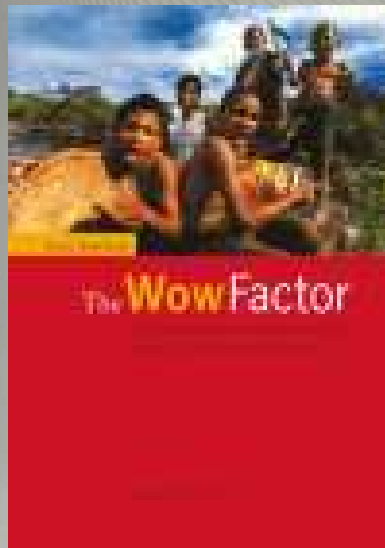


# Measuring the impact: Research into arts and cultural education

**Professor Anne Bamford**  
Wimbledon College of Art  
University of the Arts, London  
[abamford@wimbledon.ac.uk](mailto:abamford@wimbledon.ac.uk)

# 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](mailto:order@waxmann.com) or**  
**<http://www.waxmann.com>**

# Key questions



- How was the teaching of arts-rich programmes organised?
- Who are responsible for curriculum development and implementation of arts-rich programmes?
- What are the differences between the arts-rich programmes taught in the different countries?
- What determines the differences in content from country to country?
- What can be expected or recommended of arts-rich programmes in the future?



# Aims



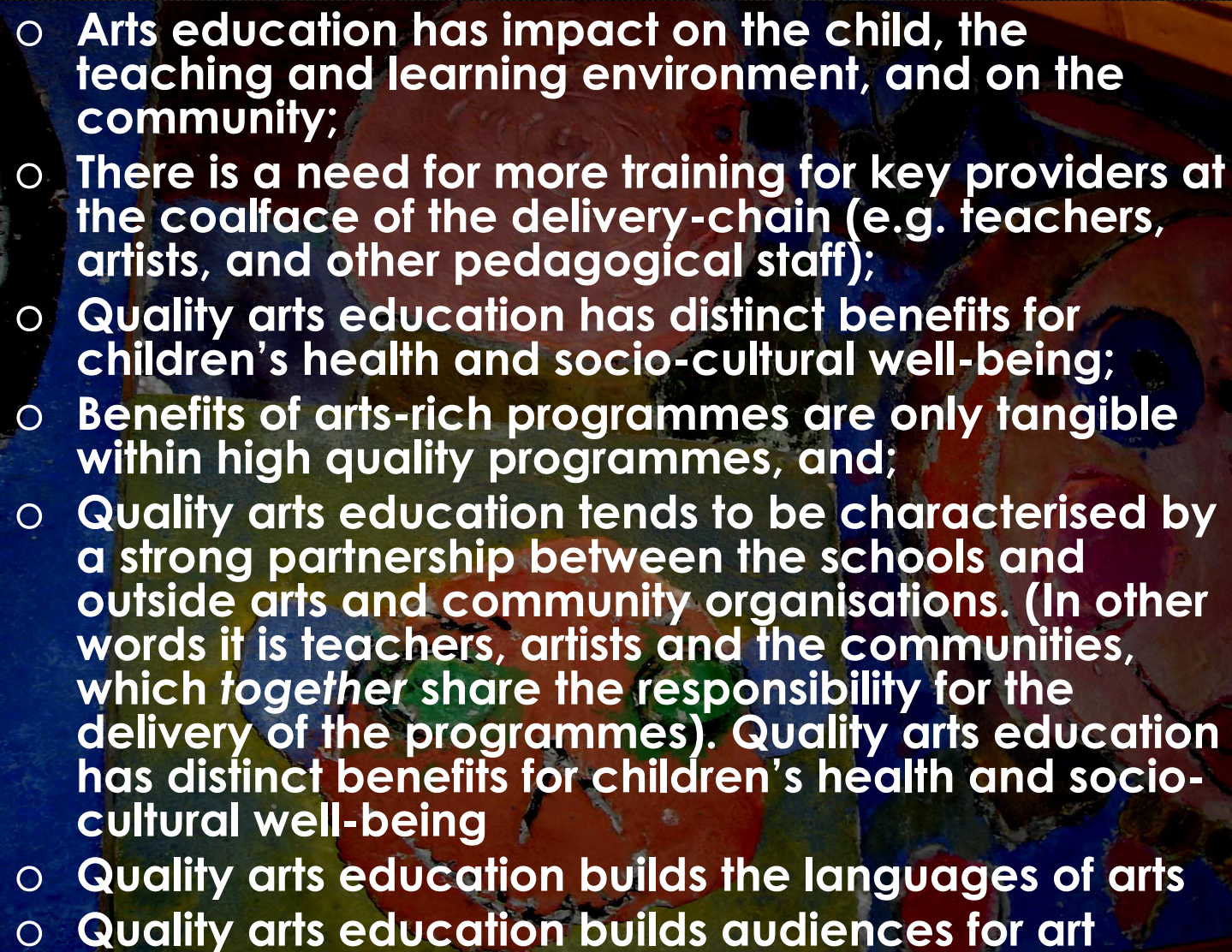
- Establishing a knowledge-base about the organisational frameworks and other conditions which regulate and structure the teaching of arts-rich programmes; and
- Application of qualitative and quantitative methods of analysis aimed at drawing conclusions about the role of arts-rich programmes in different countries.



# 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. The meaning of the term varies from country and country, with specific differences between economically developed and economically developing countries;
- In all countries – irrespective of their level of economic development – certain core subjects (e.g. drawing and music – but also painting and craft) were part of the curriculum;
- Economically developed countries tend to embrace new media (including film, photography, and digital art) in the curriculum. In economically developing countries far greater emphasis is placed culture specific arts (e.g. stilt walking in Barbados, and hair-styling in Senegal);
- There is a difference between, what can be termed, *education in the arts* (e.g. teaching in fine arts, music, drama, crafts, etc.) and *education through the arts* (e.g. the use of arts as a pedagogical tool in other subjects, such as numeracy, literacy and technology);



- 
- 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);
  - Quality arts education has distinct benefits for children's health and socio-cultural well-being;
  - Benefits of arts-rich programmes are only tangible within high quality programmes, and;
  - Quality arts education tends to be characterised by a strong partnership between the schools and outside arts and community organisations. (In other words it is teachers, artists and the communities, which *together* share the responsibility for the delivery of the programmes). Quality arts education has distinct benefits for children's health and socio-cultural well-being
  - Quality arts education builds the languages of arts
  - Quality arts education builds audiences for art



# Some basics for research...



- Ensure the question, problem or aim is clearly stated;
- Reference other work and aim for innovation and extension of this work;
- Ensure there is congruence between method(s) chosen and the problem and context;
- Specify the research context and especially the scope and scale of the research within that context;
- State the findings clearly and succinctly and analyse these in a critical manner, and;
- Determine the likely impact of the analysis to policy and practice, and ensure this is clearly outlined in 'usable' language.
- If examining impact, first determine quality



# Shortcomings in arts research

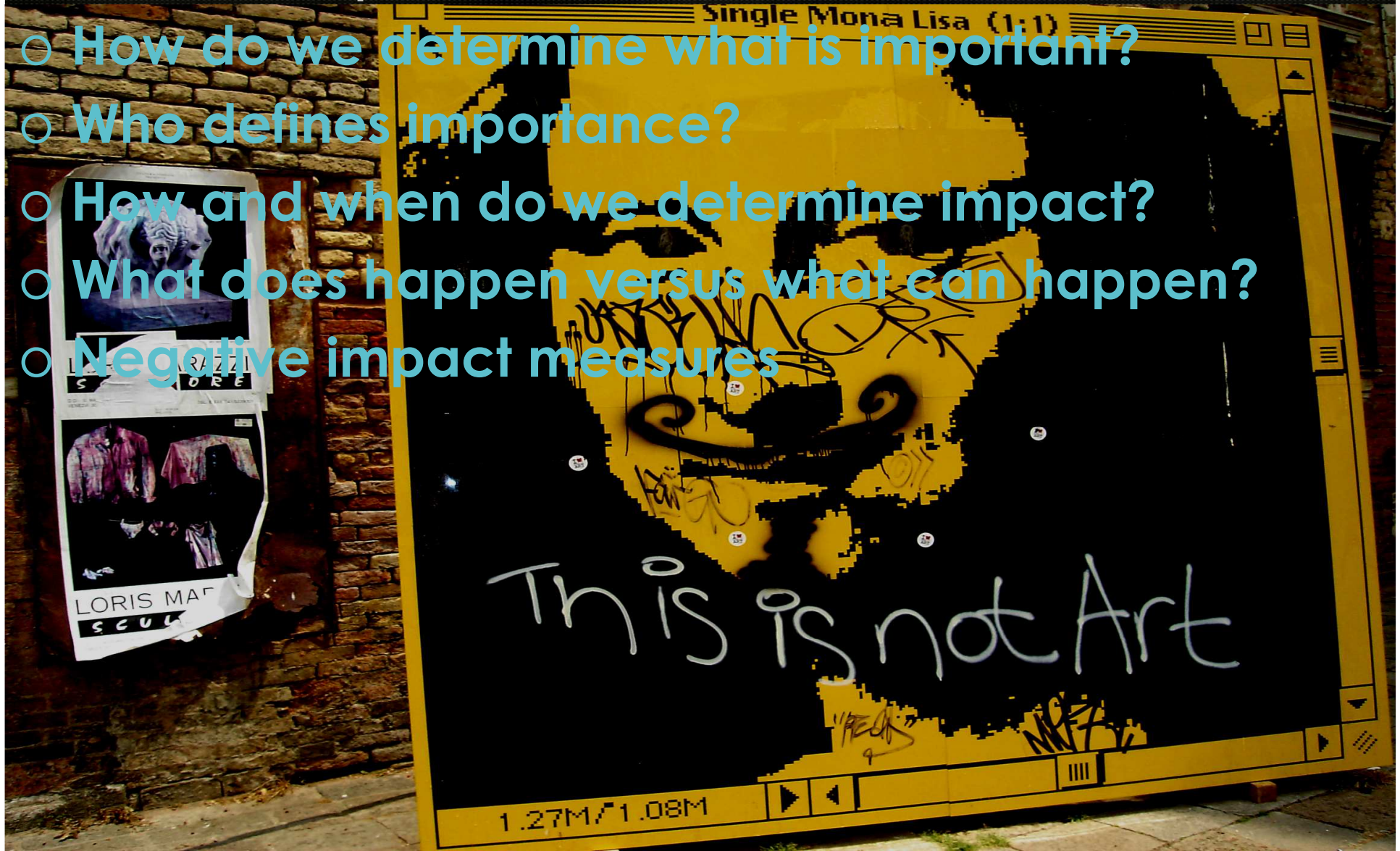


- Advocacy not research
- A lack of sustained, longitudinal research
- Research tends to be illustrative not analytical
- Lack of clear recommendations
- Lack of analysed best practice models
- Lack of consistency in terminology, methodology and frameworks of quality that make comparing research difficult
- 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?
- Negative impact measures





# 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





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  $\frac{1}{4}$  of all the arts and cultural education a child receives is likely to have a negative impact



# An Alpha of Best Practice

- Cronbach's "Alpha" (Cronbach, 1990)
- "Gossamer concept" (Judd et al 1993)





## *Active partnership and collaboration*

- Active partnership involves the direct inclusion of a range of cultural and artistic organizations in all aspects of the planning and delivery.
- Sustainable, long-term and reciprocal associations
- Shared responsibility for planning, implementing and evaluating a programme.

## *Flexible organizational structures and permeable boundaries*

- organizational flexibility
- open boundaries, both actual and metaphoric to the influences of the community within which they exist.





## *Accessibility to all*

- Quality programmes are built around the notion of inclusivity
- Greater inclusion of a variety of marginalized groups



## *Ongoing professional development*

- Ongoing professional development reinvigorates and builds confidence, creativity and enjoyment





## *Detailed assessment, reflection and evaluation strategies*

- Formal and informal contemplative practices encourage people to view their work more critically and reflectively



## *Local*



- Utilizes local resources, environment and context for both materials and content
- Quality programmes connect with the local environment.



## *Project-based, research-based inquiry initiating approaches*

- research-orientated approaches, combined with project-based methods
- encourage learning conversations and testing of ideas
- Inquiry-based approaches, adjusting rapidly to enable spontaneous situations to be incorporated to create interesting and meaningful learning opportunities.


## *Centered around active creation, performance and exhibition*

- Engagement in active arts creation and performance engendered particular learning and achievement, only possible when embedded within active practice.
- Exhibition and performance brings kudos to the participants and promotes the benefits of the arts to a wider audience.





## *Development in the languages of the arts and creative approaches to learning*

- 
- Learning the languages of the arts enables people to talk effectively about their arts experiences and express their feelings.
  - The arts are a powerful form of communication.

*Encourages people to go beyond their perceived scope, to take risks and to use their full potential*

- Quality arts programmes encourage people to take risks and allow them to make mistakes.
- 'Letting go' of control and being confident to make mistakes is an important part of the creative process.
- Uncertainty surrounds quality practice and this is to be encouraged.



# Denmark



- Research
- Assessment
- Sustained
- Professional development
- Partnership
- Special needs
- Language learning
- 'clubs'

# The Netherlands



- Long term partnerships
- Vouchers
- 'build democratic competencies'
- "Building" cultural participation
- Collaborative work
- Culture of sharing and presentation esp at the community level
- Comments about creativity and imagination



# Flanders

- Division between schools and cultural agencies
- Reliance on 'champions'
- Strong push from education
- Partnerships between arts and culture
- Links to quality agenda
- Multiplicity of systems
- Teacher education



# Some key thoughts

- Special characteristics of the sector
- Current challenges e.g. modes of thinking, education reform
- Key issues
  - Approaches to Creativity
  - Arts For Wider Education
  - Technology Impact
- Potential partnerships with community, media, commercial and charitable agencies
- Sector priorities