youth Education Program (YEP) Coordinator and she did not provide further comment.

PROFESSIONAL OUTCOMES FOR ARTIST/S

For dancers Sete Tele and Rachel Ogle, this AIR project consolidated a successful artistic partnership that has continued beyond 2010. Their professional dance careers continue to flourish\(^{149}\) and both artists are also in demand for education projects and community work in regional and remote locations.

As well as working as a choreographer and dancer, Rachel contributes actively to educational dance programs and residencies. The 2010 AIR project reinforced this interest in school-based work:

**Rachel Ogle:** While not necessarily teaching us anything new in regards to our arts practice, the Karratha AIR project reaffirmed the quality of our work as professional dance artists and reinforced the value of what we do and have to offer to students of all ages, backgrounds and levels of ability. (EVALUATION REPORT 2009-2010)

Her advice to other artists thinking about doing school residency is: “Do it! Especially if you have a passion for sharing your artistic practice to empower participants. It is often projects such as these that have a lasting impact on the lives of the young people involved”. (EMAIL RESPONSE, 2011)

The AIR experience also confirmed Sete’s love of youth-based choreography, and of working in regional locations:

**Sete Tele:** The nature of remote communities is ‘being fluid’. I find it more rewarding than working in urban schools. My identity as an Australian is defined by being in the desert, by experiencing the space and big skies, rather than being a coastal Australian, which is very different. (INTERVIEW, 2011)

Sete was inspired to seek further opportunities of this nature and was one of the four lead artists in the 2011 STREAM 2 AIR project delivered by Southern Edge Arts (SEA) in the southwest of Western Australia. Commentary on the SEA project is found earlier in this report.

\(^{149}\) For example, Rachel Ogle was the recipient of a 2013 DCA grant to develop a new work entitled ‘Precipice’ for four dancers.
ONGOING PARTNERSHIPS

The partnership with Ausdance WA did not continue into 2011; however, the schools in this cluster maintain active partnerships with multiple external arts organisations. As an example, Karratha Senior High School regularly participates in the AWESOME Arts workshop program in which professional artists conduct one-week residencies at no cost to the school. Arts students from 2014 will travel to Perth to visit arts organisations such as WA Academy of Performing Arts, Black Swan State Theatre Company and others. Greg Kelly is a staunch advocate of employing professional artists in the classroom and would ‘love’ to have AIR artists Sete Tele and Rachel Ogle return to the school, but local artists are generally preferred due to the costs involved.

Other partnership examples relating to Roebourne District High School are quoted previously.

La Grange Remote Community School: Ceramic sculpture sea creatures

La Grange Remote Community School is located in the Bidyadanga Aboriginal Community located on the Kimberley coastline of Western Australia and has a student population that is 98 per cent Aboriginal. In addition to a strong commitment to developing the literacy and numeracy skills of its students, La Grange offers a diverse range of Specialist Programs across all year levels including Music, Arts, Physical Education and Information Technology. The school is an integral part of the Bidyadanga community and parent groups play an active role in school life.

For the 2010 AIR project, ceramic artist Wayne Jeffery worked with students over a ten week period during Term 2, spending time with each class on a weekly basis. The project involved 200 students in nine classes from Kindergarten to Year 12. Students
created glazed mosaic tiles and moulds for three large sea creature sculptures, two
turtles and a stingray. In 2013, the sculptures were installed in a prominent location in
the newly landscaped school grounds.

During the residency the artist-in-residence also held after-hours weekly pottery
classes in the Community Arts Centre, and he conducted professional learning for
teachers in various ceramics techniques.

To ascertain the sustained benefits of the project, additional comments were
received in 2011 from project coordinator Ms Lauren Tribollet, and artist Wayne
Jeffery. Further comment was received in 2014 from the artist and Deputy Principal
Ms Bronwyn Wright.

ONGOING EDUCATIONAL OUTCOMES

The 2010 AIR project addressed five learning areas: The Arts, English, Mathematics,
Society and Environment, and Technology and Enterprise. The key discipline area was
Visual Arts, specifically clay modelling, glazing and firing techniques; and creating
moulds to form the cement sea creatures.

Student engagement and learning outcomes

Classes were held in the school’s arts room and were fully embedded in the school’s
curriculum for Term 2, 2010. Students practiced clay modelling techniques to create
small vessels, which they took home. Glazing and firing techniques were new skills
for both students and teachers at the time of the AIR project. Other cross-curricular
outcomes included storytelling, which linked the activity to literacy, tile making, which
required measuring, mathematics concepts, and design principles.

The 2010 residency and the continuing presence of artist Wayne Jeffery as arts
teacher had inspired in the students an enduring love of clay pottery. The Project
Coordinator commented that: “The kids are so motivated [by pottery] because it’s so
different to painting or other types of art.” (INTERVIEW 2011)

For artists who are contemplating a school residency, Wayne’s advice on how to
engage students is succinct but instructive: “Enthusiasm and passion are the key ... If you
don’t go in on your game, you are toast!”

Curriculum and teaching outcomes

The school community at La Grange Remote Community School regularly invites
guest professionals, including storytellers, musicians and sporting identities, to inspire
the children. The 2010 AIR project was an extension of this approach.

In the project acquittal, the artist observed that: “The value of the AIR project has
enhanced and extended arts activities in the school as the students and teachers are now
aware of how to utilise clay, tools and equipment to produce art works. The teachers can
now run pottery classes if they wish as they now know the process of how to fire and glaze
the works”. (ARTISTIC REPORT, ACQUITTAL, 2010)

The school reported that the kiln was in constant use for pottery and ceramics classes
until 2014. While the recent completion of a new music facility has diverted interest
towards the performing arts, students remain engaged in Visual Arts.
PROFESSIONAL LEARNING FOR TEACHERS

A major strength of the project was that artist Wayne Jeffery lived locally and had previously been employed by the school in the year before the AIR project commenced. Rather than a FIFO arrangement, the artist in this instance was fully immersed in the community.

During the three years he worked at La Grange Remote Community School, Wayne generously shared his pottery and ceramics skills with teachers and community members. He facilitated weekly pottery sessions for staff throughout 2011 and trained the replacement arts teacher in the operation of the kiln.

Lauren Tribolet was the Year 1/2 teacher in 2010 when she took on the project coordination duties. The role had invested her with valuable organisational skills and confidence:

Project Coordinator: [Coordinating an AIR project] gives you that little bit of experience organising timetables and staff, writing the report, which was very long and hard to work out. Karen Herrmann [at ArtsEdge] was always there to help out. (INTERVIEW 2011)

PROFESSIONAL OUTCOMES FOR ARTIST/S

The Bidyadanga residency deeply affected artist Wayne Jeffery’s life trajectory. The professional learning and career outcomes from the 2010 AIR project were very positive:

Wayne Jeffery: My AIR experience was fantastic – it worked really well for me. It was good money and well organised. The school was happy, I was happy. What we achieved was largely due to the right group of teachers at the right time. They were motivated and inspired and helped me to achieve what we did. (INTERVIEW 2011)

As a direct consequence of the project, Wayne discovered a personal interest in education as a career. He was granted a Limited Authority to Teach and stayed on at the school as a full-time teacher, while completing teaching qualifications through Charles Darwin University. He expects to qualify as a registered teacher in 2014.

Wayne explained that his experience at Bidyadanga had been pivotal to his career and personal development. He realised that the artist-in-residence role was a privileged one, enabling a focused engagement on arts practice rather than on behaviour management. While he enjoyed both roles, he said, “My skills are as a potter. The artist-in-residence role allows me to hone in on the students who are interested, and [gives me] the freedom to focus on the art.”

From a financial perspective, the residency also helped Wayne to develop a stronger awareness of his own value as an artist and improved his ability to negotiate contract fees. As he noted, “The fee [for such projects] can appear good for artists who are used to living on nothing ... until they factor in the extra preparation time”.

By the end of 2011 Wayne had decided to return to his home state of Victoria and to live as a professional artist. Instead, Wayne and Lauren Tribolet, who had developed a close friendship, left the school together and were married. Shortly afterwards, Wayne
accepted a relief posting as Specialist Arts teacher at Fitzroy Valley District High School, and Lauren was employed there as a Kindergarten teacher. Two years later they remain at the school. The school’s art studio, which Wayne reports is, “possibly the best ceramics studio in the country”, a secure job and the outback lifestyle are all factors in the couple’s decision to stay. For the future, the option of blending the roles of professional artist and arts teacher holds great appeal for Wayne.

ONGOING PARTNERSHIPS

The school has recently reported an interest in pursuing funding for a multi-arts residency project to utilise the new music facility as well as the arts room. The proposal is likely to be pursued in partnership with Kimberley arts and education organisations.

One of the positive partnerships to emerge from the 2010 residency was with the local Aboriginal Community Arts Centre. The project coordinator commented that: The best partnership was with the community ... Wayne was going to the art centre once a week [for pottery classes]. This was probably the best response to a visiting artist at the centre ... They are always asking him to come back and do more pottery. (INTERVIEW, 2011)

These classes did not continue when Wayne took on a full-time teaching role, but the impact was clear:

Project Coordinator: The community enjoyed the pottery so much, now that Wayne is leaving they are organising something special to show their appreciation ... This shows there is real scope for these projects to have a real connection with the community. The Arts can provide that! (INTERVIEW, 2011)

Wayne Jeffery learned the value of community participation. At Fitzroy Valley District High School he offers weekly after-school ceramics classes for the community, as he did in Bidyadanga, and he works hard to encourage parents to attend school art classes.
East Maddington, Bramfield Park and Orange Grove Primary Schools are small schools located in the southeast suburbs of Perth, a low socio-economic area with a culturally diverse population. Many families are immigrants or refugees and have limited English language skills. East Maddington Primary School has a Stephanie Alexander Kitchen Garden Program\(^\text{150}\) and the development of kitchen gardens in the three schools was the common link for the ‘sustainable junk art’ AIR project in 2010.

Community artists Paula Hart and Ken Allen were employed for a ten-week period in Term 2 to work on the garden project with teachers and 616 students from Kindergarten to Year 7 across the three sites. A third artist, Bridget Waters, helped students to create ‘wearable art’ made from food items, and five members of the Junkadelic\(^\text{151}\) band added a festive musical vibe to the final celebration.

A multitude of artwork was created during this residency, much of it using recycled or organic materials, including ‘junk’ sculptures, murals and a mandala herb garden. A festival day with a fashion show, displays, music and a grand parade was held to celebrate completion of the project.

School coordinators were as follows:

- Ms Claire Nairn, Kitchen Garden Specialist teacher at East Maddington Primary School, coordinated the overall project
- Mr Aaron Bathols, Specialist Arts and Music teacher, Orange Grove Primary School
- Ms Pauline Abbott, Deputy Principal, Bramfield Park Primary School

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\(^\text{150}\) [http://www.kitchengardenfoundation.org.au](http://www.kitchengardenfoundation.org.au). Founded in 2001, the Stephanie Alexander Kitchen Garden Program sponsors 574 schools Australia-wide to build and maintain school gardens and to learning cooking in home-style kitchen classrooms. 60,000 children are enthusiastically getting their hands dirty and learning how to grow, harvest, prepare and share fresh, seasonal food.

\(^\text{151}\) [http://www.junkadelic.org](http://www.junkadelic.org)
Comments following were supplied in 2012 and 2013 by artists-in-residence Paula Hart, Ken Allen and Bridget Waters, and teachers Claire Nairn, Aaron Bathols, and Pauline Abbott, Deputy Principal and Arts Specialist, Bramfield Park Primary School. Project Coordinator Claire Nairn provided further comments in 2014.

**ONGOING EDUCATIONAL OUTCOMES**

The Learning Areas addressed in the project were: The Arts, Technology and Enterprise, Mathematics, Science, and Society and Environment. Key themes were social skills, sustainability, and environmental responsibility.

**Student engagement and learning outcomes**

The project encouraged a strong emphasis on creativity and provided excellent opportunities for exuberant music making and eclectic visual arts practice.

East Maddington Primary School had set out to engage students in multiple activities, and students were formally assessed on their work. Every child at the school participated in some way and they were reported to have enjoyed the project immensely. Paula Hart worked with students to create decorative flowers, signage and murals, while Ken Allen made sculptures and musical instruments from recycled materials. Bridget Waters guided a group of Year 6 and 7 students to make clothing and jewellery from food items.

At Orange Grove Primary School, ‘junk bugs’, sculptures and drawings produced were included in student assessments for Semester 2, 2010. The work was converted by Paula Hart into a large vinyl banner and murals, which were positioned in the school’s kitchen garden. The next year, arts teacher Mr Aaron Bathols judged the standard of students’ artwork to have improved to the extent that several pieces were selected for entry in local art competitions. The metal sculptures were put on public display in the school grounds and they generated interest long after the project’s completion.

The focus of the Bramfield Park Primary School residency was the Noongar seasons, which were translated into ‘junk sculptures’ with the help of Ken Allen. This activity provided a new and creative approach to Aboriginal Studies, as well as links to the school’s kitchen garden program. Over a year later, the school reported that the project had increased interest in the arts and sustainability issues amongst both students and teachers.

**Curriculum and teaching outcomes**

The reverberations of the residency were still being felt in 2014 at East Maddington Primary School. Although still without a Specialist Arts teacher, another teacher took on the role of Arts Coordinator and submitted arts samples from the 2010 AIR project to help develop achievement standards for the Australian Curriculum in Visual Arts. The school also introduced a very popular annual arts exhibition to which parents are invited. Students provide guided artist talks about their class displays and prizes are awarded.
East Maddington Primary School has adopted the ‘reduce, reuse, recycle’ philosophy and many teachers continue to practice the ‘junk art’ techniques modelled by the artists-in-residence.

**Project Coordinator:** Many of the tools that were supplied through the [AIR] grant are utilised by students to make objects for our garden. So we are not afraid of making items from recyclable products. Even if they don’t look good, we know that they are practical and cost effective … It is interesting to note that as the [recycled] art around the school deteriorates, many students are asking if we could make more pieces [which has] prompted discussions about the AIR project. (EMAIL, 2013)

One example was a classroom exercise to make paper roses. When the flowers deteriorated, students discussed the problem and debated what types of materials would be more suitable for the garden location: for example, wood or plastic. As a result, students made new weatherproof flowers from plastic plates, bottle tops, odd plastic bits and wood offcuts to ensure they survived intact.

The school subscribed to REmida\(^\text{152}\) to ensure that it has access low-cost recycled art materials, and Claire has been busy scavenging junk for her garden landscaping ideas to, “beautify the school grounds from recycling – nothing will be done in the garden without art”. The results of the Project Coordinator’s creative thinking are seen around the garden; for example, some of the girls have used recycled material to build, fun, quirky and colourful bird houses and feeders; and the Year 6 and 7 boys are designing and making useful garden structures “to inform and amuse. Information signs, fairy trees, painted rock creatures, giant dream catchers, bicycle wheels, sculptures, and a mural on the garden shed are planned for this year.” Pavers sporting funky animal paintings to enliven the pathways through the Australian bush garden are in the design phase. These will, “not only be purposeful and decorative but will be used by students to engage in Australian animal studies”. (PROJECT COORDINATOR, EMAIL, 2014)

**Project Coordinator:** Needless to say my original inspiration to have students involved in making garden art with recycled items … is still alive and well … I am still inspired and encouraged by the AIR project at EMPS and I’m reminded often when younger students ask questions about the pieces of art from the project that are still on display and the older students talk about the ‘dragon’. (EMAIL, 2014)

PROFESSIONAL LEARNING FOR TEACHERS

In the Project Coordinator’s opinion, the main success of the 2010 AIR project was the professional learning for teachers in using arts across the curriculum.

As for her own professional learning, she commented that she had experienced positive long-term benefits.

\(^{152}\text{http://www.remidawa.com}\)
Project Coordinator: It changed everybody! It certainly changed my life ... it reassured me that I could put into play the ideas that I had. Watching how the artists worked relaxed my approach. I had these ideas before AIR but Paula and Ken showed me how to do it. The whole [AIR] experience still impacts on me in a positive way...

The project coordinator acquired both substantial project management skills and the confidence to tackle projects on a big scale: “The idea of a big scale project I would never have considered doing. But now I’ve done one for three schools I saw how it could be done.”

She has exercised her coordination skills through involvement with partnerships, such as Food Bank and Healthy Schools, and has delivered professional learning workshops to other schools about establishing kitchen gardens. She has also taken on an additional role as Technology and Enterprise teacher, which is where new projects are evolving. Based to a large extent on her experience with the AIR project, Claire’s application for promotion to Level 3 Teacher, although postponed for a few years, will be pursued in 2014.

Aaron Bathols, arts teacher at Orange Grove Primary School during the residency, also reported a sustained impact on his own art practice and teaching skills. In particular, by observing Paula Hart Aaron has improved his knowledge of mural painting and clay modelling techniques. His career also benefited, when he secured a permanent teaching position at the school. In 2013, Aaron moved to a new school as a full-time classroom teacher.

PROFESSIONAL OUTCOMES FOR ARTIST/S

Beyond 2010, each of the artists-in-residence continues to extend their arts practice within an educational environment.

Paula Hart’s comments on her various AIR residencies and their long-term career impacts are included elsewhere in this report. With respect the East Maddington Cluster project, Paula reflected that because she was not required to liaise directly with classroom teachers to gain their participation, and this relieved some of the normal pressures of a whole-school cross-curricular approach. This is a useful insight and demonstrates the importance of having an effective school-based project coordinator to negotiate with the school community in implementing the artists’ vision.

Ken Allen has continued to extend his junk sculpture skills and to work in schools. The professional learning he achieved in the 2010 project, including sculpture skills and the ability to experiment, has been useful in subsequent projects:
Ken Allen: The smaller junk sculptures created at Bramfield Park worked better than the one large dragon sculpture at East Maddington. It was about finding the right scale – not too big or too small. I learned by this experience and have been using the same project model in workshops since then.

As a direct result of the 2010 AIR project, Ken’s Junkadelic Collective was funded by Lakeside Joondalup Shopping Centre to conduct junk art workshops in schools in the area, including a public exhibition at the shopping centre. This annual project has expanded to include more schools and a wearable art project. The Junkadelic Collective has also toured remote Aboriginal communities in Western Australia, where participants have made junk instruments and puppets.

Ken Allen: We were known mainly for our music and instrument workshops, but the AIR project kicked off a whole new aspect of what we do – junk art sculpture and wearable art workshops. The AIR project was the first time I’d done sculpture in schools and it worked well.

A third outcome for Ken was the realisation of his love for working with children, particularly those from less privileged backgrounds. While Ken is not a qualified teacher, other members of the Junkadelic Collective have these qualifications and skills and are able to work collaboratively.

Ms Bridget Waters is an experienced textile artist specialising in ‘edible art’, using food items to create costumes and food art installations. Her company, Ripe Art\(^\text{153}\), started in 2000 and has been very successful. Corporate business is the major income source, but Bridget also likes to run school and community workshops when the opportunity arises. She found that working in the public school context had a different ‘feel’ than the workshops she conducts in private schools:

“The students lapped it up and the teachers were accommodating. Working with primary students was also helpful as I had to adapt my work to a younger age group.” (INTERVIEW 2012)

**ONGOING PARTNERSHIPS**

The relationship between the three schools has remained strong, especially regarding the kitchen garden activities. At East Maddington Primary School, artist incursions and partnerships are frequent. These have included Ranger Red\(^\text{154}\) and the City of Gosnells Youth Project.

Claire Nairn kept in touch with artist Paula Hart in the hope that she could return if sufficient funds could be found to employ her again. However, the artistic partnerships formed during the 2010 AIR project were not sustained to any extent.

From a collaborative perspective, Bridget Waters and Paula Hart commented that they would have preferred to work more closely together. This reinforces the importance of pre-planning with the entire project team. The 2012 AIR projects in which Paula is involved have been structured to ensure that the artistic partnerships can flourish.


Ngaanyatjarra Lands School, Warburton Ranges Campus: Songwriting, recording, and performance of music in Ngaanyatjarra language

The Warburton Ranges Campus is one of many sites that form the Ngaanyatjarra Lands School in the remote Western Desert near the borders of South Australia, Western Australia and the Northern Territory. The majority of students are Aboriginal, and English is a second, third or fourth language, which creates challenges for the development of literacy and numeracy skills. In addition, school attendance rates are low and health and welfare issues have a significant impact on student engagement.

For the 2010 AIR project, Perth-based musicians Leon Ewing and Sarah Newman (Saritah) were engaged for a total of 48 days over six intensive visits to the campus between February and October. They conducted song-writing and recording workshops with around 125 students. Leon worked mainly with the boys at both primary and secondary level, while Saritah engaged with the high school girls. Students practiced song-writing, performance and production skills using the GarageBand computer program, and Leon Ewing produced several short music videos on location. A video screening showcase for the wider community took place on 25 August 2010, and one of the songs created in the project won the Western Australian category of the GenerationOne national schools song competition.\(^{155}\)

In 2012 and 2014 further comments were received from artists Leon Ewing and Saritah. Principal Stephen Soames transferred from Warburton Ranges Campus, to Westfield Park Primary School in Perth in 2011 and was replaced by Principal Stephen Maric. Ms Jo Bednall was appointed Principal at Warburton Ranges Campus in 2014. Ms Bednall and Stephen Soames supplied additional feedback in 2014.

\(^{155}\) http://songs.generationone.org.au/
ONGOING EDUCATIONAL OUTCOMES

The AIR music project in 2010 addressed the three learning areas of English, Technology and Enterprise and The Arts, specifically music listening, creating and performing. The process of song production included literacy through lyric writing in both Ngaanyatjarra language and Standard Australian English and was incorporated into the mandated Aboriginal Literacy Strategy (ALS).

Student engagement and learning outcomes

The project was able to harness creativity, develop skills and achieve high artistic standards that were extremely satisfying to artists and staff:

Leon Ewing: The artistic outcomes of the AIR project exceeded my expectations. I never dreamed the students would achieve the level of autonomy and computer literacy that they did. In the end, it was self-directed production and I just needed to be there to press ‘record.’ (ARTISTS REPORT, ACQUITTAL 2010)

During her visits, Saritah gained the girls’ trust so that they overcame a natural shyness to join in when she played and sang. In this context, she realised that to achieve an outcome, the process was more important than the final product.

From the experience of this AIR project and others, the former Principal (2010) is firmly convinced of the value of arts programs in schools to achieve learning outcomes as well as addressing social and emotional issues. He believes strongly in the power of arts to engage students: “If we could employ a full-time musician it would turn attendance around” (INTERVIEW, 2011). For many years the school constantly battled the twin problems of absenteeism and substance abuse. Mr Soames was in no doubt that student attendance improved whenever the AIR musicians were in the community; but he admitted that this was not sustained when they left.

The 2012 Principal was in the role of Deputy Principal during the latter half of 2010. He observed similar positive outcomes in relation to student engagement during the AIR project: “While Leon was there, kids turned up. As soon as Leon left, so did the boys”. However, he saw many ways other than music to address attendance rates, such as splitting the boys and girls into different classes, and expanding vocational education options. In 2012, he considered that these strategies had achieved good results and stronger attendance.

Curriculum and teaching outcomes

From her perspective the current Warburton Remote Campus Principal, who commenced in early 2014, observed that art is a powerful engagement tool in the community, and artists-in-residence were welcome at the school.

Principal, Warburton Remote Campus (2014): There is a real hunger for ongoing art programs – we need an Indigenous Arts Foundation or generous sponsors. There are great opportunities ... the whole school program should be visual and performing arts. It’s how we should be teaching everything.

(INTERVIEW 2014)
Several other activities, such as residencies by Melbourne-based Indigenous Hip Hop Projects\textsuperscript{156} and the Annual Desert Dust Up, also supplied the community with an intermittent injection of arts and music.

However, the high turnover of teaching staff in remote locations makes it difficult to sustain any kind of momentum generated by a residency. The Ngaanyatjarra Lands School’s Visual Arts Specialist visits each term but Warburton Ranges Campus does not have a music specialist. Although the song writing and recording activities did not continue once Leon Ewing left the school, students are able to access the recording studio at the local Youth Arts Centre.

**PROFESSIONAL LEARNING FOR TEACHERS**

A number of teaching staff benefited from their informal contact with practicing artists who were living and working amongst them, and they were impressed with the effects of the project on students. Formal professional learning sessions were not possible, but Leon’s after-school jam sessions inspired four male teachers to start a band they call The Wadjella Band. They started to write songs in English and Ngaanyatjarra language, and Leon taught them recording processes using GarageBand. The outcome of this nascent musical collaboration is unknown. It has to be remembered that whilst continuity may not exist at the same site, teachers and artists transfer their skill sets and experience to new settings.

**PROFESSIONAL OUTCOMES FOR ARTIST/S**

The Warburton Campus project in 2010 was very beneficial to Leon Ewing’s professional career: “The project enhanced my reputation as an artist in Aboriginal communities and I am recognised as a successful specialist in the field.” (EVALUATION REPORT: 2009-2010)

As a result of this work Leon was granted a WA College of Teaching for a limited authority to teach, which allowed him to work in schools as an untrained teacher of the Arts. As a result, he was offered a further period of employment at Warburton Ranges Remote Community School. In contrast to his positive experience as an artist-in-residence, the full-time teaching role was not what he had expected. Nonetheless, Leon reported that he gained many benefits from his time at Warburton, which led directly to new opportunities for more school-based arts projects.

In 2013, Leon was invited by Principal Stephen Soames at Westfield Park Primary School in Perth to pilot a music, video and literacy project at the school. Leon also brokered a partnership between West Australian Music (WAM) and Buzz Dance Theatre to devise creative activities for the ‘extended school’ community centre developing at Westfield Park Primary School.

\textsuperscript{156} http://indigenoushiphop.com/
Leon Ewing retains an enthusiasm for this type of work and for the AIR Grants Program, which can enable creative arts in education projects to develop: “Thinking up crazy ideas is the easy part – I can’t stop doing that. It’s the resourcing of my ideas that’s the hard part” (INTERVIEW 2014).

Leon’s later AIR involvement, including his participation in the AiR Commission and other school-based arts projects, are recorded elsewhere in this report.

For Saritah, the Warburton project was a new and sometimes confronting experience. It was the first time she had worked in a school context and her first experience in a remote Aboriginal community.

Saritah: Being involved in the project at Warburton was one of the most challenging work situations I’ve ever faced! This was due mostly to the eye-opening reality of the daily lives of children living on a remote indigenous community today. This is the Australia most Australian don’t see. I found that as a result, many of the children were disinterested or unmotivated and I had to be really creative in getting and maintaining their interest in the classroom. (EMAIL, 2011)

Saritah felt that the project demonstrated the need for resident artists, “to have goals and outcomes in mind; but from my experience at Warburton it is even more important to be flexible in these goals and to tailor the work and outcomes for the benefit of the individual students involved”.

Saritah has continued to write, perform and record her own original compositions and to concentrate on building an international music career.157 In 2012, she released a new album recorded in California and has been busy with a global touring schedule.

**ONGOING PARTNERSHIPS**

The AIR project partnered with Ngaanyatjarra Media, an organisation that makes radio, TV and cultural training programs in Ngaanyatjarra language.158 As a result of the project, Ngaanyatjarra Media included on a compilation CD two tracks written and performed by Warburton students. It is not known whether this relationship continued beyond 2010.

Principal Stephen Soames has kept in touch with the two artists since 2010. During a recent visit to Perth, Saritah performed a lunchtime concert at Westfield Park Primary School, and Leon has been involved in recording and film making projects with the students. Neither artist has returned to Warburton Ranges Campus.

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STREAM 2, Buzz Dance Theatre: Dance, Theatre and Multimedia

Buzz Dance Theatre is one of Australia’s leading youth dance theatre companies, creating work specifically for children and young people. For more than 25 years, the company’s creative teams have been using contemporary dance, music, theatre, design and technology to capture the imagination of audiences and participants.

Over a period of 21 weeks in Terms 2 and 4, the 2010 STREAM 2 AIR project involved 83 Year 9 and 10 students at four senior high schools in the northern suburbs of Perth. Students at each school worked weekly with experienced dancers Deborah Robertson and Rachel Bott (nee Hare), theatre practitioner Thomas Papathanassiou, and media artist Danielle Micich, to choreograph, perform and film a series of short contemporary dance videos. The project culminated in December 2010 with a community film screening at Greater Union Cinema in Innaloo.

School-based project coordinators were as follows:

- Ms Alison Martin, dance teacher at Balcatta Senior High School;
- Ms Melissa Gillett, Deputy Principal, Balga Senior High School;
- Ms Kelly Fitt, dance teacher at Greenwood Senior High School;
- Ms Kellie Thompson, dance teacher at Wanneroo Senior High School.

Buzz Dance Theatre coordinators were:

- Ms Pippa Davis, General Manager
- Ms Cadi McCarthy, Artistic Director
- Ms Deborah Robertson, Project Administrator
- Ms Mary Wolfla, Education Officer

Feedback on sustained impacts was received in 2011/12 from Buzz Dance Theatre, the four school-based coordinators, dancers Deborah Robertson and Rachel Bott and theatre practitioner Thomas Papathanassiou. In 2013 and 2014, further comments were later received in 2014 from Rachel Bott, Thomas Papathanassiou, and Buzz Dance Theatre General Manager Pippa Davis and Education Officer Mary Wolfla.
ONGOING EDUCATIONAL OUTCOMES

The Buzz Dance Theatre AIR project addressed three learning areas: The Arts (particularly Dance, Drama and Media Arts), English, and Technology and Enterprise. Students were also encouraged to develop self-management and the interpersonal skills of teamwork, collaboration, leadership and commitment.

For each of the schools, Buzz Dance delivered a structured learning program consisting of five phases: 1) Introduction to form (planning) - 3 weeks; 2) Dance and theatre workshops (skills development) - 5 weeks; 3) Story development and student-driven projects (collaborate) - 3 weeks; 4) Filming, editing and producing - 10 weeks; and 5) Final production and presentation.

Student engagement and learning outcomes

Two positive outcomes of this AIR project for dance students appear to be improved retention in contemporary dance education and interest in video production.

Balcatta Senior High School has a solid reputation in the Arts, including a Gifted and Talented Visual Arts program. The AIR project engaged 20 students in the Year 9 Specialist Dance program and two students who worked on editing the dance videos. Teachers observed students cooperating and taking on leadership roles in a new way.

The project involved 14 students in the Year 10 elective dance class at Balga Senior High School. A high proportion of the school’s students are at educational risk, many from refugee and Indigenous backgrounds, with poor literacy levels and often challenging personal lives. The school specialises in English literacy, numeracy and vocational training and has a focus on sport and the arts. The AIR dance classes comprised a majority of boys, all recent arrivals from various African countries. Fluctuating student attendance, timetable issues and staffing changes were challenges for this residency. Students’ comments at the time were enthusiastic and informed, and several indicated a desire to pursue further dance/drama study and even possibly careers in the arts. However, the AIR project was one of many special programs undertaken by the school, and sustained impacts for students were difficult to isolate.

At Greenwood Senior High School, 25 students in the Year 10 elective dance class participated. Dance teacher and AIR Project Coordinator Kelly Fitt reported that twenty of these students continued dance classes into Year 11 and Year 12, which was an unusually high retention rate. The filming process was a key outcome for these students and later led to several innovations:

Project Coordinator, Greenwood Senior High School: The students gained particularly from the videoing and editing of their dance pieces, and have remembered the techniques. They are now using their own iPhones or the video cameras owned by the school for this purpose. (INTERVIEW, 2012)

Wanneroo Senior High School runs a Specialist Performing Arts program in Music, Dance and Drama, which operates from high quality facilities. The AIR project was offered to 23 Year 10 dance students who had not experienced the specialist arts program. Comments from these students also focussed on the filming process, which was seen as new and different. The school’s dance teacher advised that seven of these students continued into Year 11 and Year 12 dance.
Curriculum and teaching outcomes
The Buzz Dance project encouraged strong professional links between dance teachers at participating schools, as well as curriculum innovation in the Dance programs.

At Balcatta Senior High School, teacher and Project Coordinator Alison Martin later integrated filming and editing techniques into the dance program. This project also demonstrated the potential of artist-in-residence projects and inspired the school to successfully apply for a STREAM 1 AIR grant in 2011 (for the Art of Facial Reconstruction project).

Balga Senior High School already had a strong arts program, and thus the 2010 AIR project did not have a significant impact on the school curriculum. Deputy Principal Melissa Gillett reported the performing arts are very popular with senior school students. Hip hop music and dance is a particular favourite, and students are consistently strong performers in the annual YOHFest showcase.59 As for future residencies, professional artists who bring skills in areas that do not already exist in the school, such as theatre production, are of particular interest to the school.

The Buzz Dance project was the first time Greenwood Senior High School had employed filming techniques in the dance class. Teacher Kelly Fitt found this very successful and has continued to use the approach with her classes. Following the success of the project, the school has also reintroduced a WACE Year 12 course.

At Wanneroo Senior High School, the Project Coordinator and teacher also found the dance film technique very effective: “It is an alternative to live performance and appeals to students who have an interest in technology.” As a result, the films created by the students each year are now screened at the Year 10 Specialist Performing Arts Graduation evening. The teacher also later adapted the Buzz Dance ‘five phase’ project model for use with her classes.

PROFESSIONAL LEARNING FOR TEACHERS
During the project, Buzz Dance Theatre organised four structured training sessions for the project coordinators and other teachers. There was, however, subdued interest from the wider school teaching staff in the participating schools. This seems to be a common feature among secondary school AIR projects, stemming from the segmented structure of school curriculum and the demands on teachers’ time and energy. Although the uptake of AIR activities among the broader teacher cohort can be disappointing during the project, most schools report a strong school community presence at AIR project events, particularly those held towards the end of a project.

The three school-based dance teachers reported an enrichment of their teaching practice as a result of their involvement. They gained new skills and confidence in creating dance videos, including filming, image transfer and editing. Buzz Dance Theatre’s ‘five-phase’ teaching model has been transferred to other teaching contexts.

PROFESSIONAL OUTCOMES FOR ARTISTS
Scheduling the project in each school at times to suit all stakeholders was one of the major challenges of the Balcatta STREAM 2 AIR project, and it has been an issue for

59 http://www.yohfest.com.au/, YOHFest is Western Australia’s biggest youth performing arts event providing students to create their own drama, dance, art piece or short film based on a health theme.
other projects involving multiple schools. Participants reflected on how to mitigate these problems, with the advice to plan well in advance, and to muster support within each school well beyond the arts teacher or the principal.

The 2010 AIR project had a big impact on theatre arts practitioner Thomas Papathanassiou, who credited the residency with influencing his decision to pursue a new career direction in higher education. A successful actor, writer and director, Thomas had presented many drama workshops at schools and youth centres. Subsequent to the project, he secured a position as drama lecturer at Charles Sturt University in New South Wales:

**Thomas Papathanassiou:** I definitely say that the AIR project experience helped me understand what other pathways there were and to consider them as strong possible options ... It’s been an extraordinary journey the last few years and the AIR project was a big part of the decision-making. (EMAIL, 2013)

In his teaching, the experience of the AIR residency stands out as an example of best practice:

**Thomas Papathanassiou:** I reflect on the wonderful opportunity that the students in our AIR project had and struggle to think of another way to deliver the information that we did [then] with similar results.

Academic life has been rewarding and has allowed Thomas to combine teaching with continuing professional practice and the occasional school drama workshop. For example, in June 2012 Thomas was invited to the inaugural 4Arts Performing Arts Education Festival in the Heath Ledger Theatre at the State Theatre Centre of Western Australia (STCWA), to present his solo show ‘Looming the Memory’ and to facilitate student workshops.

The AIR project also had a lasting impact on Deborah Robertson, who had combined the roles of dance artist and administrator.

**Deborah Robertson:** My professional goals did shift a bit to encompass more project management/arts administration work. My personal artistic goals have taken a bit of a backseat while I pursue supporting and encouraging other people’s artistic goals ... I gained skills, knowledge, contacts and confidence throughout the AIR Program that assisted me in furthering my career. (EMAIL, 2012)

In fact, Deborah credits the AIR experience for prompting a career change to become Education and Access Manager with the West Australian Ballet, a position she continues to occupy.

The Buzz Dance Theatre dance artists who were involved in the AIR project were highly experienced professionals and dance educators. The extended nature of the residency allowed them the freedom to experiment with teaching and engagement strategies. The importance of communication and planning for arts projects involving numerous stakeholders was also a positive learning outcome for the artists.

Already an experienced dance teacher, professional artist Rachel Bott honed her teaching skills and gained confidence in the medium of dance film. As a result of
this growing interest in film, in 2013 Rachel produced an innovative dance-related ‘stop motion’ film that she hopes to develop into further creative work. Rachel also enjoys working as a resident artist and was eager to take on more education work. This goal was recently realised (2014) with the launch of a new business venture to offer creative dance workshops and residencies to schools that make explicit links to the Australian Curriculum. Rachel sees the potential for these types of workshops particularly for generalist teachers for whom creative dance may be difficult to integrate into the curriculum. Rachel also participated in the AiR Alumni Summer School workshop (28 and 29 January, 2013) delivered by Murdoch University’s School of Education as part of the first year of the AiR Commission.161

ONGOING PARTNERSHIPS

The difficulty of ensuring effective communication and aligning timetables was a barrier to collaboration between the four schools in the 2010 AIR project. However, at least one partnership continued beyond the project in that two dance teachers (at Wanneroo and Greenwood Senior High Schools) began moderating dance assessments across the schools, indicating a level of collegial support and networking.

The AIR project had continuing benefits for Buzz Dance Theatre’s education program, ‘buzzED’. Managed by Mary Wolfla, the program has grown expansively in recent years and the company now employs a full-time dance specialist for school incursions and workshops. The organisation is in contact with the four schools involved in the 2010 AIR project, whose students regularly attend performances and youth activities. Other educational partnerships to emerge include an agreement with West Australian Ballet (through Education Manager Deborah Robertson) to deliver professional learning workshops for dance teachers. The combined expertise of the two companies has attracted a good response and is very promising for future initiatives.

Buzz Dance also collaborates with Edith Cowan University’s School of Education to offer workshops for pre-service primary school teachers on linking dance and movement to curriculum themes. Primary schools are the focus because of their ability to accommodate arts-based programs, being, “more open to these projects and more flexible, while high schools are more difficult to infiltrate”. (CADI MCCARTHY, INTERVIEW 2012).

Finally, the 2010 AIR project also demonstrated the potential for such projects to engage specific community groups such as migrant and refugee youth. To this end, Buzz Dance Theatre resolved to seek further involvement with migrant and refugee groups for similar projects in these communities. Acting on this decision, in 2013 Buzz Dance Theatre partnered with Aranmore Catholic College to engage students from the school’s intensive English as a Second Language class in an original creative dance project. Titled ‘Look the Other Way’162, the project involved dance workshops and filmed interviews with students discussing the migrant and refugee experience in Australia. The final multi-media production was staged at the University of Western Australia’s Dolphin Theatre over a two-week period and was attended by 47 school groups. Pippa Davis noted that it was a formative and confidence-building experience for many of the students.

This chapter compiles statistical data extracted from the 2010-2013 AIR project acquittals. To eliminate inconsistencies and discrepancies, wherever possible figures supplied were checked with stakeholders or compared against MySchool website (www.myschool.edu.au) data.
Summary data totals (2010–2013)

The following table is a summary of funding and participation data for the four years of the AIR pilot program in Western Australia.

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>GRAND TOTAL</th>
</tr>
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<tr>
<td></td>
<td>STREAM 1</td>
<td>STREAM 2</td>
<td>TOTAL</td>
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<td>STREAM 2</td>
</tr>
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<td>253</td>
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<td>Indigenous students**</td>
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<td>474</td>
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<tr>
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<td>150</td>
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<tr>
<td>Pre-service teachers</td>
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<td>4</td>
<td>10</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>Artists#</td>
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<td>7</td>
<td>23</td>
<td>22</td>
<td>9</td>
</tr>
<tr>
<td>Volunteers</td>
<td>25</td>
<td>25</td>
<td>50</td>
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<tr>
<td>Artist contact hours</td>
<td>1,825</td>
<td>1,366</td>
<td>3,191</td>
<td>1,704</td>
<td>1,472</td>
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Notes:
AIR students for whom participation figures were not available are omitted from this table.
* There were no successful STREAM 2 applicants in the 2012/13 round. Unexpended funds were reinvested into the AIR Grants Program to support the program’s delivery and assist special projects such as the Hospital School Services project evaluation.
** Sub-group figures are part of the total student participation figure not in addition to.
*** Sub-group figures are part of the total student participation figure not in addition to.
# Artists include artists-in-residence, supporting artists and arts and cultural organisation staff.
**STUDENT PARTICIPATION BY YEAR**

Student participation data for the four-year pilot program reveals a wide range of project profiles, as shown in the following tables. There were lower overall student numbers in 2013 than previously as no STREAM 2 project was conducted. The 2012 program year saw several whole-school and collaborative multi-school projects, and thus engaged a much higher number of students than other years.

Over 7,900 students participated in Western Australia AIR projects during the four year pilot program: Student participation spanned all year levels from Kindergarten to Year 12: 6,207 primary students and 1,622 secondary students (164 unknown).

Measured as a percentage of the total enrolment for participating schools, 2012 had the highest student participation rate (81%) and 2013 the lowest (13%). The participation rate in 2011 was 29% and it was 26% in 2010. These figures are shown in the following tables, which also show a breakdown of student participants by Year group. Figures 2 and 3 in the pages following, provide a diagrammatic view of the year group cohorts as a percentage of overall school enrolments for each of the four years.

### STUDENT PARTICIPATION:
#### 2013 AIR PROGRAM

<table>
<thead>
<tr>
<th>Schools</th>
<th>K</th>
<th>PP</th>
<th>Yr 1</th>
<th>Yr 2</th>
<th>Yr 3</th>
<th>Yr 4</th>
<th>Yr 5</th>
<th>Yr 6</th>
<th>Yr 7</th>
<th>Yr 8</th>
<th>Yr 9</th>
<th>Yr 10</th>
<th>Yr 11</th>
<th>Yr 12</th>
<th>Year level not known #</th>
<th>Total AIR students*</th>
<th>Total school enrolment #</th>
<th>% of school enrolment*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balingup Primary School and Nannup District High School</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>4</td>
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<td>5</td>
<td>4</td>
<td>17</td>
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<td></td>
<td></td>
</tr>
<tr>
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<td></td>
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<td>92</td>
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<td></td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Hospital School Services</td>
<td>5</td>
<td>4</td>
<td>10</td>
<td>14</td>
<td>10</td>
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<td>22</td>
<td>5</td>
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<td>123</td>
<td>280</td>
<td>5,000 (approx.)</td>
<td>413</td>
<td>25.2%</td>
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</tr>
<tr>
<td>North Albany Senior High School</td>
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<tr>
<td>Quairading District High School</td>
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<td>15</td>
<td>12</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>0</td>
<td>3</td>
<td>123</td>
<td>133</td>
<td>92.5%</td>
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</tr>
<tr>
<td>Yule Brook College</td>
<td></td>
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<td><strong>2013 TOTALS</strong></td>
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<td>31</td>
<td>122</td>
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<td>104</td>
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<td>9</td>
<td>185</td>
<td>826</td>
<td>6,355</td>
<td>13.0%</td>
<td></td>
</tr>
</tbody>
</table>

**% OF TOTAL 2013 AIR PROGRAM**

|                             | 3.75% | 3.75% | 14.77% | 3.51% | 3.39% | 4.72% | 4.12% | 4.6%  | 10.65% | 12.59% | 9.2%  | 1.45% | 1.09% | 22.4% | 100% |

* Numbers of participating students were initially drawn from project acquittal reports. Anomalies were checked and amended if required, and the revised figures are in shown above.

# Due to fluctuating numbers and the difficulty in recording exact attendance for each AIR workshop session, an accurate year level breakdown of Yule Brook College and Hospital School Services participants was not available.

## Notes:
- 2013 school enrolment statistics are drawn from the MySchool online database and relate to the whole school.
### STUDENT PARTICIPATION:
#### 2012 AIR PROGRAM

<table>
<thead>
<tr>
<th>Schools</th>
<th>K</th>
<th>PP</th>
<th>Yr 1</th>
<th>Yr 2</th>
<th>Yr 3</th>
<th>Yr 4</th>
<th>Yr 5</th>
<th>Yr 6</th>
<th>Yr 7</th>
<th>Yr 8</th>
<th>Yr 9</th>
<th>Yr 10</th>
<th>Yr 11</th>
<th>Yr 12</th>
<th>Total AIR students*</th>
<th>Total school enrolment #</th>
<th>% of school enrolment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atwell College</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>230</td>
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<td></td>
<td>719</td>
<td>1053</td>
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<tr>
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<td>53</td>
<td>47</td>
<td>56</td>
<td>55</td>
<td>53</td>
<td>32</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>84.2%</td>
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<tr>
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<td>91</td>
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<td>82</td>
<td>99</td>
<td>80</td>
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<td>431</td>
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<tr>
<td>Safety Bay PS</td>
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<td>85</td>
<td>94</td>
<td>70</td>
<td>70</td>
<td>76</td>
<td>71</td>
<td>60</td>
<td>86</td>
<td></td>
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<td></td>
<td></td>
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<td>699</td>
<td>621**</td>
<td>100%</td>
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<td><strong>Tom Price Cluster</strong></td>
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</tr>
<tr>
<td>• Tom Price SHS</td>
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<td>90</td>
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<tr>
<td>• 3 primary schools</td>
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<td>637</td>
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<td><strong>STREAM 2: MVA</strong></td>
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<tr>
<td>Belmay PS</td>
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<td></td>
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<td>270</td>
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</tr>
<tr>
<td>• Belmont City College</td>
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<tr>
<td>• SEMLDC</td>
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<tr>
<td>Carson Street IPS</td>
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<td>406</td>
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</tr>
</tbody>
</table>

**Notes:**
* Numbers of participating students were initially drawn from project acquittals. Anomalies were checked and amended if required, and the revised figures are included above.
# 2012 school enrolment statistics are drawn from the MySchool online database and relate to the whole school.
** This figure was drawn from the My School website for Safety Bay Primary School and relates to full-time equivalent enrolments.
## VET Year 11 enrolment.
### STUDENT PARTICIPATION: 2011 AIR PROGRAM

<table>
<thead>
<tr>
<th>2011 Projects</th>
<th>K</th>
<th>PP</th>
<th>Yr 1</th>
<th>Yr 2</th>
<th>Yr 3</th>
<th>Yr 4</th>
<th>Yr 5</th>
<th>Yr 6</th>
<th>Yr 7</th>
<th>Yr 8</th>
<th>Yr 9</th>
<th>Yr 10</th>
<th>Yr 11</th>
<th>Yr 12</th>
<th>Total AIR students*</th>
<th>Total school enrolment #</th>
<th>% of school enrolment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balcatta SHS</td>
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<td>35</td>
<td>522</td>
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<td>34</td>
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<td>52.3%</td>
</tr>
<tr>
<td>Governor Stirling SHS</td>
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<td>200</td>
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<tr>
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<td>68</td>
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<td>633</td>
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<td>15</td>
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<tr>
<td>SEA STREAM 2*</td>
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<td>14</td>
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</tr>
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<td><strong>2011 Total</strong></td>
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<td>50</td>
<td>36</td>
<td>18</td>
<td>1,175</td>
<td>4,469</td>
<td>26.3%</td>
</tr>
<tr>
<td><strong>% of total 2011 AIR Program</strong></td>
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<td>8.8%</td>
<td>9.19%</td>
<td>7.74%</td>
<td>7.74%</td>
<td>8.09%</td>
<td>9.02%</td>
<td>7.32%</td>
<td>7.74%</td>
<td>9.19%</td>
<td>7.4%</td>
<td>4.26%</td>
<td>3.06%</td>
<td>1.53%</td>
<td>100%</td>
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</table>
### STUDENT PARTICIPATION: 2010 AIR PROGRAM

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<th>PP</th>
<th>Yr 1</th>
<th>Yr 2</th>
<th>Yr 3</th>
<th>Yr 4</th>
<th>Yr 5</th>
<th>Yr 6</th>
<th>Yr 7</th>
<th>Yr 8</th>
<th>Yr 9</th>
<th>Yr 10</th>
<th>Yr 11</th>
<th>Yr 12</th>
<th>Year level not known**</th>
<th>Total AIR students**</th>
<th>Total school enrolment #</th>
<th>% of school enrolment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayswater PS</td>
<td>43</td>
<td>36</td>
<td>33</td>
<td>42</td>
<td>34</td>
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<td>38</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>292</td>
<td>325</td>
<td>90%</td>
</tr>
<tr>
<td>Inglewood PS</td>
<td>73</td>
<td>46</td>
<td>61</td>
<td>47</td>
<td>66</td>
<td>44</td>
<td>46</td>
<td>45</td>
<td>39</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>467</td>
<td>467</td>
<td>100%</td>
</tr>
<tr>
<td>Karratha SHS and PS Cluster</td>
<td></td>
<td></td>
<td>14</td>
<td>32</td>
<td>12</td>
<td>13</td>
<td>36</td>
<td>14</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>126</td>
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<td>6%</td>
</tr>
<tr>
<td>La Grange RCS</td>
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<td>24</td>
<td>15</td>
<td>15</td>
<td>13</td>
<td>13</td>
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<td>37</td>
<td></td>
<td></td>
<td></td>
<td>212</td>
<td>212</td>
<td>100%</td>
</tr>
<tr>
<td>Maddington cluster</td>
<td>68</td>
<td>82</td>
<td>59</td>
<td>65</td>
<td>84</td>
<td>92</td>
<td>92</td>
<td>91</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>633</td>
<td>654</td>
<td>97%</td>
</tr>
<tr>
<td>Warburton##</td>
<td>21</td>
<td>16</td>
<td>6</td>
<td>8</td>
<td>7</td>
<td>7</td>
<td>10</td>
<td>11</td>
<td>5</td>
<td>10</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>125</td>
<td>335</td>
<td>100%</td>
</tr>
<tr>
<td>Buzz DT STREAM 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>20</td>
<td>62</td>
<td>82</td>
<td>2513</td>
<td>1,936</td>
<td>6,580</td>
</tr>
<tr>
<td><strong>2010 Total</strong></td>
<td>115</td>
<td>157</td>
<td>219</td>
<td>160</td>
<td>196</td>
<td>182</td>
<td>208</td>
<td>231</td>
<td>197</td>
<td>81</td>
<td>94</td>
<td>14</td>
<td>8</td>
<td>41</td>
<td></td>
<td>1,936</td>
<td>6,580</td>
<td>100%</td>
</tr>
</tbody>
</table>

% of total 2010 AIR Program: 5.94% 8.11% 11.31% 8.3% 10.12% 9.4% 10.74% 11.93% 10.18% 1.7% 4.18% 4.86% 0.72% 0.41% 2.12%

Notes:
** The numbers of participating students are drawn from the project acquittals. These differ slightly from the 2010 Evaluation Report for the Maddington Cluster and Warburton projects.
## 2010 and 2011 school enrolment statistics are from the MySchool online database and relate to the whole school. In this respect the percentages may differ from the figures shown in the 2010 Evaluation Report, which used the percentage of students in the targeted cohorts.
### Warburton Ranges Campus 2010 project: The 2010 Evaluation Report notes the discrepancy that 125 participants are shown by year level, but 108 are recorded by engagement with the artist. The above table uses the higher number.
The figure below illustrates student participation as a percentage (%) of cohort by year group across the four years of the pilot (2010-2013), both by Year group and combined Year groups. This data shows a healthy distribution of AIR activities across all year groups.

![Figure 2: Student Participation as a Percentage of Combined Year Group 2010-2013.](image)

**STUDENT PRIORITY GROUPS**

The tables and chart following collate data provided in acquittal reports regarding diversity of students participating in AIR projects. The accuracy of the figures is limited as some projects did not supply the information requested, or provided only an estimate. There is also some overlap between the categories, such as Indigenous, remote and regional, and culturally and linguistically diverse. Due to this double counting, the AIR acquittal form in Year 4 of the pilot program was amended to exclude reporting on ‘At risk’ students, and as a result no figures are given for this category for the 2013 projects. In addition, several projects in earlier years recorded ‘at risk’ students who were in PEAC/GATE courses and for whom learning enrichment activities were already in place. The total for this cohort is calculated as a mean percentage of students within the remaining three years.

Despite these limitations the figures show that the AIR Grants Program as a whole engaged a diverse range of students. The estimated participation rate of student priority groups was 11.6 per cent Indigenous; three per cent students with disabilities; 23.6 per cent regional and remote; and 13.3 per cent from a Culturally and Linguistically Diverse (CALD) background. The highest priority group to be represented were remote and regional students, particularly in 2013.
### Figure 3: Representation of Priority Student Groups Over the Four Years of the Pilot (2010-2013) Shown as a % of Total Students for Each Year.

<table>
<thead>
<tr>
<th>Years 1-4 totals N = 7993</th>
<th>Indigenous</th>
<th>At risk</th>
<th>Disabilities</th>
<th>Remote &amp; regional</th>
<th>CALD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Target group</td>
<td>927</td>
<td>829</td>
<td>236</td>
<td>1,888</td>
<td>1,061</td>
</tr>
<tr>
<td>Target group as % of total</td>
<td>11.6</td>
<td>10.4</td>
<td>3.0</td>
<td>23.6</td>
<td>13.3</td>
</tr>
</tbody>
</table>

*Indigenous students, At risk students, Students with disabilities, Remote and regional students, CALD*
The following tables show a breakdown of students in each target group for each project.

### 2013 PROJECTS

<table>
<thead>
<tr>
<th>Project/Cluster</th>
<th>Indigenous</th>
<th>At risk</th>
<th>Disabilities</th>
<th>Remote &amp; regional</th>
<th>CALD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balingup PS cluster</td>
<td>2</td>
<td>2</td>
<td>70</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Challis ECEC</td>
<td>10</td>
<td>1</td>
<td>0</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Hospital School Services</td>
<td>9</td>
<td>110</td>
<td>60</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>North Albany SHS</td>
<td>12</td>
<td>2</td>
<td>187</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Quairading DHS</td>
<td>43</td>
<td>0</td>
<td>123</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Yule Brook College</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td><strong>2013 TOTALS</strong></td>
<td><strong>80</strong></td>
<td><strong>116</strong></td>
<td><strong>440</strong></td>
<td><strong>29</strong></td>
<td></td>
</tr>
</tbody>
</table>

Estimated % of students participating in 2013 AIR program (N=826):
- Indigenous: 9.7%
- At risk: 14%
- Disabilities: 53.3%
- Remote & regional: 3.5%

### 2012 PROJECTS

<table>
<thead>
<tr>
<th>Project/Cluster</th>
<th>Indigenous</th>
<th>At risk</th>
<th>Disabilities</th>
<th>Remote &amp; regional</th>
<th>CALD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atwell College#</td>
<td>15</td>
<td>7</td>
<td>86</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Churchlands PS*</td>
<td>2</td>
<td>183*</td>
<td>5</td>
<td>180</td>
<td></td>
</tr>
<tr>
<td>Harmony PS</td>
<td>7</td>
<td>38</td>
<td>15</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Nedlands PS</td>
<td>47</td>
<td></td>
<td>91</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Safety Bay PS</td>
<td>34</td>
<td>140</td>
<td>9</td>
<td>24</td>
<td></td>
</tr>
</tbody>
</table>

Tom Price SHS cluster
- Tom Price SHS: 70, 30, 238
- Three primary schools: 121, 637

MVA STREAM 2
- 32, 30, 150

**2012 ESTIMATED TOTALS**
- **281**
- **468**
- **49**
- **875**
- **544**

Estimated % of students participating in 2012 AIR program (N=4,056):
- Indigenous: 7%
- At risk: 11.5%
- Disabilities: 1.2%
- Remote & regional: 21.5%
- CALD: 13.4%

Notes:
- # Atwell College did not provide data for all student priority groups; therefore, figures in italics (Indigenous and CALD) were extrapolated from My School website data for 2012 and used to calculate numbers of students based on total participation of 719. While not precise, the calculation allowed an estimate of student priority group participation for the purposes of comparison between funding years.
- * Churchlands Primary School nominated 114 PEAC and 69 Individual Education Program/GEP in the educationally at risk category.
### 2011 PROJECTS

<table>
<thead>
<tr>
<th>School</th>
<th>Number of students</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Indigenous</td>
</tr>
<tr>
<td>Balcatta SHS</td>
<td></td>
</tr>
<tr>
<td>Carson Street IPS</td>
<td></td>
</tr>
<tr>
<td>Governor Stirling SHS</td>
<td>60</td>
</tr>
<tr>
<td>Melville PS</td>
<td>8</td>
</tr>
<tr>
<td>North Fremantle PS</td>
<td>8</td>
</tr>
<tr>
<td>South Fremantle SHS</td>
<td>1</td>
</tr>
<tr>
<td>SEA STREAM 2</td>
<td>15</td>
</tr>
</tbody>
</table>

**2011 ESTIMATED TOTALS**

<table>
<thead>
<tr>
<th>Estimated % of students participating in 2011 AIR program (N=1,175)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of students</td>
</tr>
<tr>
<td>2011 PROJECTS</td>
</tr>
<tr>
<td>Bayswater PS</td>
</tr>
<tr>
<td>Inglewood PS</td>
</tr>
<tr>
<td>Karratha SHS and PS Cluster</td>
</tr>
<tr>
<td>La Grange RCS</td>
</tr>
<tr>
<td>Maddington cluster</td>
</tr>
<tr>
<td>Warburton RC</td>
</tr>
<tr>
<td>Buzz DT STREAM 2</td>
</tr>
</tbody>
</table>

**2010 PROJECTS**

<table>
<thead>
<tr>
<th>School</th>
<th>Number of students</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Indigenous</td>
</tr>
<tr>
<td>Bayswater PS</td>
<td>7</td>
</tr>
<tr>
<td>Inglewood PS</td>
<td>7</td>
</tr>
<tr>
<td>Karratha SHS and PS Cluster</td>
<td>70</td>
</tr>
<tr>
<td>La Grange RCS</td>
<td>208</td>
</tr>
<tr>
<td>Maddington cluster</td>
<td>74</td>
</tr>
<tr>
<td>Warburton RC</td>
<td>108</td>
</tr>
<tr>
<td>Buzz DT STREAM 2</td>
<td>37</td>
</tr>
</tbody>
</table>

**2010 ESTIMATED TOTALS**

<table>
<thead>
<tr>
<th>Estimated % of students participating in 2010 AIR program (N=1,936)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of students</td>
</tr>
<tr>
<td>2010 PROJECTS</td>
</tr>
<tr>
<td>Bayswater PS</td>
</tr>
<tr>
<td>Inglewood PS</td>
</tr>
<tr>
<td>Karratha SHS and PS Cluster</td>
</tr>
<tr>
<td>La Grange RCS</td>
</tr>
<tr>
<td>Maddington cluster</td>
</tr>
<tr>
<td>Warburton RC</td>
</tr>
<tr>
<td>Buzz DT STREAM 2</td>
</tr>
</tbody>
</table>
PARTICIPATION OF TEACHERS, ARTISTS AND COMMUNITY

Figure 4 aggregates data on key stakeholders in AIR projects during the four years. The tables following capture statistical data for each project, although it should be noted that volunteer numbers listed in each project were not precise. Over the four years, there were a total of 114 artists-in-residence, supporting artists and arts and cultural organisation staff, and 464 school staff and 65 pre-service teachers and over 200 volunteers engaged by the AIR Grants Program.


Notes:
1. School staff includes teachers, education assistants and administrators.
2. The number of pre-service teachers was not reported in 2010.
3. The artist totals include supporting artists, and arts and cultural organisation staff.
### 2013 AIR Projects

<table>
<thead>
<tr>
<th><strong>2013 AIR Projects</strong></th>
<th>Teaching staff</th>
<th>Education Assistants</th>
<th>Pre-service teachers*</th>
<th>Artists**</th>
<th>Volunteers</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balingup PS cluster</td>
<td>5</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>P&amp;Cs</td>
</tr>
<tr>
<td>Challis ECEC</td>
<td>5</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hospital School Services</td>
<td>14</td>
<td>3</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>North Albany SHS</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quairading DHS</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yule Brook College</td>
<td>7</td>
<td>0</td>
<td>9*</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2013 TOTALS</strong></td>
<td><strong>39</strong></td>
<td><strong>4</strong></td>
<td><strong>10</strong></td>
<td><strong>27</strong></td>
<td><strong>4</strong></td>
<td></td>
</tr>
</tbody>
</table>

* Includes pre-service teachers who attended professional learning sessions.

** Artists-in-residence, supporting artists, and arts and cultural organisation staff.

### 2012 AIR Projects

<table>
<thead>
<tr>
<th><strong>2012 AIR Projects</strong></th>
<th>Teaching staff</th>
<th>Education Assistants</th>
<th>Pre-service teachers*</th>
<th>Artists**</th>
<th>Volunteers</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atwell College</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Churchlands PS</td>
<td>17</td>
<td>1</td>
<td>6</td>
<td>12</td>
<td></td>
<td>P&amp;C</td>
</tr>
<tr>
<td>Harmony PS</td>
<td>28</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
<td>Parent volunteers (No. not known)</td>
</tr>
<tr>
<td>Nedlands PS</td>
<td>3</td>
<td>34</td>
<td>1</td>
<td></td>
<td></td>
<td>P&amp;C</td>
</tr>
<tr>
<td>Safety Bay PS</td>
<td>34</td>
<td>5</td>
<td>100+</td>
<td></td>
<td></td>
<td>Rockingham Historical Society</td>
</tr>
<tr>
<td>Tom Price SHS and PS cluster</td>
<td>61</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td>Parent volunteers, Shire of Ashburton, Rio Tinto, Gumala Aboriginal Corporation</td>
</tr>
<tr>
<td>MVA STREAM 2</td>
<td>16</td>
<td>3</td>
<td>10</td>
<td></td>
<td></td>
<td>Local sponsors</td>
</tr>
<tr>
<td><strong>2012 TOTALS</strong></td>
<td><strong>161</strong></td>
<td><strong>6</strong></td>
<td><strong>41</strong></td>
<td><strong>33</strong></td>
<td><strong>100+</strong></td>
<td></td>
</tr>
</tbody>
</table>

* Artists-in-residence, supporting artists, and arts and cultural organisation staff.
### 2011 AIR Projects

<table>
<thead>
<tr>
<th>2011 AIR Projects</th>
<th>Teaching staff</th>
<th>Education Assistants</th>
<th>Pre-service teachers*</th>
<th>Artists**</th>
<th>Volunteers</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balcatta SHS</td>
<td>4</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carson Street IPS</td>
<td>22</td>
<td></td>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Governor Stirling SHS</td>
<td>15</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melville PS</td>
<td>43</td>
<td>9</td>
<td>4</td>
<td>61</td>
<td></td>
<td></td>
</tr>
<tr>
<td>North Fremantle PS</td>
<td>7</td>
<td></td>
<td></td>
<td>2</td>
<td>25</td>
<td></td>
</tr>
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</tr>
<tr>
<td>SEA STREAM 2</td>
<td>11</td>
<td>9</td>
<td>12</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total 2011</strong></td>
<td><strong>104</strong></td>
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<td><strong>10</strong></td>
<td><strong>31</strong></td>
<td><strong>99</strong></td>
<td></td>
</tr>
</tbody>
</table>

** Artists-in-residence, supporting artists, and arts and cultural organisation staff.

### 2010 AIR Projects

<table>
<thead>
<tr>
<th>2010 AIR Projects</th>
<th>Teaching staff</th>
<th>Education Assistants</th>
<th>Pre-service teachers*</th>
<th>Artists**</th>
<th>Volunteers</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayswater PS</td>
<td>35</td>
<td></td>
<td></td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Inglewood PS</td>
<td>35</td>
<td></td>
<td></td>
<td>3</td>
<td>3+</td>
<td></td>
</tr>
<tr>
<td>Karratha SHS and PS Cluster</td>
<td>7</td>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>La Grange RCS</td>
<td>12</td>
<td></td>
<td></td>
<td>1</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Maddington cluster</td>
<td>47</td>
<td>4</td>
<td>3</td>
<td>10</td>
<td></td>
<td>95 families</td>
</tr>
<tr>
<td>Warburton RC</td>
<td>8</td>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buzz DT STREAM 2</td>
<td>6</td>
<td></td>
<td></td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total 2010</strong></td>
<td><strong>150</strong></td>
<td><strong>Unknown</strong></td>
<td><strong>4</strong></td>
<td><strong>22</strong></td>
<td><strong>25+</strong></td>
<td></td>
</tr>
</tbody>
</table>

** Artists-in-residence, supporting artists, and arts and cultural organisation staff.
**PROFESSIONAL LEARNING FOR TEACHERS**

Professional learning for teachers was integral to the AIR Grants Program pilot and workshops were delivered during most projects for artists to share specific arts skills relating to their projects, and (often) to explore the curriculum integration potential of the project in relation to the K-12 Western Australian Curriculum and Australian Curriculum. This data is summarised in the tables below. These workshops were variously attended by teachers, pre-service teachers, education assistants and other school staff, parents and community members. In a number of cases, teachers’ guides, journals or other aides were developed to assist classroom teaching and learning.

Overall, 77 professional learning workshops\(^*\) were held. These were attended by approximately 463 participants.

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\(^*\) These are formal professional learning workshops or events recorded by the consultants and that significant professional learning was obtained informally working alongside teachers in the classroom.

<table>
<thead>
<tr>
<th>2013 AIR Projects</th>
<th>No. of PL workshops</th>
<th>Attendance</th>
<th>Teaching guides</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balingup PS cluster</td>
<td>2</td>
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<td>0</td>
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<td>Yule Brook College</td>
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<th>Teaching guides</th>
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In all cases, considerable professional learning for teachers occurred through observation and collaboration with artists in the classroom. The involvement of pre-service teachers and educational assistants in a number of projects extended the professional learning reach, and their comments revealed similar learning benefits as the teachers.

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<th>2011 AIR Projects</th>
<th>No. of PL workshops</th>
<th>Attendance</th>
<th>Teaching guides</th>
</tr>
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<tbody>
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<td>Balcatta SHS</td>
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<td>Course guide for teachers</td>
</tr>
<tr>
<td>Carson Street IPS</td>
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<td>4</td>
<td>Online blog</td>
</tr>
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<td>Governor Stirling SHS</td>
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</tr>
<tr>
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<td>North Fremantle PS</td>
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<td>La Grange RCS</td>
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<td>Maddington cluster</td>
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<td>-8</td>
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<td><strong>2010 Totals</strong></td>
<td><strong>46</strong></td>
<td><strong>109</strong></td>
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</table>
Key learning experiences noted by teaching staff focused on the following benefits:

- Engagement of students in the creative process including students’ improved connection to learning.
- Use of art practice in as an effective educational tool, either in the art classroom or in a cross-curricular context.
- Enhanced awareness of the extent of ‘art’ as more than traditional painting and drawing – diversity of materials (including recycled ‘junk’, food items, and ‘ephemeral’ items from nature).
- New art skills and the confidence to use arts techniques and processes in the classroom.

Arts teachers appreciated working in a creative partnership and were often refreshed by new ideas for their own arts and teaching practice. They were convinced of the merits of working with professional artists-in-residence, and many claimed that the insights and ideas would continue to influence their teaching practice. Non-Arts classroom teachers were convinced of the merits of working with professional artists-in-residence, and many claimed that the insights and ideas would continue to influence their teaching practice.

Project Coordinators received intensive professional learning in relation to leadership and project management such as communication, negotiation, time/resource/finance and people management, delegation, decision-making, problem-solving, dispute resolution, communication, compliance documentation and accountability. The vast majority of coordinators learned that the project took more of their time than they had anticipated, especially in residencies in which a whole-school or multi-school approach was employed. Many teachers commented that the time release they were allocated was not sufficient for the purpose. These issues were outlined in AIR information material and induction sessions, and project teams invariably commented on the value of the information.

Formal partnerships with university Faculties of Education took place on two occasions and extended the professional learning reach of these projects. In the Melville Primary School residency, the nine pre-service teachers from Murdoch University were effusive in their praise of the project and two of the participants subsequently secured teaching positions at the school. At Nedlands Primary School, 34 pre-service teachers from The University of Western Australia’s Graduate School of Education were part of the teaching team working with the artist-in-residence. Student teachers and their supervising academics reported strong learning benefits from these unique immersive experiences.

This successful model could be replicated by other schools, particularly if pre-service teachers could be involved for the duration of the AIR project. The AiR Grants Program AiR Commission, delivered by Murdoch University’s School of Education commencing in 2014 extends this concept to train the next generation of primary teachers in the skills and knowledge to deliver integrated arts in education teaching and learning.
Acquittal Section 3, question 5: On a scale of 1 to 5, with 1 being considered extremely unsuccessful and 5 considered outstanding, list how successful your project was in enriching teaching practice through interaction with a professional artist(s)

For the first three years of the AIR Grants Program pilot, most projects were positively rated in terms of enriching teaching practice. Shown in the tables below, 48 per cent (10 of 21 responses) of projects from 2010-2012 were rated by the project teams as ‘outstanding’, and 48 per cent considered the experience ‘moderately successful’ in enriching teaching practice.

This question did not appear in the 2013 acquittal form as the AIR Working Party determined instead to encourage participants to record data on professional learning activities. Questions regarding the success of projects were inserted for school and artist responses, to encourage deeper reflection.

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2012 TOTALS: 1 3 3
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<td>La Grange RCS</td>
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<td>3</td>
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</table>
**ARTISTS’ EXPERIENCE**

The acquittal report for the three years from 2010-2012, invited artists to rate their overall experience of working on the AIR project. As can be seen from the responses in the tables following, artists overall rated their residency experience very highly. This is also evident in their interviews and other information, detailed in earlier chapters.

**2013 Acquittal question 4c: “How satisfied were you with the engagement with the school(s) in terms of the following”**

In 2013 the artists-in-residence were asked in more detail about their engagement with the school and wider school community. All those who responded were ‘very satisfied’ with the overall experience with only one registering dissatisfaction with any aspect of the engagement.

### 2013 PROJECTS

<table>
<thead>
<tr>
<th>(8 RESPONSES)</th>
<th>Very dissatisfied</th>
<th>Moderately dissatisfied</th>
<th>Mildly dissatisfied</th>
<th>Neither satisfied nor dissatisfied</th>
<th>Moderately satisfied</th>
<th>Very satisfied</th>
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<td>Working relationship with parents/friends/carers</td>
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### 2010-2012 Acquittal Section 4, question 12: How would you rate your overall experience of working as a professional artist or Arts Organisation in the AIR school(s)?

<table>
<thead>
<tr>
<th>2012 Projects</th>
<th>Artists-in-residence</th>
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<th>Poor</th>
<th>Fair</th>
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### 2011 Projects

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### 2010 Projects

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<tr>
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<tr>
<td></td>
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<tr>
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<td>Sete Tele</td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Rachel Ogle</td>
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<td></td>
<td>Ken Allen</td>
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</tr>
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</table>
PROFESSIONAL LEARNING FOR ARTISTS

With a few exceptions, the learning for artists-in-residence related primarily to the educational context rather than creative skills. Artists for whom school-based arts teaching was a relatively new experience tended to face a steep learning curve. These artists, working alongside teachers in the classroom, practiced teaching artist skills, engagement strategies and (frequently) behaviour management. They often also developed time and project management skills.

As one artist observed:

*If this is the first, or one of the first times working in schools, then it will be a rewarding challenge and huge learning curve. If it’s not a new experience, it will be another opportunity to share knowledge and skills, inspire, be inspired and keep your skills current.* (EMAIL RESPONSE, 2010 ARTIST-IN-RESIDENCE — UNNAMED BY REQUEST)

Other more seasoned arts-in-education practitioners gained less direct learning but found the AIR experience rewarding and beneficial in many ways. In particular, a majority of artists reported that the project had provided professional status and exposure, a steady income and new employment opportunities. Many artists perceived that there was professional prestige in securing an AIR grant and were pleased at its contribution to their arts in education curriculum vitae. The Departments of Education, and Culture and the Arts are seen as prestigious clients in the sector. For some artists the experience helped clarify and confirm emerging career plans, instilled greater confidence in their artistic skills, or consolidated artistic partnerships.

Many artists commented that the AIR project has strengthened their professional confidence and their ability to place an appropriate value on their skills. For a few, the project opened exciting new (and sustained) career opportunities, such as Sensorium Theatre.

In addition, artists gained insight into school systems such as timetabling and budgets, which were often perceived as constraints to the creative process (although inevitable). For artists working in regional and remote projects, many witnessed the transience of the workforce in these locations, and the destabilising effect this can have on the school. The best approach to these challenges was flexibility and adaptability.

**2013 Acquittal question 4k: Would you agree that this AIR experience will influence your future arts practice?**

Artists-in-residence were asked in 2013 to indicate how they thought their AIR experience would affect future arts practice. In response to previous evaluation results, this question was added to the acquittal report in order to elicit more detailed responses than previously.

The majority of respondents (90 per cent) ‘strongly agreed’ or ‘agreed’ with the proposition.
Expanding on these answers to question 4(k), artists-in-residence in 2013 projects supplied the following comments on how their arts practice would be influenced. Responses focussed on working within an education context and collaborating with artists and community:

- Improved teaching skills, such as lesson planning and structuring learning programs that are age/ability appropriate, and adapting lesson plans and techniques to accommodate student needs.
- Ability to work effectively in a school context.
- The value of learning from and collaborating with other artists.
- Enhanced project planning and execution skills.
- Endorsed beliefs in the value of arts education and to marginalised students in particular.
- Community engagement skills.
- Increased awareness of the potential of the teaching artist role, and determination to continue to the work.

<table>
<thead>
<tr>
<th>2013 PROJECTS</th>
<th>Artists-in-residence and arts &amp; cultural organisations</th>
<th>Strongly disagree</th>
<th>Disagree</th>
<th>Somewhat disagree</th>
<th>Neither agree or disagree</th>
<th>Somewhat agree</th>
<th>Agree</th>
<th>Strongly agree</th>
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<td></td>
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<tr>
<td>Challis ECEC</td>
<td>Sean Avery</td>
<td></td>
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<td>Hospital School Services</td>
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<td>✔</td>
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<td>Nikki Green</td>
<td></td>
<td></td>
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<td>✔</td>
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<tr>
<td>Quairading DHS</td>
<td>Steven Aiton</td>
<td></td>
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<td></td>
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<tr>
<td>Yule Brook College</td>
<td>Caitlin Beresford-Ord</td>
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</tr>
</tbody>
</table>
Over the four years, several artists used the opportunity to experiment with new arts techniques, to extend specific skills, or to refine a particular learning program: for example,

- Charlotte O’Shea - new materials and new collage techniques.
- Leon Ewing – music video and documentary-making skills.
- Annette Carmichael and David Nile - ‘Co-Lab’ creative dance program.
- Susan Hayes – Art of Facial Reconstruction course.
- Caitlin Beresford-Ord – literacy through Drama.

**ARTIST CONTACT HOURS AND FEES**

Artist fees were recorded in the acquittal report for each project. As a result it is possible to calculate the percentage of each AIR grant spent on artist fees on both a project and funding year level. However, there were many inconsistencies in these reported data in each year and this suggests that an even more rigorous definition of this aspect may be required in the future.

Over the course of the pilot program there was some diversity in the percentage of each grant allocated to artist fees and in the hourly rate paid to each artist. The percentage of each grant paid in artist fees ranged from 38 per cent of a grant to over 100 per cent of the value of the grant. The three STREAM 2 projects had a relatively low fee component (between 49 per cent and 58 per cent) for artists-in-residence. As expected, in these projects a greater percentage of funding is committed to coordination or for the purchase of required materials.

Of the total pilot project funding of $1,013,930, $644,202 (63.5 per cent) was allocated to artist fees. Shown at Figure 5, whilst there was diversity in the percentage of each grant allocated to artist fees the percentage overall was fairly consistent, with only 12.5 per cent variance across all four years.

![Figure 5: Mean Percentage of Each Grant Committed to Artist Fees Across the Four Pilot Study Years (2010-2013)](image-url)
The tables following detail artist contact hours and fees for each project by pilot year.

**2013 AIR Projects**

<table>
<thead>
<tr>
<th>ARTIST-IN-RESIDENCE GRANTS PROGRAM IN WESTERN AUSTRALIA</th>
<th>ARTISTS’ CONTACT HOURS</th>
<th>ARTIST FEES</th>
<th>% OF AIR GRANT SPENT ON ARTIST FEES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balingup PS cluster</td>
<td>266</td>
<td>$20,100</td>
<td>67%</td>
</tr>
<tr>
<td>Challis ECEC</td>
<td>228</td>
<td>$24,100</td>
<td>80%</td>
</tr>
<tr>
<td>Hospital School Services</td>
<td>263</td>
<td>$22,200</td>
<td>74%</td>
</tr>
<tr>
<td>North Albany SHS</td>
<td>181</td>
<td>$17,738</td>
<td>59%</td>
</tr>
<tr>
<td>Quairading DHS</td>
<td>373</td>
<td>$23,445</td>
<td>77%</td>
</tr>
<tr>
<td>Yule Brook College</td>
<td>163</td>
<td>$11,345</td>
<td>38%</td>
</tr>
<tr>
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<td><strong>1,474</strong></td>
<td><strong>$118,928</strong></td>
<td><strong>66%</strong></td>
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</table>

N=$180,000

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**2012 AIR Projects**

<table>
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<tr>
<th>ARTIST-IN-RESIDENCE GRANTS PROGRAM IN WESTERN AUSTRALIA</th>
<th>ARTISTS’ CONTACT HOURS</th>
<th>ARTIST FEES</th>
<th>% OF AIR GRANT SPENT ON ARTIST FEES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atwell College</td>
<td>240</td>
<td>$11,110</td>
<td>38%</td>
</tr>
<tr>
<td>Churchlands PS*</td>
<td>425</td>
<td>$28,303</td>
<td>61%</td>
</tr>
<tr>
<td>Harmony PS**</td>
<td>980</td>
<td>$18,915</td>
<td>63%</td>
</tr>
<tr>
<td>Nedlands PS</td>
<td>290</td>
<td>$29,000</td>
<td>97%</td>
</tr>
<tr>
<td>Safety Bay PS</td>
<td>260</td>
<td>$31,193</td>
<td>100%</td>
</tr>
<tr>
<td>Tom Price SHS &amp; PS cluster</td>
<td>210</td>
<td>$18,728</td>
<td>62%</td>
</tr>
<tr>
<td>MVA STREAM 2#</td>
<td>756</td>
<td>$57,897</td>
<td>58%</td>
</tr>
<tr>
<td><strong>2012 TOTALS</strong></td>
<td><strong>3,161</strong></td>
<td><strong>$195,146</strong></td>
<td><strong>70%</strong></td>
</tr>
</tbody>
</table>

N= $280,000

* Churchlands Primary School: Data includes three artists-in-residence (385 hours) and music teacher Michael Howesmith (30 hours).
** Harmony Primary School: Data includes artist-in-residence Paula Hart (380 hours) and REMida incursions (600 hours).
# Combined artists fees for the Safety Bay Primary School project exceeded the AIR grant of $30,000 with the extra amount paid from school funds.
## Musica Viva artists-in-residence worked 280 contact and 376 non-contact hours.
### ARTIST-IN-RESIDENCE GRANTS PROGRAM IN WESTERN AUSTRALIA

#### EVALUATION REPORT 2010–2013

#### 2011 AIR Projects

<table>
<thead>
<tr>
<th>School Name</th>
<th>Artists’ contact hours</th>
<th>Artist fees</th>
<th>% of AIR grant spent on artist fees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balcatta SHS</td>
<td>288</td>
<td>$22,532</td>
<td>75%</td>
</tr>
<tr>
<td>Carson Street IPS</td>
<td>390</td>
<td>$27,050</td>
<td>90%</td>
</tr>
<tr>
<td>Governor Stirling SHS</td>
<td>180</td>
<td>$18,300</td>
<td>61%</td>
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<tr>
<td>Melville PS</td>
<td>356</td>
<td>$18,878</td>
<td>63%</td>
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<tr>
<td>North Fremantle PS</td>
<td>116.5</td>
<td>$14,989</td>
<td>50%</td>
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<tr>
<td>South Fremantle SHS</td>
<td>373.5</td>
<td>$22,935</td>
<td>76%</td>
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<tr>
<td>SEA STREAM 2</td>
<td>1472</td>
<td>$48,675</td>
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<tr>
<td><strong>2011 TOTALS</strong></td>
<td><strong>3,176</strong></td>
<td><strong>$173,359</strong></td>
<td><strong>62%</strong></td>
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</table>

N=$279,872

#### 2010 AIR Projects

<table>
<thead>
<tr>
<th>School Name</th>
<th>Artists’ contact hours</th>
<th>Artist fees</th>
<th>% of AIR grant spent on artist fees</th>
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</thead>
<tbody>
<tr>
<td>Bayswater PS</td>
<td>291</td>
<td>$16,453</td>
<td>55%</td>
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<tr>
<td>Inglewood PS</td>
<td>327</td>
<td>$11,003</td>
<td>78%</td>
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<tr>
<td>Karratha SHS and PS cluster</td>
<td>180</td>
<td>$14,400</td>
<td>48%</td>
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<tr>
<td>La Grange RCS</td>
<td>90</td>
<td>$24,000</td>
<td>80-83%</td>
</tr>
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<td>Maddington cluster</td>
<td>397</td>
<td>$21,600</td>
<td>67%</td>
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<tr>
<td>Warburton RC</td>
<td>540</td>
<td>$18,000</td>
<td>73%</td>
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<tr>
<td>Buzz DT STREAM 2</td>
<td>1,366</td>
<td>$51,313</td>
<td>51.5%</td>
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<tr>
<td><strong>2010 TOTALS</strong></td>
<td><strong>3,191</strong></td>
<td><strong>$156,769</strong></td>
<td><strong>57.2%</strong></td>
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</table>

N=$274,058
Public Outcomes

Projects funded during the AIR Grants Program pilot in Western Australia frequently culminated in a public event, as follows:

- Bayswater PS – performance and exhibition day
- Inglewood PS – puppet performances and art exhibition
- Karratha SHS and PS cluster – performance at FeNaCING festival
- Maddington cluster – Festival Day
- Warburton RC – Warakurna (Desert Dust Up) film presentation
- Buzz DT STREAM 2 – film screening at Innaloo cinema
- Carson Street IPS – performance day
- Governor Stirling SHS – art exhibition at the Midland Railway Workshops and Graduation Night
- Melville PS – Festival Day
- North Fremantle PS – Evening performance, Swan River location
- South Fremantle SHS – project launch and performance night at KULCHA
- SEA STREAM 2 – performances at Nowanup Farm and Albany Show
- Atwell College – parents’ night art exhibition
- Churchlands PS – premier film screening
- Harmony PS – launch event
- Nedlands PS – art display for school Centenary
- Safety Bay PS – launch and art exhibition
- Tom Price SHS and PS cluster – launch and art exhibition
- MVA STREAM 2 – launch of ‘Sound Garden’
- Balingup PS cluster – launch and art exhibition
- Challis ECEC – exhibition as part of Challis PS event
- Hospital School Services – art exhibition at PMH (Megazone)
- NASHS – dance performances at the Albany Town Hall
- Quairading DHS – feature artist day and opening of the outdoor classroom; Centenary celebrations
- Yule Brook College – three public theatre performances
In addition, a number of schools now have permanent public art sculptures, murals or other installations on display for the continuing enjoyment of the community. These include:

- Bayswater PS – metal screen
- La Grange RCS – ceramic sculptures
- Atwell College – totem pole collage display
- Melville PS – fabric art
- Harmony PS – three large photomontage murals
- Nedlands PS – cement and terrazzo tile sculptures
- Tom Price SHS – photo displays of students’ visual art work
- MVA STREAM 2 – Sound Garden installation

Statistics on public outcomes were collected during the pilot program and most projects supplied attendance numbers, product and ticket sales data for events, exhibitions, launches, and performances held as part of the AIR project. These figures are aggregated in the table below. Figures are approximate and based on the data supplied in acquittal reports.

<table>
<thead>
<tr>
<th></th>
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<tr>
<td>TOTAL YEAR 1</td>
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<td>20</td>
<td>1,640</td>
<td>9</td>
<td>1,035</td>
<td>3</td>
<td>2930</td>
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<tr>
<td>TOTAL YEAR 2</td>
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<td>5</td>
<td>570</td>
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<tr>
<td>TOTAL YEAR 3</td>
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<td>104</td>
<td>4,773</td>
<td>25</td>
<td>2,153</td>
<td>$1,555</td>
<td>$617</td>
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<td>TOTAL YEAR 4</td>
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<td>703</td>
<td>84</td>
<td>6,160</td>
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<td>340</td>
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<td>8,533</td>
<td>212</td>
<td>17,218</td>
<td>40</td>
<td>5,993</td>
<td>$3,095</td>
<td>$617</td>
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</tbody>
</table>
2013 Acquittal question 4i: If there was/were wider public outcome(s) from the AiR project, which answer best describes, in your opinion, the level of response to the project?

A question about wider public outcomes was asked of artists-in-residence for the first time in 2013 and 90% of responses were ‘extremely positive’. The only ‘neutral’ ranking (NASHS) is puzzling considering the positive local media coverage and enthusiastic audience response for the students’ final performance.

### 2013 Projects

<table>
<thead>
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<th>2013 Projects</th>
<th>Artists-in-residence and arts &amp; cultural organisations</th>
<th>Extremely negative</th>
<th>Moderately negative</th>
<th>Neutral</th>
<th>Somewhat positive</th>
<th>Extremely positive</th>
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<td>Challis ECEC</td>
<td>Sean Avery, Samantha Hughes</td>
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<tr>
<td>Hospital School Services</td>
<td>Charlotte O’Shea</td>
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<tr>
<td>North Albany SHS</td>
<td>Annette Carmichael, Dave Nile, Nikki Green</td>
<td></td>
<td></td>
<td>1</td>
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<td>2</td>
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<tr>
<td>Quairading DHS</td>
<td>Steven Aiton</td>
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<td>1</td>
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<tr>
<td>Yule Brook College</td>
<td>Caitlin Beresford-Ord, BSSTC</td>
<td></td>
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<td>2</td>
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<td><strong>2013 Totals</strong></td>
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</table>
Project Success

Project participants in 2013 including every school undertaking an AIR residency and most artists were asked the extent to which their project had been successful. Most participants ‘strongly agreed’ that their project had been successful. An equivalent question asked in 2010-2012 also achieved consistent project ratings as either ‘moderately successful’ or ‘outstanding’ in achieving its goals. The following tables capture this information.

### 2013 Acquittal question 3c and 4a: Would you agree that your project has been successful?

<table>
<thead>
<tr>
<th>2013</th>
<th>Respondent</th>
<th>Strongly disagree</th>
<th>Disagree</th>
<th>Somewhat disagree</th>
<th>Neither agree or disagree</th>
<th>Somewhat agree</th>
<th>Agree</th>
<th>Strongly agree</th>
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<tr>
<td>Balingup PS cluster</td>
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<td>✔</td>
<td></td>
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<td></td>
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<tr>
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<td>School</td>
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<td></td>
<td>Sean Avery</td>
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<td></td>
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<td>North Albany SHS</td>
<td>Annette Carmichael</td>
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<td></td>
<td>Dave Nile</td>
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<td>Steven Aiton</td>
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2010-2012 Acquittal Section 4, question 1: On a scale of 1 to 5, with 1 being considered extremely unsuccessful and 5 being outstanding, tell us if you believe your Artist-In-Residence project achieved its goals?

<table>
<thead>
<tr>
<th>2012 Projects</th>
<th>Artists-in-residence, arts &amp; cultural organisations</th>
<th>Extremely unsuccessful</th>
<th>Moderately successful</th>
<th>Neutral</th>
<th>Moderately Successful</th>
<th>Outstanding</th>
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</thead>
<tbody>
<tr>
<td>Atwell College</td>
<td>Janis Nedela</td>
<td>✔</td>
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<td></td>
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<td></td>
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<tr>
<td>Churchlands PS</td>
<td>Paula Hart</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Monica Main</td>
<td></td>
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<tr>
<td></td>
<td>Sohan Ariel Hayes</td>
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<td>Harmony PS</td>
<td>Paula Hart</td>
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<tr>
<td>Nedlands PS</td>
<td>Jahne Rees</td>
<td></td>
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<tr>
<td>Safety Bay PS</td>
<td>Katy Watson-Kell</td>
<td></td>
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<tr>
<td></td>
<td>Trevor Walley</td>
<td></td>
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<tr>
<td></td>
<td>Ashley Collard</td>
<td></td>
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<tr>
<td>Tom Price SHS and PS Cluster</td>
<td>Matthew McVeigh</td>
<td></td>
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<tr>
<td>MVA STREAM 2:</td>
<td>Calvin Chee</td>
<td></td>
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<tr>
<td></td>
<td>Mark Cain</td>
<td></td>
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<tr>
<td></td>
<td>Musica Viva</td>
<td></td>
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<tr>
<td>2012 TOTALS</td>
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<tr>
<td>2011 Projects</td>
<td>Artists-in-residence, arts &amp; cultural organisations (11 respondents)</td>
<td>Extremely unsuccessful</td>
<td>Moderately successful</td>
<td>Neutral</td>
<td>Moderately Successful</td>
<td>Outstanding</td>
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<tr>
<td>Balcatta SHS</td>
<td>Susan Hayes</td>
<td></td>
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<tr>
<td>Carson Street IPS</td>
<td>Sensory Theatre group</td>
<td></td>
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<tr>
<td>Governor Stirling SHS</td>
<td>Steve Berrick</td>
<td></td>
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<tr>
<td></td>
<td>John Macliver</td>
<td></td>
<td></td>
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<td>✔</td>
</tr>
<tr>
<td>Melville PS</td>
<td>Louise Snook</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>North Fremantle PS</td>
<td>Sandy McKendrick</td>
<td></td>
<td></td>
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<tr>
<td>South Fremantle SHS</td>
<td>Darren Reutens</td>
<td></td>
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<tr>
<td>SEA STREAM 2</td>
<td>Cecile Williams</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Peter Keelan</td>
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<tr>
<td></td>
<td>Leon Ewing</td>
<td></td>
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<tr>
<td></td>
<td>Sete Tele</td>
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<td><strong>2011 TOTALS</strong></td>
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<table>
<thead>
<tr>
<th>2010 Projects</th>
<th>Artists-in-residence, arts &amp; cultural organisations (7 respondents)</th>
<th>Extremely unsuccessful</th>
<th>Moderately successful</th>
<th>Neutral</th>
<th>Moderately Successful</th>
<th>Outstanding</th>
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<tbody>
<tr>
<td>Bayswater PS</td>
<td>Paula Hart</td>
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<td></td>
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<tr>
<td>Inglewood PS</td>
<td>Leon Hendroff, Joanne Foley, Sanjiva Margio</td>
<td></td>
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<tr>
<td>Karratha SHS and PS cluster</td>
<td>Sete Tele, Rachel Ogle</td>
<td></td>
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<tr>
<td>La Grange RCS</td>
<td>Wayne Jeffery</td>
<td></td>
<td></td>
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<tr>
<td>Maddington cluster</td>
<td>Paula Hart, Ken Allen</td>
<td></td>
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<tr>
<td>Warburton RC</td>
<td>Leon Ewing/Saritah</td>
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<tr>
<td>Buzz DT STREAM 2</td>
<td>Deborah Robertson, Cadi McCarthy and 3 others</td>
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<td></td>
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<tr>
<td><strong>2010 TOTALS</strong></td>
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<td></td>
<td><strong>3</strong></td>
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<td><strong>4</strong></td>
</tr>
</tbody>
</table>
### 2013 Acquittal question 4f: Would you agree that this AIR project has enhanced the school arts program?

In 2013, artists/arts and cultural organisations were also asked whether the project had enhanced the relevant school arts program, and all respondents ‘agreed’ or ‘strongly agreed’ that it had.

<table>
<thead>
<tr>
<th>2013 Projects</th>
<th>Artists-in-residence, arts &amp; cultural organisations (10 respondents)</th>
<th>Strongly disagree</th>
<th>Disagree</th>
<th>Somewhat disagree</th>
<th>Neither agree or disagree</th>
<th>Somewhat agree</th>
<th>Agree</th>
<th>Strongly agree</th>
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<tr>
<td>Balingup PS cluster</td>
<td>Helen Hulme</td>
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<tr>
<td>Challis ECEC</td>
<td>Sean Avery</td>
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<tr>
<td>Samantha Hughes</td>
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<tr>
<td>Hospital School Services</td>
<td>Charlotte O’Shea</td>
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<td></td>
<td>✔</td>
</tr>
<tr>
<td>North Albany SHS</td>
<td>Annette Carmichael</td>
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<tr>
<td>Dave Nile</td>
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<td></td>
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<tr>
<td>Nikki Green</td>
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<tr>
<td>Quairading DHS</td>
<td>Steven Aiton</td>
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<tr>
<td>Yule Brook College</td>
<td>Caitlin Beresford-Ord</td>
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<td><strong>2013 TOTALS</strong></td>
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</tbody>
</table>
Educational outcomes

LEARNING AREAS

As shown in the table below, across the 27 AIR projects over the four years all but one Learning Area in the Western Australian Curriculum was addressed. As well as The Arts, most projects incorporated English outcomes and the majority included Technology and Enterprise and/or Society and Environment, as shown in the table below.

<table>
<thead>
<tr>
<th>Learning Area</th>
<th>2010 7 projects</th>
<th>2011 7 projects</th>
<th>2012 7 projects</th>
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<td>11</td>
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<tr>
<td>Languages Other than English</td>
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<td>0</td>
<td>0</td>
<td>0</td>
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<td>Mathematics/ Numeracy</td>
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<td>Science</td>
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<td>Society and Environment</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>6</td>
<td>20</td>
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<tr>
<td>Technology and Enterprise</td>
<td>6</td>
<td>5</td>
<td>6</td>
<td>3</td>
<td>20</td>
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</table>
THE ARTS CURRICULUM

The AIR program enhanced delivery of The Arts Learning Area in relation to the four learning outcomes of Arts Skills and Processes, Arts Responses, Arts Ideas, and Arts in Society. Combined, the 27 projects addressed all art forms: Dance, Drama, Media Arts, Music and Visual Arts.

Many AIR projects enabled some schools to trial new directions for their art programs, and in all cases the results were encouraging: for example,

2010:
Karratha Senior High School used the AIR dance residency to introduce an Excellence in Arts performance program, for which the school is now seeking Approved Specialist course status.

2011:
Carson Street Independent Public School explored the value of sensory theatre for students with disability.
Governor Stirling Senior High School used the residency to trial the Specialist ArtsMedia course, which commenced in 2013.
South Fremantle Senior High School drew on the project to reform the Specialist Music program.

2012:
Tom Price Senior High School enhanced contemporary art practice in the senior secondary Visual Arts course.
The 2012 STREAM 2 Sound Garden project had several curriculum outcomes. Musica Viva used the AIR experience to develop a new Interactive Whiteboard module, and the South East Metropolitan Language Development Centre introduced music into the learning program for the first time, and Belmont City College was prompted to introduce more client-focused project work for VET Design and Technology students.

2013:
The theatre arts partnership with Black Swan State Theatre Company was an introduction to Yule Brook College’s new Theatre Arts program in 2014.

AUSTRALIAN CURRICULUM LINKS

A number of projects used the AIR project to trial the integrated arts framework of the Australian Curriculum. Safety Bay Primary School, for example, attempted an ambitious integrated project around Visual Arts and English, with links to the new national Geography and History curricula and cross-curriculum priority of Aboriginal and Torres Strait Islander histories and cultures.

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Many projects achieved links to the Australian Curriculum through a focus on the themes of Sustainability and Aboriginal and Torres Strait Islander histories and cultures. Sustainable practices and environmental ideas were often explored through the use of recycled materials and found objects. This was the case in two STREAM 2 projects: Musica Viva’s Sound Garden project included model-making sessions using recycled materials and SEA’s Gondwana project used ephemeral art around the theme of environmental awareness.

Recycled materials were also employed in the Hospital School Services ‘Future World’ project and by artist Paula Hart in all four AIR projects in which she was involved. REmida165 incursions were arranged on several occasions to supplement the central residency.

Adopting the theme of ‘Water’ for the entire school year, Harmony Primary School (2012) students explored the surrounding wetlands and other water-based topics; and North Fremantle Primary School’s ‘Splash!’ project studied the flora and fauna of the Swan River.

Australian Indigenous themes were a core element of many AIR projects. In each case, exploration of Aboriginal cultural issues through artistic expression achieved heightened awareness and prompted Aboriginal students to share their own cultural knowledge and experience with their peers. Notable examples were Safety Bay Primary School, the SEA STREAM 2 project, the Tom Price Senior High School and Primary School cluster residency, and Quairading District High School. The 2010 residency Warburton Ranges Remote Campus was based on creating and recording original songs in students’ native Ngaanyatarrar language. In the Yule Brook College project, two of the short plays selected for study were on Western Australian Indigenous stories. The funding partners and AIR Working Group were pleased to see schools engage with local community elders, and acknowledged this positive engagement.

CROSS-CURRICULAR LINKS

A number of projects achieved strong cross-curricular links with non-Arts Learning Areas, such as English for narrative writing, poetry, or drama; and Society and Environment with regard to historical or cultural themes. In these examples, the material was either incorporated within the AIR activities or in the non-Arts class.

**English Literacy** was a core element in most projects, and the dominant focus of many; such as Balingup Primary School cluster’s print and bookmaking project; the children’s book project at Challis Early Childhood Education Centres; creative writing at Safety Bay Primary School; Yule Brook College’s drama project; and the song writing project at Warburton Ranges Remote Campus.

**Society and Environment** was prominent in the Governor Stirling Senior High School project; the natural environment was explored in the SEA STREAM 2 project; and local history was a focus of two school Centenary projects - Nedlands Primary School and Quairading District High School and at Bayswater Primary School. Churchlands Primary School chose the theme of cultural diversity to explore themes of belonging, identity and difference. The Our Story Islands project at Safety Bay Primary School

celebrated the social and natural history of the area and the Aboriginal and mining history of the Pilbara region was a key component of the Tom Price Senior High School cluster project.

**Science** featured explicitly in Balcatta Senior High School’s facial reconstruction residency; water was the core theme at North Fremantle and Harmony Primary Schools; and the science of sound was integral to the Musica Viva STREAM 2 project.

**Technology and Enterprise** was frequently explored in the AIR projects, particularly in relation to digital arts: Churchlands Primary School and Quairading Senior High School (animation and video); Harmony Primary School (photography, Photoshop and stop-motion animation); Governor Stirling Senior High School and Tom Price Senior High School cluster (multi-media). Digital music recording technology was the core of South Fremantle Senior High School’s ‘Hip Hop Harmony’, and the Warburton Remote Campus residency.

Overall 16 schools (15 primary schools, one remote community school) attempted residencies that involved almost the entire student body and which explored connections between AIR activities and non-Arts curricular.

- **2010:** Six schools - Bayswater, Inglewood, the Maddington Cluster project (comprising three schools) and La Grange Remote Community School.
- **2011:** Two primary schools - Melville and North Fremantle Primary Schools.
- **2012:** Eight primary schools - Harmony, Churchlands, Safety Bay, Belmay, Nedlands, Tom Price, North Tom Price and Paraburdoo Primary Schools.

In some projects the artist(s)-in-residence worked with classroom teachers to deliver art workshops in non-Arts classes. The results of these cross-curricular exercises were extremely encouraging in most cases, particularly in primary schools which appear to be better equipped than secondary schools to achieve whole-school integration. Of the schools that attempted a whole-school and/or cross-curricular residency, most found their original plans to be over-ambitious. These schools invariably indicated that next time they would adopt a more focused approach to target specific year groups, classes or learning areas.

In contrast, most secondary schools confined AIR activities to specific classes or student groups. Governor Stirling Senior High School distinguished itself as the only secondary school to achieve strong curricular integration across a range of arts and non-arts areas.

**TEACHING APPROACH**

A number of innovative teaching and learning approaches were used in different projects with positive outcomes. For example, peer mentoring to encourage collaboration and shared learning was adopted in several instances, and was particularly successful in the Balcatta Senior High School and Musica Viva Australia STREAM 2 residencies. Other residencies featuring combined age groups fostered new friendships and social skills with positive results.
Excursions, field trips and camps were a feature of several residencies, although in most cases these activities proved to be extremely demanding in terms of time and commitment. North Fremantle Primary School organised six arts and culture excursions and a snorkelling expedition in the Swan River; Safety Bay Primary School completed a remarkable nine field trips; and North Albany Senior High School students attended intensive camps, professional performances and trips to Perth.

With regard to teaching practice, for many teachers the insights and ideas gained from working with a professional artist have continued to influence their classroom approach was good to see.

Engagement with external arts and cultural organisations was another positive characteristic throughout the pilot program. Continued engagement, with professional arts and cultural organisations benefits school communities through access to information, expertise, support and resources.

**STUDENT LEARNING OUTCOMES**

Evidence from the four-year AIR Grants Program pilot in Western Australia strongly indicates that a well-structured artist-in-residence project has a positive impact on student learning. The acquittal reports in 2010 to 2012 asked project coordinators to rate the perceived impact the artists had on overall student learning. These ratings are collated in the tables below. The 2013 acquittal report included a question requesting evidence of improved learning outcomes for students. This question elicited some compelling data on specific outcomes, which are discussed below.

**2010-2012 Acquittal Question 3.3 was asked project coordinators (schools or arts and cultural organisations): On a scale of 1 to 5, with 1 being poor and 5 being outstanding, rate the level of success your artist(s) had towards overall student learning.**

All respondents selected the two highest levels, either ‘good’ or ‘outstanding’. There was some variation between years with a high point in 2011 when six out of seven projects were rated ‘outstanding’.
### 2012 Projects

<table>
<thead>
<tr>
<th>Very poor</th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Outstanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atwell College</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Churchlands PS</td>
<td></td>
<td></td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>Harmony PS</td>
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<tr>
<td>Tom Price SHS and PS cluster</td>
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<td>✔</td>
</tr>
<tr>
<td>MVA STREAM 2</td>
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**2012 TOTALS**: 4 | 3

### 2011 AIR Projects

<table>
<thead>
<tr>
<th>Very poor</th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Outstanding</th>
</tr>
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<tbody>
<tr>
<td>Balcatta SHS</td>
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<td>✔</td>
</tr>
<tr>
<td>Carson Street IPS</td>
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<td>Governor Stirling SHS</td>
<td></td>
<td></td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>Melville PS</td>
<td></td>
<td></td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>North Fremantle PS</td>
<td></td>
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<td>South Fremantle SHS</td>
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**2011 TOTALS**: 1 | 6

### 2010 AIR Projects

<table>
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<tr>
<th>Very poor</th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Outstanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayswater PS</td>
<td></td>
<td></td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>Inglewood PS</td>
<td></td>
<td></td>
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<td>✔</td>
</tr>
<tr>
<td>Karratha SHS and PS cluster</td>
<td></td>
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<td>✔</td>
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<td>La Grange RCS</td>
<td></td>
<td></td>
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<td>✔</td>
</tr>
<tr>
<td>Maddington cluster</td>
<td></td>
<td></td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>Warburton RC</td>
<td></td>
<td></td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>Buzz DT STREAM 2</td>
<td></td>
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</table>

**2010 TOTALS**: 6 | 1
In 2013, a question was added to the acquittal report requesting schools to provide evidence of improved learning outcomes for students in relation to specific baseline data on student capabilities. The evidence was generally expressed as a percentage of the student cohort to achieve the required outcome. Participants reported improvements that related to The Arts learning area, as well as general capabilities such as teamwork and confidence. Five projects supplied data from which the percentage of student improvement could be quantified.

The Arts outcomes achieved by students were reported as being of a high quality overall, and many instances students work was seen as original and innovative. Students’ artwork from a number of projects was selected or short-listed for external exhibitions, providing independent validation of the quality. However, over the course of the four-year AIR Grants Program pilot evaluation, only one school was able to supply quantitative data to demonstrate improved learning outcomes for students. Melville Primary School produced grade distributions for the Visual Arts learning area that indicated a marked improvement from Semester 1 to Semester 2, during which the residency took place. The school was able to claim that these student results could be directly attributed to the AIR project.

In addition, many of the cross-curricular links were observed to have enhanced non-Arts learning outcomes, including literacy and verbal abilities. Challis Early Childhood Education Centre reported on literacy improvements in which students displayed greater confidence in narrative writing and the use of more descriptive language. The Yule Brook College project also showed the value of arts in addressing literacy through the Readers’ Theatre method. Other positive AIR learning outcomes included observed improvements in general capabilities such as critical and creative thinking, personal and social skills, teamwork, and intercultural understanding. Many teachers claimed a distinct improvement in students’ self-confidence and motivation for learning.

The opportunity to work with professional artists in a structured educational context was considered highly beneficial to students who participated in the AIR program. Feedback from a range of sources indicates that the experience stimulated student engagement and enhanced awareness of artists and arts practice.
Furthermore, as discussed in Chapter 7 of this report, the 2013 trial of the students’ self-assessment rubric garnered additional data to demonstrate students’ leadership, innovation and collaboration skills development as a result of the AIR project. Of the 38 students who responded, there was significant improvement in students’ ability to adopt new ideas or skills.

While results of these cross-curricular exercises were extremely encouraging, many schools conceded that their original plans were over-ambitious and that ‘next time’ they would adopt a more focused approach to target specific year groups, classes or learning areas.

Attendance records were generally not supplied by the schools, although many reported an improvement during the AIR residency. Schools with a high Aboriginal student population were often particularly positive in this regard. Warburton Ranges Campus reported that student attendance increased whenever the AIR musicians were in the community, and returned to normal fluctuating levels when they left. The residencies at Quairading District High School, North Albany Senior High School and Yule Brook College also reported good results for students with poor attendance and behavioural issues.

Partnerships

The project management team

It is evident that a strong working bond and communication between the project management team of artists, teachers and project coordinators is critical to the success of artist-in-residence projects. Lack of clarity about role expectations and/or workloads of artists-in-residence arose on occasion and sometimes the nominated hours and fees were extended for the AIR artists to complete the project. The issue of ownership relating to original works created by an AIR artist during a residency also arose.

On this point, one participant noted the importance of the relationships within the core project team:

**Communication:** I think that clear communication is absolutely key. You need to make sure everyone has a shared understanding of the process every step of the way. We have not run into any problems in this regard, but I can see how easily things could go wrong if the involved parties were not on the same page.

**Teamwork:** I would strongly advise the schools and artists to make sure that they were comfortable working with each other. If there were any clashes of personalities, then the project could become a task rather than a pleasure.

(PROJECT COORDINATOR, CHALLIS EARLY CHILDHOOD EDUCATION CENTRE, 2013)

166 ArtsEdge has since provided an information kit via its website and given to successful school applicants when they receive their grant contract. Advice for artists regarding agreements and Intellectual Property (IP) and copyright etc. is also provided on the website and is covered at the induction workshop since 2011.
For school cluster projects where efforts were dispersed across a number of locations and stakeholders, the coordination challenges were often magnified. Difficulties were encountered with communication, logistics, timetabling, and competing demands for the artists’ services. However, this was not always the case: for example, the STREAM 2 collaborative project managed by Musica Viva Australia in 2012 encountered few of these problems and was blessed with strong leadership and a cohesive team.

Generating interest and engagement amongst non-Arts teachers is a common challenge for AIR projects, particularly in secondary schools where classes are far more segmented between Learning Areas than is the case in primary schools. Project coordinators reported that heavy workloads and time pressures can place limits on teachers’ capacity to participate in activities that are not directly related to their own teaching programs. Schools taking on AIR projects would be wise to address this issue at the start of the project and to review the experiences of other schools, maximising the opportunity presented by the AIR grant to enhance the profile of the Arts.

OTHER PARTNERSHIPS

Many AIR projects attracted substantial voluntary support or forged strong links with the local community and external sponsors. In all cases, an active P&C Committee ensured parental support and existing external bonds were utilised to good effect. As discussed in Chapters 8, 9 and 10, in many cases, partnerships forged during an AIR residency continued to flourish well beyond the project.

As noted earlier, the two cases in which schools partnered with University Faculties of Education were a success in many ways. The involvement of pre-service teachers added value to the projects and provided an authentic training experience for the trainee teachers. At Melville Primary School, the school has since employed two of the Murdoch pre-service teachers involved in the project as graduate teachers. In the case of Buzz Dance Theatre, the 2010 STREAM 2 experience led to a dance training partnership with Edith Cowan University for primary pre-service teachers.

Project planning, management and resources

The AIR Grants Program pilot provided invaluable experience for school communities in planning and delivering complex collaborative arts-based projects, often with multiple partners and ambitious goals. For school cluster projects where efforts were spread across a number of locations and stakeholders, the coordination challenges were often magnified. Project teams during the first four years agreed that the experience had enhanced project coordination skills including budget and resource management, managing workloads through time management, delegation and team building, and communication and marketing strategies to build awareness and ownership across the school community. This professional learning outcome is a positive result in the context of the Department of Education’s autonomy reform policy.167

STREAM 2 collaborative projects in the first three years of the AIR Grants Program pilot were managed by experienced arts administrators. Carol Ciccarelli, Musica Viva's project coordinator was blessed with a supportive and effective team and enjoyed the project without the work pressures commonly experienced by others. However, the STREAM 2 projects in other years were presented with challenges similar to other multiple school projects, regarding communication, timetabling, stakeholder coordination and travel logistics.

The challenges of excursion planning and coordination were apparent. While a number of projects managed to organise excursions as part of the residency the majority of residencies were delivered within school grounds.

Finally, it was noted that AIR projects in regional and remote schools faced the problem of distance, and thus the need to structure a project in a way that would minimise travel costs while maximising the artists’ impact. Some of the most successful of these projects chose to embed the artists in the school over a period of time.

As previously mentioned these issues are covered in the ArtsEdge guidelines and repeated at information and induction sessions.

**Workloads**
Most teachers and school administrators involved in AIR project coordination commented that the workload was heavier than anticipated and was often difficult to manage. Artists-in-residence also reported working extra hours in many instance. Some schools were able to extend the budget to cover these extra salary costs, while in others the additional time was contributed as in-kind labour. In some cases the project team was augmented by parent and community volunteers or by pre-service teachers, and in all cases to good effect.

Workload was a particular difficulty for part-time teachers, who found they needed to devote extra time to the project outside of their allocated hours, while full-time Arts teachers were required to coordinate the project on top of a regular teaching load. Some schools were able to extend the budget to cover these extra salary costs, while in others the additional time was contributed in-kind.

**Timetabling**
For residencies involving a whole-school/cross-curricular approach or a cluster of schools it was a major challenge to schedule AIR classes and workshops to suit all stakeholders.

**Planning and meetings**
The need for collaborative and detailed forward planning and regular project team meetings was a key element of the most successful projects, and a consistently recommendation from school participants. An ability to articulate and convey the artistic and educational vision to the wider school community was also seen to be an important ingredient for success. Regular communication through online blogs, newsletter articles, updates and discussion at school staff meetings, and a high profile launch event, all lift awareness of and engagement in the project.
Artists contracts, fees and roles

Lack of clarity about role expectations and/or workloads of artists-in-residence arose occasionally and highlighted the need for collaborative forward planning and regular team meetings. In several cases, the nominated hours and fees were extended for the AIR artists to complete the project. The issue of ownership relating to original works created by an AIR artist during a residency also arose, and illustrated the importance of formal contracts.\(^{168}\)

Acquittal process

Complaints about the demands of acquittal reporting were common in the first two years of the pilot program but subsided thereafter as project teams became more aware of the process and information requirements. There were also some useful suggestions for improvement that were adopted by ArtsEdge in revising the acquittal form in the final year. Some acquittals required follow-up with the grant recipient to clarify points or to ensure all relevant information was included. As noted below, the financial report seems to present particular challenges for schools that may not be familiar with acquitting large grants. With the enhanced focus on this issue at the AIR Induction Workshop, it is possible that these problems will subside in due course.\(^{169}\)

Budgets and resources

The experience of the AIR Grants Program pilot highlighted the need for grant recipients to identify all resourcing needs of the project before commencing, and to establish how these resources will be made available.

Financial reporting discrepancies were noted in many AIR project acquittals, particularly in relation to calculating in-kind contributions such as voluntary work or unpaid overtime. Reporting of artists-in-residence hours spent in class (student contact hours) or in other non-contact duties (preparation, meetings etc.) was also inconsistent.

While project coordinators are advised to work closely with the school’s registrar or business manager, it appears that budgeting and financial reporting improvements could still be made. Some schools seem to have limited experience of managing external project funds on the scale of an AIR grant and may need to seek more guidance.

Publicity

Early in the pilot program, grant recipients experienced issues with requirements for logos and acknowledgement of funding partners in publicity material. This improved over time and was raised most often by projects involving multiple funding partners. On the other hand, a number of AIR projects demonstrated a talent for promotion and received very positive media coverage. School newsletters often reported the progress of AIR projects. Social media (through Facebook or online blogs etc.) was also used to good effect on many occasions.

\(^{168}\) See note on page 275.

**Sustainability**

For the first time, the 2013 acquittal report enquired about the AIR project’s potential sustainability. 69 per cent of respondents (four schools and seven artists/organisations) either ‘agreed’ or ‘strongly agreed’ that the school would continue to support similar activities in future. The remaining 31 per cent did not express an opinion.

**2013 Acquittal question 3g and 4g: Would you agree that the school will support the continuation of this type of activity in the future?**

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**2013 TOTALS**

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<th>Strongly disagree</th>
<th>Disagree</th>
<th>Somewhat disagree</th>
<th>Neither agree or disagree</th>
<th>Somewhat agree</th>
<th>Agree</th>
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<td>4</td>
<td>7</td>
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</table>
The AIR Grants Program pilot not only delivered value within The Arts Learning Area (‘education in art’) but and also demonstrated benefits across the non-Arts curriculum as well (‘education through art’). From the information made available to the evaluation team, it can be concluded that many projects produced longer-term impacts. In schools where AIR projects had durable art outcomes, such as sculptures or murals, the physical presence of the artwork often continues to engender a sense of pride within the school community for some years.

**Student engagement and learning outcomes**

The AIR pilot demonstrated that high-quality arts practice can motivate and engage students in a creative and collaborative environment; and that the influence on participating students is often sustained, as the following examples attest:

- **North Fremantle Primary School** arts teacher Margie Campbell has noticed that students have retained the puppet-making skills and knowledge, and she continues to organise cross-curricular arts initiatives using professional artists.

- **South Fremantle Senior High School** music students continue to practice the digital recording and song-writing skills developed through the Hip Hop Harmony residency; and some graduated students are now active musicians.

The SEA STREAM 2 SEA project has had a positive impact on students’ confidence and self-esteem. At least one school, **Mount Lockyer Primary School**, reported that these improvements have been sustained.

- Students at **East Maddington Primary School** who participated in the 2010 project have maintained an enthusiasm for ‘junk art’ and stronger visual arts skills generally.

**Curriculum and teaching outcomes**

At a number of schools, projects were reported to have heightened awareness and appreciation of an arts-enriched education and the arts generally, and to have driven specific curricular reform, with some stand out successes, as follows:

- **2010**: Karratha Senior High School used the AIR dance residency to introduce an Excellence in Arts performance program, for which the school is now seeking Approved Specialist Program status.

- **2011**: Governor Stirling Senior High School used the residency to trial the Specialist ArtsMedia course, which commenced in 2013, and South Fremantle Senior High School drew on the project to reform the Specialist Music program.

- **2012**: Tom Price Senior High School enhanced contemporary art practice in the senior secondary Visual Art course. Musica Viva Australia used the STREAM 2 project to develop a new Interactive Whiteboard module, and Belmont City College was prompted to introduce more client-focused project work for VET Design and Technology students.


2013: The theatre arts partnership with Black Swan State Theatre Company (BSSTC) was an introduction to Yule Brook College’s new Theatre Arts program in 2014, and allowed BSSTC to gain experience working with students from culturally diverse and disadvantaged backgrounds.

The potential for arts-based activity to stimulate and engage students with special educational needs was reinforced by the two residencies involving Carson Street Independent Public School students. The school has now firmly embedded sensory arts into students’ learning plans and regularly welcomes artists-in-residence to work with the children. Similarly, teachers at South East Metropolitan Language Development Centre (SEMLDC) were impressed by the educational benefits of the music incursions and, as a result, regular music lessons are now part of the SEMLDC program.

Although there were challenges, cross-curricular integration of arts practice was achieved in many cases and there was growing awareness of the ways in which this can occur. Although follow up surveys revealed variable results of ongoing momentum beyond the project year, the legacy of AIR projects lived on in many ways.

Many school principals and teachers who experienced AIR projects have become ardent champions of the artist-in-residence model although finding the funds to employ professional artist incursions is a constant challenge.

Arts and cultural organisations involved in AIR projects reported positive ongoing impacts, sometimes in unexpected ways. The ‘Sound Garden’ project was the first of its kind for Musica Viva Australia and its success had the potential to influence the organisation’s arts practice at a national level. Indeed, the residency had an immediate outcome when it was used as part of a new module for Musica Viva’s Interactive Whiteboard music training program. In the Yule Brook College residency, Black Swan State Theatre Company developed a deeper appreciation of the challenges of an extended school drama project with students from culturally diverse and disadvantaged backgrounds.
The delivery of the AIR Grants Program through ArtsEdge

A number of questions concerning the delivery of the grants program through ArtsEdge were included in the acquittal form. Using a seven-point Likert scale from 1/Very Poor (Completely dissatisfied) to 7/Very Good (Completely satisfied), in all years satisfaction with the service provided through ArtsEdge was always positive, and improved over the course of the pilot program.

The tables below record the combined responses from artists-in-residence, school project coordinators and arts agency partners. While a number of respondents gave a neutral response ('neither satisfied nor dissatisfied'), most ratings were at the positive end of the spectrum.

<table>
<thead>
<tr>
<th>2013 PROJECTS (14 responses)</th>
<th>Completely dissatisfied</th>
<th>Mildly dissatisfied</th>
<th>Somewhat dissatisfied</th>
<th>Neither satisfied nor dissatisfied</th>
<th>Somewhat satisfied</th>
<th>Mostly satisfied</th>
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<tr>
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<td>10 (71%)</td>
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<td>b. Usefulness of the AIR guidelines hosted online at the ArtsEdge website</td>
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<td>5 (36%)</td>
<td>6 (43%)</td>
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<td>c. Accessibility of ArtsEdge staff</td>
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<td>13 (93%)</td>
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<tr>
<td>d. Quality of advice provided by ArtsEdge staff</td>
<td>1 (7%)</td>
<td></td>
<td>3 (21%)</td>
<td></td>
<td>10 (71%)</td>
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<tr>
<td>e. Timeliness of ArtsEdge’s response to queries</td>
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### 2012 Projects (7 responses)

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<tr>
<td>a. Usefulness of the AIR Grants Program guidelines (booklet)</td>
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<td>1 (14%)</td>
<td>5 (71%)</td>
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<tr>
<td>b. Usefulness of the AIR guidelines hosted online at the ArtsEdge website</td>
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<td>1 (14%)</td>
<td>4 (57%)</td>
<td>1 (14%)</td>
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<tr>
<td>c. Accessibility of ArtsEdge staff</td>
<td>1 (14%)</td>
<td>1 (14%)</td>
<td>2 (28%)</td>
<td>3 (43%)</td>
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<tr>
<td>d. Quality of advice provided by ArtsEdge staff</td>
<td>1 (14%)</td>
<td>1 (14%)</td>
<td>2 (28%)</td>
<td>4 (57%)</td>
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<td>3 (43%)</td>
<td>3 (43%)</td>
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<td>5 (71%)</td>
<td>1 (14%)</td>
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### 2011 Projects (7 responses)

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SUGGESTIONS EMERGING FROM THE PILOT PROGRAM

Tom Price Senior High School (cluster) AIR Grants Program project 2012. Photograph courtesy of Tom Price Senior High School.
The following suggestions and lessons emerged from the evaluation process over the four years of the AIR Grants Program. They are presented in two parts: suggestions for schools and arts organisations responsible for coordinating AIR projects; and ideas for the consideration of the AIR Working Party in relation to administration of the Western Australian program.

It is acknowledged that all suggestions raised over the course of the pilot program have been addressed by ArtsEdge and the AIR Working Party, and that numerous adjustments have been made to guidelines and practices as a result. For example, useful hints, tips and guidelines for AIR Grants Program applicants are readily available on the ArtsEdge website and are explained at information sessions; grant recipients attend an induction session, receive an information pack, and have ready access to ArtsEdge staff and former AIR participants for advice and assistance. Despite this, as new applicants and participants take on the AIR challenge, the key recurring issues discussed in the summary list below will need continued emphasis.

In all years, challenges relating to project planning and operational management were dominant and they would appear to reflect the relative inexperience of many public schools in conducting projects of this nature. Helpful and perceptive suggestions regarding strategies to enhance the educational impact of projects and the engagement of artists-in-residence have emerged throughout the pilot. These ideas have been captured in the annual AIR Grants Program evaluation reports and are presented below as an abridged summary.

Suggestions for AIR Project Coordinators

1. EDUCATIONAL ISSUES

Integrated curriculum and links to Australian Curriculum

The challenge of engaging a wider group of teachers and learning areas beyond the arts teachers or host department is a recurring theme, particularly in secondary schools. Many AIR projects encountered barriers in gaining whole-school support for cross-curriculum AIR projects: most concluded it would be more advisable to target certain classes or year groups, or to stretch the residency across a longer timeframe.

Cross-curricular ambitions for artist-in-residence projects are often more difficult to achieve than anticipated and are best kept to a less ambitious, achievable level. However, several AIR projects achieved a remarkable level of cross-curricular integration through various means, and these are fine examples for other schools seeking a similar outcome. The evidence from these schools suggests there are a number of strategies to consider in generating wider engagement and a sense of school ownership:

- Commence planning for cross-curricular projects as early as possible.
- Ensure that the creative vision and preferred processes of the artist/s-in-residence are understood and shared by the teaching staff. Visual presentations of arts outcomes from past projects could be helpful in this regard.

170 These include Harmony Primary School (2012), Churchlands Primary School (2012), Safety Bay Primary School (2012), Governor Stirling Senior High School (2011), Melville Primary School (2011), and Bayswater Primary School (2010).
Introduce the project to the whole school community, preferably with strong support from the Principal and senior members of the school community. Hosting a high-profile launch activity at the start of the project, and a celebration at the end, have been successful strategies for many AIR projects.

Invite expressions of interest for project volunteers from among the teaching and parent body.

Report on and discuss the project at staff meetings so that all teaching staff are kept informed and are able to be involved.

Include regular reports in the school’s newsletter or in an online blog.

**Student peer mentoring**

Examples of student peer mentoring within an AIR project, usually between students from different year groups, have been very successful and have enormous potential for future projects. Peer mentorship has been found to have reciprocal benefit for all students concerned.

**Observation**

Future AIR projects may wish to include opportunities for students to observe artists-in-residence at work in their own arts practice. In several AIR projects, during the pilot, this observation process occurred naturally and was an added benefit for students engaged in their own creative endeavours.

**Student assessment**

Assessment of students’ artistic output and other learning outcomes from an AIR project should be encouraged where possible. This includes the creation of baseline data at the start of a project.

In addition, the implementation of simple pre- and post-test rubrics for students and teachers would assist students’ self-assessment and reflective practice as well as informing AIR project evaluation overall.

**2. PROJECT PLANNING, MANAGEMENT AND RESOURCES**

**Project planning**

- In relation to project implementation, the key practical suggestion from pilot project teams was to start planning early.

- Project teams need to schedule sufficient time for regular meetings. This is stressed in the induction workshop and elsewhere, but teams continue to underestimate the importance of this aspect of project management.

- Scheduling activities at times to suit all stakeholders was one of the major challenges for multi-school projects. Participants in these projects, reflecting on how to mitigate the problems, advise to plan well in advance and to ensure that all parties are fully aware of the project scope and expectations.
**Communication**

- For residencies that encompass multiple classes or years within a school or across a cluster of schools, the need for regular communication between artists-in-residence, individual teachers and project coordinators, often arises as a problematic issue. Despite best efforts, classroom teachers may not be fully aware of project goals and the likely impact on their own classes. Regular debriefing sessions assist communication and allow teachers to express any concerns and get to know the artists.

- Even for residencies confined to specific groups or years, clear communication between project team members is absolutely essential for a shared understanding of the process every step of the way.

- A related issue concerns student and family engagement. Communication with students and parents is important to ensure they are fully aware of and committed to the requirements of the project, particularly those that are extra-curricular or optional. In some cases this engagement extends to the broader community. Several pilot project participants reported that from this process came further offers of help and expertise.

- Meeting the expectations of multiple sponsors or external partners can prove a challenge. Future projects would benefit from establishing agreed expectations with partners and a process or protocol for communication, prior to commencing the residency.

**Project coordination and teamwork**

- The choice of project coordinator is important. They may be the specialist arts teacher or other member of staff who is integrally linked with the project, but a coordinator who has previous experience with project management greatly enhances the chances of success, particularly in whole-school or multi-school collaborative projects. As this is not always possible, undertaking the role of an AIR project coordinator is nonetheless a valuable professional learning opportunity for teachers.

- Ensure project development and planning is collaborative in order to clarify and regularly review project team roles and responsibilities. Agreed roles and responsibilities should be documented in writing.

- It is strongly advised that schools and artists make sure they are comfortable working with each other before submitting a proposal. Conflict will adversely affect the project experience and the ability to meet objectives. It is also advisable that teams determine appropriate grievance resolution processes in the event of a dispute.

- Schedule regular meetings and planning sessions with project members and include payment or time release for attendance at these meetings.

- Review the policy on travel costs and cover artists’ fees to attend the AIR Induction Workshop in Perth. This is particularly important for regional project teams.
Workloads

- Before undertaking an AIR-funded project, school personnel and artists should make sure they have enough time and stamina set aside to achieve the project tasks. The extent of AIR project tasks and workloads is consistently under-estimated and time relief and staffing resources are often insufficient. As suggested in previous evaluation reports, the issue of time commitment and workloads must be acknowledged from the outset and agreed measures put in place to manage them. There should be an understanding about whether extra time will be funded by the school (as overtime pay, time release or replacement staff) or contributed as an in-kind contribution from the project team members.  

- Consider travel time when planning inter-school projects and determine whether a virtual solution might enable students and team members to connect.

- Some AIR projects would benefit from having two or more project coordinators. Further, to enhance a teacher’s capacity to undertake project coordination duties, consideration could be given to creating a support role for a volunteer parent or artist who is keen to gain educational experience.

- Consider the involvement of pre-service teachers on practicum. Such involvement has been demonstrated to enhance resources and help achieve the goals of an artist-in-residency project, whilst giving pre-service teachers valuable arts-related professional learning. Overall the involvement of pre-service teachers has emerged as a highly successful strategy worthy of continued support and expansion.

- The experience of several projects has demonstrated the wisdom of having project coordinators, rather than artist/s-in-residence, liaise directly with classroom teachers for timetabling and curricular matters. This approach was recommended by a number of AIR artists.

- Consider class sizes when planning AIR activities to ensure there is enough classroom support for the artist-in-residence.

Facilities, equipment and materials

- The availability of technical and other physical requirements (such as computing equipment, venues, office and storage space, and an appropriate workspace for the artist/s) should be ascertained and organised before the project starts.

- To avoid delays, materials purchasing arrangements should be established by the project team prior to commencement. For example, some residencies have supplied artist/s-in-residence with an order book with which to make purchases and this has worked well, and in other cases the artist has prepared a list of requirements for advance purchase by the school.

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171 In the 2014/2015 round, evidence of cash or in-kind investment by the school into a project is an eligibility requirement. [http://www.artsedge.dca.wa.gov.au/artists-in-residence/Pages/Essential-Information.aspx](http://www.artsedge.dca.wa.gov.au/artists-in-residence/Pages/Essential-Information.aspx)
Timetabling

- Some artists are challenged by the need to partition their project into small components suitable for the short class times available in most schools. It is not clear how this issue of flexibility can be addressed, other than to adjust the school’s established schedule. Where this is not possible, artists are likely to benefit from learning how to create a timeline incorporating simple lesson plans, goals and benchmarks.

- There is also the issue of which model is most effective in relation to enhanced student learning outcomes. AIR projects in which students are exempted from normal classes to attend an intensive residency may produce powerful and measurable outcomes for the students involved, but they may have less impact on the wider school community than a more embedded project. Ultimately each school must consider the issue of timetabling according to its own needs and priorities.

Budgets and financial reports

- Project management teams need to budget for artist fees and school staffing relief to attend extra meetings, including the AIR Induction Workshop. From 2014, the program will cover these expenses for successful regional and remote participants.

- Establish a contingency fund for unexpected costs.

- In order to provide a true picture of the commitment from all members of the project team, all direct and indirect costs should be included in the acquittal (including in-kind or subsidised labour costs). This will assist schools, artists and government agencies in more accurate budget forecasting for future school-based arts projects.

- Record keeping: ‘document, document, document’. Work samples, photos, quotes from children, and anything that illustrates the AIR journey – compiling these things along the way will make the acquittal report more accurate, more comprehensive and easier to complete.

- Acquittal reports: commence the acquittal report during the project to ensure that information is gathered throughout the project and to alleviate the stress of retrospectively writing such a crucial document. Ensure that questions are answered accurately and that statistics align with the question being answered.
3. PROFESSIONAL LEARNING

- Project management teams have recommended the establishment of a mentoring system through which school teams considering an AIR project could talk informally with others who have completed successful projects. Whilst this happens to some extent through established networks, participants suggest that a more formal approach would be beneficial to the AIR program and its participants.

- Formal professional learning opportunities are important to allow the artist/s-in-residence to share their skills and proposed outcomes. One project coordinator suggested that future AIR projects aiming for curricular integration in non-Arts learning areas may wish to host professional learning sessions following project completion (rather than or in addition to before). This approach would allow other teachers to observe the outcomes and impact of the residency before considering the long-term options for their own teaching programs.

- Finally, a positive attitude and enthusiasm are essential. AIR participants regularly advise others to enjoy the ride; gain as much as you can from the experience and have fun with it. It is a unique opportunity for professional and personal growth.

4. ARTISTS-IN-RESIDENCE

Artists’ engagement contract

Signing of a standard engagement agreement (or contract) between the grant recipient and artist/s-in-residence is essential to clarify artist fees and other expenses such as travel, superannuation, art materials and insurance, as well as expectations about working hours, roles and responsibilities, artistic outcomes and intellectual property issues.

Induction

In addition to the very useful ArtsEdge website and publications, briefing sessions and annual AIR induction, artists-in-residence who have not previously worked in schools would benefit from an extra level of induction to school systems and protocols. First-time AIR artists would be advised to attend ArtsEdge and other professional learning relating to running a school-based project.
Suggestions for the AIR Working Party

**Application process**
As mentioned earlier, the ambitious scope of some projects placed heavy demands on project teams. The AIR Working Party may wish to consider how future applicants can avoid these pitfalls, particularly in multi-school proposals. In this context, the idea of a two-stage application process for STREAM 1 projects, similar to that applied to STREAM 2 projects (that is, expressions of interest followed by more detailed proposals), was a suggestion that emerged during consultation and is proposed as a possible solution.

**Collaborative projects**
In most multi-school collaborative residencies, project teams struggled with competing timetables, stretched resources, and differing expectations between partners. The STREAM 2 Musica Viva project (2012) demonstrated the value of recruiting schools that have an existing partnership and are geographically aligned.

**Selection of artists**
The selection of artists is an important choice for any AIR residency. It is likely that the grants program will continue to attract a mixture of emerging and established artists, and that these artists will bring diverse skills and knowledge. In some cases, an artist may be the perfect creative person for the residency, with fresh ideas and energy, but this artist may have no teaching or school experience. Many of these are younger artists who would gain immense benefit from an AIR project and have a fervent interest in education. On the other hand, experienced teaching artists bring a wealth of knowledge and professional learning for the school-based teachers. This is seen in the contributions of many established teaching artists (such as Paula Hart) who have embraced the AIR model and bring immense benefit to a residency.

**Regional and remote**
Over the four years of the pilot program, eight AIR projects were delivered in regional and remote areas and involved a total of 21 schools. There was considerable diversity between these projects in terms of character, challenges and strengths, and thus it is difficult to draw consistent lessons. However, it could be said that the regional/remote projects that achieved the best results tended to be those in which the artist(s) were embedded in the school for longer than a week or two and were therefore able to develop a rapport with the school community. This was especially noted by participants in schools that have a high proportion of Aboriginal students.

**Community of Practice**
ArtsEdge provides at the Induction Workshop CD that includes contacts for all successful project participants in that year. This allows project coordinators on the various sites to contact each other for advice or support and to invite others to any AIR events.
Release of funds

In earlier years, school teams suggested that the release of AIR grant funds at the start of the year would be helpful for effective budgeting and bookkeeping. It is recognised that government processes do not allow this and funds are released in the February Gateway Review aligned to the start of the school year.

Publicity

Some project management teams suggested the need for assistance in the design of posters, invitations and press releases, particularly in relation to sponsor acknowledgement. While this point is noted, it is beyond the scope of ArtsEdge to provide marketing and design assistance. A previous suggestion for AIR logos to be provided in a strip or block graphic format was implemented. AIR project management teams are provided with guidelines on government logos and AIR acknowledgements on promotional material, the design of which is at the discretion of each project’s management team.

An active project blog to which teachers and artists contribute weekly, while admittedly difficult to maintain for the duration of a project, can be an effective means to keep parents and the wider school community informed. This could be a useful role for a volunteer parent of a group of students.

ACQUITTALS

Following suggestions during the ongoing AIR evaluation, the revised acquittal form for AIR projects conducted in 2013 improved the process for participants and the clarity of information collected. In particular, new questions on learning outcomes elicited useful data on student improvements. It is likely that further refinements to the acquittal form will continue to enhance the process and data.
# GLOSSARY

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<th>Australian Council for Educational Research</th>
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<td>AIR</td>
<td>Artist-In-Residence</td>
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### 2013 AIR Projects

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<th>Project Title</th>
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<th>School Project Coordinators</th>
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## 2012 AIR Projects

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<th>Grant</th>
<th>Project Title</th>
<th>Artists-in-residence, supporting artists &amp; arts and cultural organisations’ staff</th>
<th>School Project Coordinators</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Atwell College</td>
<td></td>
<td>$28,997</td>
<td>“Awaken” mixed-media sculptural books</td>
<td>Janis Nedela</td>
<td>Michael Kimbar, Arts teacher</td>
</tr>
<tr>
<td></td>
<td>Churchlands Primary School</td>
<td>The University of Western Australia, Graduate School of Education</td>
<td>$30,000</td>
<td>“The Churchlands Changeling” short movie</td>
<td>Paula Hart, Monica Main, Sohan Ariel Hayes, Michael Howesmith, Cultural Infusions dancers (8)</td>
<td>Melinda Cockerill, Arts teacher</td>
</tr>
<tr>
<td></td>
<td>Harmony Primary School</td>
<td></td>
<td>$30,000</td>
<td>2D and 3D Visual Arts on the theme of “Water”</td>
<td>Paula Hart, Cheryl Chant, REMida, Iona McAuley, REMida</td>
<td>Patricia (Trish) Burvill, Arts teacher</td>
</tr>
<tr>
<td></td>
<td>Nedlands Primary School</td>
<td></td>
<td>$30,000</td>
<td>100 Years Celebration: Design/construct three major sculptural pieces</td>
<td>Jahne Rees</td>
<td>Julie Chester, Arts Teacher, Robert Faulkner, UWA</td>
</tr>
<tr>
<td></td>
<td>Safety Bay Primary School</td>
<td></td>
<td>$30,000</td>
<td>“Our Story Islands” - A Cross Cultural Narrative Journey</td>
<td>Katy Watson-Kell, Trevor Walley, Arthur (Ashley) Collard, Mark Greenwood, Mike Leffroy</td>
<td>Leanne (Lee) Taylor, Teacher</td>
</tr>
<tr>
<td></td>
<td>Tom Price Senior High School</td>
<td>Tom Price Primary School, North Tom Price Primary , Paraburadoo Primary School</td>
<td>$30,000</td>
<td>Contemporary Art in the Pilbara</td>
<td>Matthew McVeigh</td>
<td>Robyn Wade, Arts teacher, Tom Price SHS, Greg Grant, Deputy Principal, Tom Price PS, Nahdene Sealey, Arts teacher, North Tom Price PS, Jennifer Munn, Arts teacher, Paraburadoo PS</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STREAM 2</th>
<th>Lead organisation</th>
<th>Cluster</th>
<th>Grant</th>
<th>Project Title</th>
<th>Artists-in-residence, supporting artists &amp; arts and cultural organisations’ staff</th>
<th>School Project Coordinators</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Musica Viva Australia</td>
<td>Belmay Primary School, Belmont City College, South East Metropolitan Language Development Centre, Carson Street IPS (Belmay class),</td>
<td>$100,000</td>
<td>Sound Garden</td>
<td>Mark Cain, Calvin Chee, Jackie Ewers, Ozmosis, Tim Chambers, Amanda Dean, Paul Tanner, Musica Viva, Carol Ciccarelli, Project Coordinator, Lindsay Lovering, WA State Manager, Mary Jo Capps, National CEO, Cassandra Knox</td>
<td>Pippa Gillett, Principal, &amp;, Megan Kluver, Music teacher, Belmay PS, Mark Morris, teacher, Belmont City College, Melinda Davies, teacher, Carson Street IPS, Lauren Hook, Deputy Principal, SEMLDC</td>
</tr>
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</table>
### 2011 AIR Projects

#### STREAM 1

<table>
<thead>
<tr>
<th>Lead School</th>
<th>Cluster &amp; Partners</th>
<th>Grant</th>
<th>Project Title</th>
<th>Artists-in-residence, supporting artists &amp; arts and cultural organisations’ staff</th>
<th>School Project Coordinators</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balcatta Senior High School</td>
<td>West Coast PEAC, Belridge Senior High School, Padbury Senior High School, Greenwood High School, Warwick Senior High School</td>
<td>$30,000</td>
<td>2D drawing and 3D clay facial reconstruction</td>
<td>Susan Hayes</td>
<td>Jamie Arkeveld, Arts teacher, Lance Byfield, PEAC teacher</td>
</tr>
<tr>
<td>Carson Street IPS</td>
<td></td>
<td>$30,000</td>
<td>Sensory Theatre – storytelling for students with special needs</td>
<td>Francis Italiano, Rebecca Bradley, Michelle Hovane, Rachel Riggs</td>
<td>Ros Hamling, Deputy Principal</td>
</tr>
<tr>
<td>Governor Stirling Senior High School</td>
<td>FORM, Midland Atelier</td>
<td>$29,920</td>
<td>Multimedia art exhibition exploring the community changes</td>
<td>John Macliver, Steve Berrick</td>
<td>Elizabeth Phillips, Arts teacher</td>
</tr>
<tr>
<td>Melville Primary School</td>
<td>Murdoch University, School of Education</td>
<td>$30,000</td>
<td>“Songlines of the Old School”: Textile art based on Indigenous Songlines</td>
<td>Louise Snook, Jennifer Gaye, Antoinette Carrier, Trudi Pollard</td>
<td>Jane Nolan, Murdoch, Cheryl Guelfi, teacher, Melville PS</td>
</tr>
<tr>
<td>North Fremantle Primary School</td>
<td>Local community</td>
<td>$30,000</td>
<td>Puppetry, animation, performance: Swan River flora &amp; fauna</td>
<td>Sandy McKendrick, Simon Stewart</td>
<td>Margie Campbell, Arts teacher</td>
</tr>
<tr>
<td>South Fremantle Senior High School</td>
<td>KULCHA Multicultural Arts, Fremantle Primary School, Beaconsfield Primary School, Winterfold Primary School, Hilton Primary School, White Gum Valley Primary, Spearwood Alternative Primary</td>
<td>$30,000</td>
<td>“Hip Hop Harmony”: song writing, recording and performance exploring cultural heritage</td>
<td>Darren Reutens, Freddy Poncin, Djibril Diagne, Tommy Truong Meng Jones, Bryte MC, HyKuS KULCHA:, Premala Sangarananda, Liaison Officer, John Cope, CEO</td>
<td>Craig Wallace-Gibb, Music Coordinator, Dave Anderson, Head of Arts</td>
</tr>
</tbody>
</table>

#### STREAM 2

<table>
<thead>
<tr>
<th>Lead organisation</th>
<th>Cluster</th>
<th>Grant</th>
<th>Project Title</th>
<th>Artists-in-residence, supporting artists &amp; arts and cultural organisations’ staff</th>
<th>School Project Coordinators</th>
</tr>
</thead>
<tbody>
<tr>
<td>Southern Edge Arts</td>
<td>Denmark High School, Denmark Primary School, Cranbrook Primary School, North Albany Senior High School, Mt Barker Community College, Mount Locker Primary School</td>
<td>$99,952</td>
<td>Multi-art theatrical production and ‘sensory’ experience of the natural environment</td>
<td>Cecile Williams, Peter Keelan, Leon Ewing, Sete Tele, Kate Lee, Graeme Bishop Southern Edge Arts, Nikki Green, Project Coordinator, Simon Clarke, CEO, Christine Ritter, General Manager</td>
<td>Carly Le Cerf, teacher, Cranbrook PS, Deb Edmondson, Dance/Drama teacher, Denmark HS, Peter Campbell, Deputy Principal, Denmark PS, Helen Parry, Arts teacher, North Albany SHS, Deborah Chasseman, Arts teacher, Mt Barker Community College, Barbara Jeremic, Deputy Principal, Mount Locker PS,</td>
</tr>
</tbody>
</table>
# 2010 AIR Projects

## STREAM 1

### Lead School

<table>
<thead>
<tr>
<th>School Project Coordinators</th>
<th>Cluster</th>
<th>Grant</th>
<th>Project Title</th>
<th>Artists-in-residence, supporting artists &amp; arts and cultural organisations' staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>East Maddington Primary School</td>
<td>Bramfield Park Primary, Orange Grove Primary</td>
<td>$30,000</td>
<td>Sustainable Arts: sculpture/design</td>
<td>Paula Hart, Ken Allen, Bridget Waters, Junkadelic, Paul Hood, Christopher McMullin, Idriss Judith, Volunteer artists*, Mahesh Vingatadty, Pippin Kenworthy,</td>
</tr>
<tr>
<td>Inglewood Primary School</td>
<td></td>
<td>$24,480</td>
<td>Puppets (design, construction &amp; performance) exploring culture</td>
<td>Leon Hendroff, Joanne Foley, Sanjiva Margio,</td>
</tr>
<tr>
<td>Bayswater Primary School</td>
<td>Wider community of Bayswater</td>
<td>$30,000</td>
<td>Design, metal screen sculpture on heritage stories.</td>
<td>Paula Hart, Monica Main, Linda Radford, Arts teacher, Steven Hovitch, Principal</td>
</tr>
<tr>
<td>Karratha Senior High School</td>
<td>Millars Well Primary School, Tambrey Primary School, Wickham Primary School, Roebourne District High</td>
<td>$30,000</td>
<td>Dance skills based on the Pilbara environment</td>
<td>Sete Tele, Rachel Ogle, Greg Kelly, Principal, Karratha SHS</td>
</tr>
<tr>
<td>La Grange Remote Community School</td>
<td></td>
<td>$30,000</td>
<td>Sea creatures ceramic sculptures</td>
<td>Wayne Jeffery, Lauren Tribolet, teacher</td>
</tr>
<tr>
<td>Warburton Ranges Campus</td>
<td></td>
<td>$29,952</td>
<td>Song writing, recording, performance to record music in Ngaanyatjarra language</td>
<td>Leon Ewing, Sarah (Saritah) Newman,</td>
</tr>
</tbody>
</table>

### Note:
Two volunteer artists in the Maddington PS Cluster were not paid by the AIR grant and are not counted in the total statistics.

## STREAM 2

### Lead organisation

<table>
<thead>
<tr>
<th>School Project Coordinators</th>
<th>Cluster</th>
<th>Grant</th>
<th>Project Title</th>
<th>Artists-in-residence, supporting artists &amp; arts and cultural organisations' staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buzz Dance Theatre</td>
<td>Balcatta Senior High School, Balga Senior High School, Greenwood Senior High, Wanneroo Senior High School</td>
<td>$98,626</td>
<td>Dance, theatre and multimedia</td>
<td>Thom Papathanassiou, Danielle Micich, Rachael Hare, Cadi McCarthy, Buzz Dancer, Deborah Robertson, Project Coordinator, Pippa Davis, CEO, Mary Woolf, Education Officer</td>
</tr>
</tbody>
</table>

*Note:* Two volunteer artists in the Maddington PS Cluster were not paid by the AIR grant and are not counted in the total statistics.
## APPENDIX 2

### SAMPLE AIR RUBRICS FOR EVALUATING STUDENT LEARNING OUTCOMES

**Artist-in-residence rubric (pre-test)**

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>Sometimes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am good at thinking up new ideas</td>
<td>😊</td>
<td>😐</td>
<td>😞</td>
</tr>
<tr>
<td>I like to find different ways of doing things</td>
<td>😊</td>
<td>😐</td>
<td>😞</td>
</tr>
<tr>
<td>I listen to the ideas of classmates even when they are different to mine</td>
<td>😊</td>
<td>😐</td>
<td>😞</td>
</tr>
<tr>
<td>I can present information in new and different ways</td>
<td>😊</td>
<td>😐</td>
<td>😞</td>
</tr>
<tr>
<td>I like to lead a group</td>
<td>😊</td>
<td>😐</td>
<td>😞</td>
</tr>
<tr>
<td>I share my ideas even when they are really different</td>
<td>😊</td>
<td>😐</td>
<td>😞</td>
</tr>
<tr>
<td>I work well with other people</td>
<td>😊</td>
<td>😐</td>
<td>😞</td>
</tr>
<tr>
<td>My classmates are happy to go along with my ideas</td>
<td>😊</td>
<td>😐</td>
<td>😞</td>
</tr>
<tr>
<td>I like doing things in a new way, even when they may not work</td>
<td>😊</td>
<td>😐</td>
<td>😞</td>
</tr>
</tbody>
</table>

What do you think you might learn from the project?

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

Thank you for helping us
### Artist-in-residence rubric (post-test)

<table>
<thead>
<tr>
<th></th>
<th>More</th>
<th>The same</th>
<th>Less</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am good at thinking up new ideas</td>
<td>😊</td>
<td>😐</td>
<td>😞</td>
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<td>😊</td>
<td>😐</td>
<td>😞</td>
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<tr>
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<td>😊</td>
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<tr>
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<td>😊</td>
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<tr>
<td>I share my ideas even when they are really different</td>
<td>😊</td>
<td>😐</td>
<td>😞</td>
</tr>
<tr>
<td>I work well with other people</td>
<td>😊</td>
<td>😐</td>
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<tr>
<td>My classmates are happy to go along with my ideas</td>
<td>😊</td>
<td>😐</td>
<td>😞</td>
</tr>
<tr>
<td>I like doing things in a new way, even when they may not work</td>
<td>😊</td>
<td>😐</td>
<td>😞</td>
</tr>
</tbody>
</table>

Has the project made you more confident to create and work with new ideas and art techniques? If so, please tell us more:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Thank you for helping us
Happy while healing: Can we impact children’s wellbeing through art while they heal in hospital?

Christina Davies1, Caleb Jones2, Rebecca deRooy3 and Charlotte O’Shea4

1 School of Population Health, The University of Western Australia  2 Hospital School Services, School of Special Educational Needs: Medical & Mental Health  3 Child and Adolescent Health Service  4 Freelance Community Artist.

Introduction
From May to September 2013, the Creative Health & Education Partnership - Artist in Residence (AIR) Grants Program was implemented by Hospital School Services (HSS) & the Child and Adolescent Health Service (CAHS) at Princess Margaret Hospital (PMH), Bentley Adolescent Unit and the Pathways Outreach Program, Shenton Park. The aim of the program was to positively impact the learning, health and wellbeing of sick children via the arts. The theme of the program was “Future World”. As part of its commitment to providing a high-quality program, HSS and CAHS commissioned The University of Western Australia to evaluate the program via feedback from children, parents and staff.

Method
Program: The resident artist worked collaboratively with the CAHS Arts Curator and HSS staff to facilitate the project. The artist conducted bedside visits and art workshops in the ward (one-off and multiple attendance). Mobile patients at PMH were also encouraged to visit the artist's studio to see how an artist develops an artwork, to make art alongside the artist and to collect more art materials for their own artworks.

Evaluation: The evaluation was cross-sectional in design. Surveys were paper based and self-administered. Children (8+ yrs) complete a pre- and post-program survey (Figure 1). The child survey contained demographic, affect, enjoyment and learning questions. A pictorial measure of mental health was also used before and after the workshop/bedside visit to assess changes in affect by asking patients how they felt on a ‘faces’-scale that ranged from sad to happy. Staff and parents present at the workshop/bedside visit were also asked to evaluate the program. The staff/parent survey was post-program and contained outcome and attitude questions. Prior to conducting the evaluation, surveys were pilot tested. A descriptive analysis of the data was conducted using SPSS for Windows.

Results
• 280 children participated in the program.
• 78 children, 34 parents and 18 staff completed an evaluation survey.

Program Effectiveness:
• The majority of children enjoyed taking part in the program (99%).
• Staff/parents agreed the program provided children with a positive distraction (100%) and enhanced the hospital environment (96%).

Health and Wellbeing:
• The children indicated the program made them feel happy (84%), more relaxed (75%) and less bored (88%).
• Significantly more children felt happy after participating in the program than before the program (Figure 2, p<0.01).
• Staff/parents agreed the program had a positive impact on the health and wellbeing of participants (98%) and was a positive social experience (98%).

Learning:
• The program gave participants the opportunity to interact with an artist, which was a new experience for 42% of children.
• Staff/parents agreed the program was an opportunity for children to be creative (100%), learn art skills (80%) and express ideas (94%).

Conclusion
HSS, CAHS and the resident artist were successful at distracting children from the hospital environment while having a beneficial impact on learning, health and wellbeing. Based on evaluation outcomes, it is recommended that funding be sought to continue this program so as to engage the creativity and imagination of patients through the arts.

APPENDIX 3
HAPPY HEALING; HOSPITAL SCHOOL SERVICES (HSS) EVALUATION FACT SHEET
APPENDIX 4
CONSULTATION QUESTIONS

Standard evaluation questions for current year AIR participants

1  **Project description**
   How was the project initiated and developed? How did you become involved?
   Who were the teachers, other schools staff and artists involved?
   Which students were involved, particularly in relation to priority groups: regional/remote, Indigenous, at risk, disability, cultural and linguistic diversity?
   Timetable of activities: Was the planned schedule workable? Did it change in any way? Why? And how did this affect the outcomes?

2  **Educational goals and outcomes**
   Which students/classes were involved? Were the ages and class sizes appropriate?
   Was mentoring used or collaboration across age groups and did it work?
   Learning Areas addressed, curricular integration and cross-curricular links.
   Teaching approach: How did teachers and artists work together to deliver the project outcomes?
   How did students engage with the projects and what was the impact? E.g. on art skills, interest in arts practice, attendance/class participation, confidence/social & emotional wellbeing.
   Measuring student outcomes: How were student learning outcomes assessed?
   Did the project build on an existing program? What was new for the school?
   Key educational challenges/successes.

3  **Artistic goals and outcomes**
   What were the artistic goals/outcomes and were these achieved?
   How capable were the artists and how did they approach working with students?
   Key creative challenges/successes.
4 **Professional learning goals and career outcomes**

Professional Learning for teachers: What was attempted/provided?
Was it judged a success?

Professional outcomes for artists:

- How were artists recruited?
- How were they contracted and paid and was this satisfactory?
- Have the artists worked in arts-education projects before?
- Did the AIR project allow artists to develop new skills or inspire you to seek further professional learning?
- Did the project lead to any further work or professional links?
- How did the project affect personal/professional goals? (e.g. identity, career direction, stability, sense of purpose, passion, new ideas).
- What advice would the artist give others considering doing an Artist-in-Residence project?
- What were the Professional Learning shortfalls and how can ArtsEdge provide more support?

5 **Project planning, management and resources**

How was the project planned and managed? What were the challenges and strengths?
Staffing, time relief and workloads. Were there any volunteer helpers?
Timelines/timetabling.
Logistics: travel, venues, art materials/equipment, excursion planning.
Budget: How was it managed? Was it adequate? If not, how was this handled?
Risk management issues.
Acquittals process.
How could the school or ArtsEdge assist further?

6 **Partnerships**

What support did the project have within the school community? E.g. parents, P&C.
How did the partnership work between the school/s, artists and arts organisations?
What other key partnerships were there? E.g. local government, community organisations, sponsors, Universities.

7 **Sustainability**

What is the potential for longer term impact of the AIR project in terms of:
- Curriculum change and teaching practices.
- Employing professional artists (incursions or residencies).
Would the school host another AIR project?

8 **Conclusion**

What advice would you give to schools and artists thinking of undertaking an AIR-funded project?
What recommendations do you have for the AIR Working Party?
Follow up survey of previous AIR participants

STANDARD QUESTIONS FOR SCHOOLS

1. **Ongoing educational outcomes**
   Did you notice any sustained learning outcomes for the students who participated in the AIR project? What evidence can you provide?
   Were there any longer-term impacts on the curriculum and/or teaching practice? If not, what were the barriers to the maintaining momentum?
   Has the school engaged other professional artists and how? If not, why not?

2. **Professional learning for teachers**
   Did the AIR project lead to any ongoing professional learning or career development outcomes for the teachers involved?

3. **Ongoing partnerships**
   In what ways, if any, have the partnerships forged during the AIR project continued?
   Has the school considered hosting another AIR project? If so, what would you do differently?

STANDARD QUESTIONS FOR ARTISTS-IN-RESIDENCE, OR ARTS AND CULTURAL ORGANISATIONS

1. **Ongoing professional outcomes**
   What have you been doing professionally since the AIR project?
   In hindsight, how did the AIR experience influence your artistic and professional goals and directions? (Identity, sense of purpose, passion, stability, new ideas)
   Have you participated in other AIR projects or other arts education activities since then?
   Would you be part of another school AIR project if given the chance?
   If so, what would you do differently?

2. **Professional learning**
   Did the AIR project allow you to develop new skills or inspire you to seek further professional learning?
   Did the project lead to ongoing professional links or further work? (for example, with the schools involved or other artists in the project)
   What advice would you give other artists considering an Artist-in-Residence project?