Evaluating the ‘Wow’: Arts education research

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Overall findings

• The arts appear in the educational policy in almost every country in the world;
• There is a gulf between the ‘lip service’ given to arts education and the provisions provided within schools;
• The term ‘arts education’ is culture and context specific;
• There is a difference between education in the arts and education through the arts;
• Quality arts education has impact on the child, the teaching and learning environment, and on the community;
• There is a need for more training for key providers at the coalface of the delivery-chain (e.g. teachers, artists, and other pedagogical staff)
Where to get a copy...

Anne Bamford

The Wow Factor
Global research compendium on the impact of the arts in education

ISBN 3-8309-1617-5
And can be obtained through
order@waxmann.com or
http://www.waxmann.com
Shortcomings in arts research

- Advocacy not research
- A lack of sustained, longitudinal research
- Evaluation tends to be illustrative not analytical
- Lack of clear recommendations
- Lack of analysed best practice models
- Lack of consistency in terminology, methodology and frameworks of quality that make comparing research difficult
- Very few studies collect baseline data
- Most impact measurement studies fail to adequately determine the parameters of quality before measuring impact. So if the quality is mixed, the impact is likely to be mixed and therefore, the data on impact is significantly skewed or may be nullified.
Impact measurement

• How do we determine what is important?
• Who defines importance?
• How and when do we determine impact?
• What does happen versus what can happen?
Measuring capital

- creative capital
- cultural capital
- economic capital
- social capital
- innovation capital
- spiritual capital
- educational capital
- negative/loss capital
- comparative capital
- ethical capital
- catalytic capital
What do these countries have in common?

• Canada, Finland, New Zealand, Japan, Korea, Estonia, Australia, The Netherlands, Germany, UK, Czech Republic, Hong Kong, Switzerland, Austria, Belgium, Iceland, Brazil, Colombia, Cuba, Cambodia, Bhutan, Kenya and Nigeria.
Article 27

‘Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.’
Road Map Recommendations

- Advocacy
- Educators, parents, artists, school directors and administrators must all be responsible for arts education
- Ensuring quality provisions is the responsibility of ministries (government)
- Government ministries must work together
- Research
- Continuity of provisions
- Partnerships and cooperation (inc cultural institutions)
- Professional formation
- Evaluation
- Publication and sharing
- Reporting in Seoul
Ofsted

- **The arts are important** because they are intrinsic components of human culture, heritage and creativity and are ways of knowing, representing, presenting, interpreting and symbolising human experience.
- **Contact with the arts** requires the abilities to question, explore and collaborate; and to extend and develop one’s ideas, and the ideas of others.
- **The creation of art** requires a sense of structure, discipline, rigour, and a positive response to challenge.
The QCA identifies 5 behaviours that children demonstrate when they are being creative.

- Questioning and challenging
- Making connections and seeing relationships
- Envisaging what might be
- Exploring ideas, keeping options open
- Reflecting critically on ideas, actions and outcomes
• school climate
• cultural capital in families
• teacher engagement
Denmark

- Research
  The establishment of a centre of knowledge for the arts and cultural subjects
- Assessment
  The evaluation process continues to need strengthening, and the educational results need to be made apparent throughout the entire programme of education
- Sustained
  The number of teaching hours needs to be increased
- Professional development
  Continuing education and training opportunities for artists and teachers
- Partnership
  The establishment of a Cultural Ambassador arrangement
  Involving artists in school teaching
  More offers of artistic experiences
The Netherlands

- Long term partnerships
  - Joining the dots
  - Cultural agencies
  - Continuous learning lines
- Teachers
  - Education
  - Professional development
  - Talent
- Monitoring
  - Inspectors
  - Valuing
  - School boards
- Funding
  - Long term
  - Targeted
  - Incentives
- Arts or culture?
  - media? Heritage?
Flanders

- Tertiary education and professional development
- Accessibility Policy level disagreements
- Definition of terms
- Continuity of experiences
- Vocational education
- Multiple systems
- Mobilising the professional groups
Issues in common

- Collaboration and sharing
- Connections between sectors (e.g., primary/secondary, vocational/academy, in school/out of school)
- Linkages and learning lines
- Lack of drama and dance
- Partnerships
- Teacher education
- Teacher ‘recall’ renewal
- Clarity of outcomes (talent development?)
- Assessment and evaluation strategies
- Quality framework, monitoring and inspection
- Connection to creative industries
Shared strengths

- Commitment
- Effective education systems
- Expertise
- Enthusiasm
- Cultural resources
- Well equipped schools
- Out of school provisions
Issues of difference

• Ministerial cooperation
• Policy (aims, Plato or Aristotle?)
• In or through the arts?
• Implementation and policy translation
• Training of artists to work with education
• Budgets and finance
• Accessibility
• Active creation
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There seemed to be between 17-28% (averaged at around 22%) negative impacts of poor quality programmes. Put crudely, this meant that in a global sense about ¼ of all the arts and cultural education a child receives is likely to have a negative impact.
An Alpha of Best Practice
Active partnership and collaboration
Flexible organizational structures
Accessibility to all
Ongoing professional development
Detailed assessment, reflection and evaluation strategies
Local
Project-based, research-based approaches
Active creation, performance and exhibition
The languages of the arts
Encourages people to go beyond their perceived scope, to take risks and to use their full potential.
Policy into practice?
Implementation?
Budgets and finance
Teacher education
Leadership
Monitoring quality
Proposal: Groningen Study

• High quality provisions in both city and regional area with effective monitoring
• 50% of schools are actively doing high quality, 25% have taken offer but not quality assured, 25% not taking up the offer.
• Possibility of blind study
• Culturally, systemic and economically diverse
• Relatively stable population
• Relatively removed from other influences
• Good local cultural resources
Method

- Pretest sample schools to check quality
- Exclude these schools from the sample
- Conduct a detailed analysis across all schools (survey and existing test results)
- Conduct parent, teacher, principal and pupil structured interviews across 20% of schools
- Collate results compare to ‘blind’ information on participation in and quality of arts provisions
- Do a statistical correlation
- Method to be overseen by a science and medical team
Outcomes

• Would conclusively report on impacts of quality versus non quality arts and cultural education
• Would reveal conditions that led to changes