

Myths, Misconceptions, Problems and Issues in Arts Education

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First, we need the arts to express feelings words cannot convey. Second, we need the arts to stir creativity and enrich a student's way of knowing. Third, we need the arts to integrate the fragments of academic life. Fourth, we need the arts to empower the disabled and give hope to the disenfranchised. Above all, we need the arts to create community and to build connections across the generations.

*Dr Ernest Boyer, President of the Carnegie Foundation
for the Advancement of Teaching. 1994. In Goals 2000:
Opportunities for the Arts.*

Preamble

For years more than any other endeavour or enterprise the arts in education have suffered from an over abundance of myths, misconceptions and problems in schools. Why is this so when the arts are as natural as living and breathing?

From the time that they are born children are introduced to the arts as the very foundation of their culture. The nursery is alive with aural sounds and pictorial visual imagery. Colourful mobiles are sometimes the first objects of scrutiny from tiny eyes, while the tinkle of a lullaby by Brahms emanates from a small music-box. Parents sing with children, and sing them to sleep. During the early days of infancy parents read and act out traditional folk stories with laughter and in various tones of voice. Children respond by mimicking and playing. These sensory responses to the human experience are encouraged and rewarded by parents. Parents hang the child's very first drawings and paintings on the refrigerator in the kitchen. The very first song that a small child sings is lauded and applauded. Tiny-tots are encouraged to dance and perform- stage mothers abound as tiny, pink ballet slippers are packed with costumes and make up.

The above are examples of 'the-arts-in-action' enacting body, spirit, intellect and emotion while the child comes to know and understand their world. The arts as purveyors of culture are valued and introduced to young children by parents and grandparents. Young children's first attempts to communicate ideas and feelings are through one or more of the arts forms. A simple gesture is captured in dance, a mood is expressed through music, an idea is painted on paper and a response is mimed. It is impossible to imagine a child's life and being without the arts.

Yet, as a child grows older and enrolls in school, the arts, which are the very heart of our culture are undervalued. They become less important and less understood in educational contexts. The spontaneity of 'home-taught arts' which is meaningful and imaginative is lost. The rich tapestry of the arts as ways of knowing and feeling, and sources of delight and enjoyment are sacrificed for arts activities that are soul destroying and meaningless. Children are not taught the basic knowledge and skills in the arts and therefore their education lacks depth and dimension. Why is this happening?

There are many myths and misconceptions about the arts in schools as well as many problems with pedagogy. This paper sets out to identify some of the myths and misconceptions in arts education whilst identifying the conflicting pedagogical paradigms which impinge on arts teaching today.

The Dichotomy between Community Values and the Arts:

The Report by the Senate Environment Recreation Communications and the Arts References Committee: Arts Education (October 1995. p.7) suggests that the community is at odds with itself over its valuing of "an imaginative and creative life" which is fundamental to, and defines us as human beings. Society through the agency of schools is denying children the right to quality self-expression through the arts. Most submissions to the inquiry complained, more in sorrow than in anger that the arts in schools is widely regarded as a 'frill'. A society that regards paid work as the 'real thing' and creative life as a frill, something that is carried out on behalf of the community by a special priestly class (the arts community), is an incomplete and unhealthy society.

Arts education is needed to foster a widespread creative life which counterbalances the forces of mass production and mass consumption in a specialised materialistic society. Arts education is needed as an impetus for change, challenging old perspectives from fresh angles of vision, or offering original interpretations of familiar ideas. Paid work is seen as purposeful by the community, whilst artistic activities are not regarded as having any real purpose. Whilst consumers in society may value a marble sculpture it does not have the same purpose as an electric iron. Art, in this case. can be done without but the electric iron cannot.

From the point of view of the community the word 'artist' conjures a vision of a temperamental romantic leading a carefree life- a bohemian unencumbered by the mundane constraints that beset the ordinary wage-earner. This ambivalent community attitude flows through to schools - there is uncertainty of what the arts are and what worthwhile outcomes they can produce:

Many teachers... tend to avoid or ignore the arts in their teaching or, worse still, confuse art with entertainment, regarding arts activity, like play, as a non-serious past-time and therefore to be accommodated only on the fringe the curriculum

(John Deverell, 1995, p.18)

Furthermore, whilst the community does not seem to value artistic and creative processes, *per se* the school generally, and arts educators in particular, recognises that the arts assist with the development of high level skills such as the student's ability to handle complexity and ambiguity, problem-solving, communication skills, self-discipline and team work. These skills are recognised as essential for success in the new high technology, high-information and inclusive world in which we live. The arts teach the life-skills of team spirit, character building, cultural benefits and the opportunity to express feelings, and mix with other people. They enrich educational experience and foster confident self-expression - the desire to *have a go*, and develop habits of being self-directed and being involved.

Arts Training Australia sees the arts as being economically important:

Excellence and innovation are critical to our collective future in generating the industries we require to enhance the nation's economic and social well-being. Creativity and innovation drive not only the cultural industries, but also developments in science, technology, industrial and management practices, all major contributors to our continuing socioeconomic growth...(Submission 20 p.262.).

Creative, innovative, divergent, curious, critical thinking should permeate the school curriculum as well as our life in the community. Yet, the community is at sixes and sevens with itself regarding the 'worthiness' of the arts, and generally teachers as agents of the community, do not value the arts despite the fact that the arts contribute to the education of the individual child through:

- developing the full variety of human intelligence
- developing the ability for creative thought and action
- the education of feeling and sensibility
- the exploration of values
- enhancing understanding of cultural changes and differences
- developing physical and perceptual skills (Calouste Gulbenkian Foundation, 1982).

The arts are seen as cultural products which are indicators of our society being "cultured". Arts which entertain tourists, indicate to the rest of the world that Australia is a "culturally", civilised society which values esoteric aesthetics which are the heart and soul of long established traditional civilisations. In order to do this, Australian society has deferred to overseas artists and performers- the Hollywood actor, the Russian dancer and the European artist. A 'cultural cringe' persists because many Australians themselves believe that our own arts' performers are inferior to those from overseas. Misconceptions such as the belief that an arts education does not offer sufficient employment opportunities or economic benefits are still common.

In general our own arts are undervalued in both the community and school, and the artistic consumers of tomorrow will continue to be ignorant of the arts if creative life is not facilitated and encouraged in school settings and throughout life. The next generation of artistic consumers needs to be educated with the notion that the arts are more than just vocational training. "Arts education is twofold- it is the provision of education for practitioners and for audiences" (Creative Nation-Commonwealth Cultural Policy, October 1994, p.85).

However, caution is needed when the Arts are seen as only accepted for their role in improving the 'tone' of the school, but otherwise are marginalised as part of the regular curriculum. There is universal confirmation that such activities: promote social cohesion within the group and provide personally important experiences and improve individual self-esteem. Parents enjoy these activities and the Arts help to promote the school, but it is a two-edged sword which relies on extra-curricular activities which should be part of the everyday curriculum and tends to reinforce their 'special' or 'outsider' status. The Arts should not be seen as special ways of knowing but as a part of normal school life. For

example the school musical and theatrical productions: band, choral or orchestral are educational experiences but the preparation for such events is not regarded as teaching.

Creative Life is Important for our Minds

A creative life is just as fundamental for our minds as exercise is for our bodies. Human beings have always made art of some form or another, because it satisfies a human need to communicate experience, knowledge and ideas through aesthetic languages/symbols. 'It is this artistic process which challenges people to engage in arts making, define their ideas, encounter unpredicted problems and explore a variety of expressive media and creative alternatives' (Boyd, 1994, p.217). In the community there is the conception that the arts product is more important than the artistic process of creation. Both artistic product and process are important because one cannot exist without the other. Participation in the arts requires creative processes such as imagination and inventive problem-solving which are logical and rational, thinking strategies. Engagement in the Arts is more than "hands on, minds off" activity and the community and schools must see it as such. Involvement in the arts (creative life) includes thinking skills such as:

- defining terms/classifying and categorising;
- determining consequences/discovering alternatives;
- becoming aware of complexity: seeing the 'grey' areas between black and white;
- finding underlying assumptions/using analogies;
- constructing hypotheses and generalisations/formulating and using criteria;
- drawing inferences from one or more premises/assumptions;
- enquiring and reasoning;
- distinguishing between fact and fiction;
- striving to be consistent and avoid contradictions;
- respecting different ways of thinking and being;
- tolerance of different viewpoints;
- determining and articulating feelings, value judgements/likes/dislikes; and
- identifying examples and counter examples (Boyd, 1994, p.217).

The Arts have whole languages of meaning that have no direct need of words. These languages of creative life can be used for exploring, describing, interpreting, challenging, celebrating, mourning for, and reflecting upon the world in the form of:

- receptivity to the sensory qualities of the world;
- intuitive, global thinking as well as analytical, linear thinking;
- attention to fine nuances;
- the cultivation of aesthetic judgements; and the ability to cope with ambiguity-meaning in artistic works is multi-dimensional, offering a variety of interpretations.

(P-10 Arts Framework, Education Queensland)

Both education and the community appear to value verbal and mathematical thinking, and thereby undervalue and inhibit the development of artistic skills and / or thinking through sensory images and languages - those often used in creative life. Eisner (1981), suggests that

thinking through sensory images allows us to examine and explore information about the world. For example, drawing or painting allows us to re-structure and play with ideas and images found in our world without the use of verbal language. Music can be interpreted and enjoyed without resorting to words; while dance conveys meaning through gesture and movement. "Language is by no means the only route for making sense of the world" (Gardner, 1982, p.88). Creative and innovative thinking are not just confined to the Arts. The prime merit of arts education should be that nurturing creative thinking in a context where it is explicitly approved may give people the confidence to appreciate and develop habits of mind that will complement their learning in other areas of education and of life. Yet, male students participate far less in many forms of artistic activities.

Rationalistic 'Chops and Swipes' that have Contributed to the Perception of 'Homogeneous' Arts.

There is a myth in the educational community that all arts forms are somewhat the same and so the Arts (Dance, Music, Drama, Visual arts and Music) have been forced through rationalistic measures to be condensed into the same timetable slot in many primary schools. Recognition of the Arts as a Key Learning Area in the National Curriculum Framework is a significant development at the school level, as it ensures that in the future the Arts will be mandatory in the curriculum.

It is the delivery of this Key Learning Area which is of greatest concern. As pointed out previously in this paper some school personnel do not know what the Arts are and this has serious repercussions for most, if not all the Arts forms. On the surface, declaring the arts as a KLA for the compulsory years of schooling Years 1-10 may appear to be assigning curriculum equity and value for arts education, but if a school does not actively encourage and value the arts in real terms, the timetable and school organisational structure can serve to diminish the role of the arts -time allocation can control and inhibit the scope and sequence of the Arts. The curriculum and timetable decision-makers in secondary schools most often have little experience of the Arts, coming from mathematics and science backgrounds, whilst teachers in traditional subject (English) areas believe their subjects to be more important than the Arts and demonstrate this by expecting more time on the timetable. Furthermore, it is difficult to estimate how much time the Arts receive in Primary schools (Queensland) because the involvement of students in arts activities is not documented because statistics are not maintained for student and teacher involvement in all of the arts subject areas. (Education Queensland Submission, 1995, p.1368).

A result of the 'sandwiching' of the arts into one timetable slot in Primary schools presupposes that the Arts can be 'integrated' in delivery to students. This notion opens a Pandora's Box of what 'integration' really means and can this approach successfully address teaching and learning in each of the arts forms. Integration may be not just confined to the primary school sector in the future. The Arts may be integrated at Years 8 & 9 as an expedient timetabling measure and could very well see arts forms in competition with each other. One scenario may be students completing an integrated Arts subject before they progress to Year 9. What would this subject comprise?

Definitions of Integration

There is no one generally accepted view of the nature of integration. Its uncertain function in the structure of knowledge, the different degrees to which it can be applied, the ways in which it can be practised, its invariable status in the curriculum, its changing relevance for different age groups, the range of attitudes towards it, all render it difficult to define (Boyd, 1989).

For some, integration is a social phenomena, a reflection in the school of changing patterns of power and authority in society (Bernstein, 1967); for others it is an administrative device, a way of organising the timetable to cope with the expansion of knowledge (Morris, 1970). For some it is a problem-centred activity (Bolam, 1970); for others a child-centred approach (Gwynn and Chase, 1969). For some it is a way of making the theoretical practical (Blum, 1973); for others a way of making education purposeful (Acland, 1967). For some it is a characteristic of curriculum planning (Lawson, 1975); for others a feature of productive thinking (Taba, 1962). For some it makes subjects subservient to a rational idea (Bernstein, 1971); for others it makes subject content subservient to intellectual skill (Pring, 1971). For some it derives from the belief in the unity of cognitive knowledge (Moulez, 1973); for others it is the fragmentation of knowledge (James, 1968). Others suggest that some subjects are more 'integratable' (Hirst and Peters, 1973); whilst some claim that it is necessary because of the existence of many subjects (Boyd, 1989). Curriculum integration is not simply an organisational device requiring cosmetic changes or realignments in lesson plans across various subject areas, rather it is a way of thinking about what schools are for, about the sources, of curriculum and about the uses of knowledge (Beane, 1995). Hughes (1991) believes that integration suits student learning; it is generative in new knowledge; it is cognitive and transfers concepts across disciplines, and it is a cyclic learning process that engages evaluation, reflection and modification.

It is clear that the debate has spanned decades in educational circles. Collier and Nolan (1996) have suggested that there are fundamental problems with the use of terminology such as integrated curriculum, thematic instruction, 'holistic' curriculum and interdisciplinary instruction. A major concern with any integrated approach is that it should be either well planned or 'organic'. Artificially contrived learning under the guise of integration, or superficial treatment of knowledge should be avoided at all costs. Brophy and Alleman (1997, p.66) believe, "that integration is not a means in itself... and that ill-conceived integration ideas sometimes require students to do things that are strange, difficult or even impossible". In view of these problems, educators should view integration as a potential tool that is desirable in some situations but not in all. Brophy and Alleman further suggest that integration should promote activities that are educationally desirable and significant and that activities should validate accomplishment of major goals in each subject discipline.

Understanding integration and its diversification of delivery is important as most arts educators are of the opinion that each arts discipline has its own discrete knowledge base and this cannot be compromised in the learning process, especially in primary schools. Many teachers think that they are integrating curriculum. For example Arts are integrated when there is a school play - the props are made and the set is painted (Visual arts), the play is performed and choreographed (Drama and Dance), music is played for impact and mood

(Music) and *hey presto* this is integrated approach to teaching and learning. However, what sequential knowledge and skills have been learnt in each of the Arts disciplines? What cumulative knowledge has been acquired by the student? For the purposes of rationalisation the Arts could fall into the superficial and expedient integration trap, if discrete, non-discursive learnings in each of the arts forms are not recognised and taught.

Another rationalistic device which could be used for delivery purposes in the future is relying on existing staff expertise to deliver arts programs. If a school has a music specialist, a drama teacher and a physical education specialist then music, dance and drama could be planned and offered by School-based Curriculum committees. Expensive expendable materials used for visual arts and instrumental music programs may be further rationalised fiscally by school administrators and disappear from the school curriculum. The Arts would be covered as a Key Learning Area in theory, but not all arts forms would be taught and treated with equity. The extent to which primary schools in particular can provide peak experiences in each of the five arts forms outlined in the National Arts Curriculum Framework, for every child in each year of schooling is questionable. The opportunity for schools to be able to implement the curriculum at significant levels of depth and breadth is considered unlikely in rural areas.

Teacher Training and Professional Development

For generalist primary classroom teachers, pre-service training in arts education is lamentably in-adequate. There is no recognition of or allowance made for the fact that, thus far, few teacher education students have personal skills in the Arts (Arts Action Coalition of Western Australia, 1995, p.410). The Arts are not new subjects- they have always been taught but due to universities not recognising the practical components of arts participation and engagement, it seems that on average they are being taught badly.

The most common obstacle to effective arts teaching in the primary school is a lack of confidence among teachers, combined with-or resulting from-a feeling that they themselves are not artistic. As a result, through no fault of their own, there is a strong impulse to marginalise the Arts in their teaching.

The Australian Society for Education through Arts, 1995)

With the additional arts forms of Drama, Media and Dance (National Arts Frameworks) added to the two traditional arts disciplines of Visual arts and Music, how will the training of pre-service teachers take place? Competent teaching should be available at all times but many universities are not replacing retiring staff and reducing where possible student electives. The back-to-basics push from the community sector has meant that more instructional time in universities is being devoted to literacy and to a lesser degree numeracy. Sociology and psychology of education have expanded to encompass social justice and inclusivity; while behaviour management with its 1990's categories of Attention Deficit Disorders are taking much of the teaching time away from the Arts. Block grants are often received by universities and this is distributed according to the internal politics of the various faculties, it is not possible to demand that more money be spent on arts education. The universities lament that teaching practical arts involves high cost studio and small group teaching. The arts education subjects are diminishing in tertiary sectors or becoming an 'amalgam' of Arts subjects. How much knowledge can a pre-service teacher learn in a 10 week subject that encompasses 3-week blocks of Visual arts, Drama and Music? The

inference is that the Arts are somehow the same {as each other} but different {from other subjects}, and must develop accordingly. Through this amalgamation of the Arts this approach has not only pedagogical problems but also distances the individual arts forms from what is happening in contemporary society. Advances in knowledge happen in artistic fields in different ways, and at different times. There is no such thing as a field called the Arts- each arts form has its own field of knowledge.

The basic options for improving arts teaching is to 'skill up' the generalist classroom teacher or to train arts specialists in much the same way as music specialists have been trained. However, it must be recognised that the use of specialists is a two-edged sword. It may entrench the perception of the Arts as being 'different' and encourage the classroom teacher to opt out totally. What happens to the classroom teacher who is competent at teaching the Arts? Is this part of their teaching taken away from them? Also, where is the specialist to teach? Is there money to equip facilities for arts teaching in small schools? How are remote schools to teach the Arts? The 'specialist' teacher begs more questions, than its answers. Other solutions to assist with the professional development of teachers would be to have visiting consultants to clusters of schools. A suggestion which emerged from the Submissions (1998) received by Queensland School Curriculum Council was that secondary specialist teachers might 'teach' some primary teachers from their local 'feeder' schools. Additionally, credentialed upgrading through articulation with universities may be another option. The opportunity for practising artists to work in schools has many beneficial outcomes for teachers, students and the artists themselves. Artists can provide a valuable resource for teachers by supporting their arts programs but not actually replacing them as arts educators. The Arts have suffered greatly at the hands of rationalistic administrators at every level of education and community and it is hoped that their acknowledgment as a KLA will mean that they will be supported and resourced accordingly, in schools and teacher training establishments.

The Issue of Measuring Learning Outcomes in the Arts

The modern trend in Australia is to focus on measuring learning outcomes rather than listing learning inputs. The National Board of Employment, Education and Training (NBEET) has commented generally upon the lack of systematically collected, nationally consistent data on educational outcomes (*The Roles of Schools in Vocational Preparation of Australia's Senior Secondary Students: Final Report*, December 1994, p.33). The *National Report on Schooling in Australia 1993* tends to concentrate on listing inputs, no doubt partly because of the difficulty of defining outcomes. Already there is a problem with identifying a national strategy for the retrieval of consistent data between these two reports. In the Arts it is the processes (inputs) that are so very important in gauging student levels of attainment, and many of these inputs are difficult to measure. The prime purpose of the arts education for most students is to enrich their educational experience generally - to foster confident self-expression and to encourage the habits of a creative life. A good arts education should have both process and product outcomes, but not always. There is a need to ensure that a focus on literacy and numeracy does not lead to unconscious biases against the learning of other subjects, or against learning outcomes that are less easily measured. An over insistence upon measurable outcomes and typical achievements in the Arts may be detrimental to the recognition of the immeasurable element- the creative, aesthetic, and

expressive element - the 'serendipitous' outcomes of arts learning. Arts learning should be more concerned with the different and more original, rather than the typical and average.

Competencies, profiles and outcomes are subtended by the assumption that achievement can be measured by removing the specialist content of a field of practice from accomplished performance, which becomes reduced to generic competencies

(Brown, 1995, p.185)

Learning outcomes can be measured in mathematics - a student calculates the correct answer. With the Arts nothing is so clear - firstly because differing judgements intervene, and secondly because there is no single correct answer. The learning outcome is measured as "more successful" or "less successful". Yet, learning outcomes in the National Curriculum Framework do not delineate between degrees of successful learning attainment. For example while many subjects may be assessed on their outcomes or their products, the value of Visual arts lies primarily in the development and processes explored by the student (Waters, 1995, p.314).

The Arts, New Technologies and Resources

The inferior status of arts education is reflected in the allocation of human, physical and financial resources and the continuity of funding. Arts funding by State and Federal Governments has decreased by 20% since 1987/88 (The Australian National University, 1995). Micro-economic reforms over the past decade have impacted on the education sector in general, with the impact on the Arts demonstrating the vulnerability of the field in times of rationalisation.

In the sphere of arts education, a diminishing resource base has contributed to an imbalance between the supply and demand of places in formal institutions, inadequate facilities and a lack of equipment, poor teacher/student ratios, and a lack of specialist and professional support. Disparities in funding allocation between various disciplines (for example between visual arts, and music, media and drama) and regions (urban and rural) are also evident.

Arts Queensland identified a lack of parity in resource allocation for teachers, trainers, practitioners and researchers in arts and cultural education. The 'principle of equity' in the National Arts Curriculum Framework does not always translate to equity at the school practice level. The NAAE National Arts Education Survey revealed that timetabling practices and elective groupings, as well as inadequate resourcing in terms of materials, spacing and personnel, produce inequitable outcomes in arts education. Insufficient working space, a lack of materials and equipment and time allocated to the Arts compared with other Key Learning Areas are frequent difficulties and contribute to stress experienced by educators. These problems are more evident in rural areas. *There is an insufficient awareness of the physical and financial demands of an arts education.*

Increasing participation rates in optional arts (Visual arts) courses and restrictive funding have limited access to new, sophisticated technologies, especially computer multi-media modes of learning. It is vital for the arts to access CD-ROM technologies and be able to access resources on the World Wide Web, yet many arts departments do not have access to this facility.

In a free market situation, the arts cannot compete for funding whilst they are accorded such low priority and status. Many funding "pots" are for arts practitioners and not for educational purposes (Arts Council and Arts Queensland). The Australian Research Council, prefers to allocate funds to science and few, if any arts research projects are successful in attracting the necessary funds for research. The Arts in university contexts have pressure on them to justify their existence through their capacity to attract funds.

Summary

This paper has outlined many myths, misconceptions, issues and problems facing arts education in the future. Myths such as believing that the arts have a sameness about them which can reduce them to some common denominator in the scheme of education. Drama is different to Visual arts, which is different to Music, which is different to Dance. New technologies and Media are manipulated and merged in creative and unpredictable ways to produce art which confronts mainstream cultural production. Media is different from the other arts forms. Each has a discrete form of knowledge to offer the student. Each engages the student in new and varied pathways of learning.

European arts forms are different from indigenous ones. The recognition of indigenous art forms and traditions in formal education sectors is considered vital as part of the reconciliation process, and for the enrichment of our cultural life and identity. In a multicultural society it is the arts that find planes of cultural similarity and tolerance. Cultural diversity is about recognising cultural backgrounds, and encouraging participation in cultural activities through the provision of particular mechanisms to ensure that each person can produce, consume and experience the Arts. The misconception that the Arts should be treated differently in the curriculum instead of mainstream study is denying the students of the future access to arts education and in turn creative, cultural life. It is the Arts which are positioned at the heart of our cultural studies and understanding.

Parents of young children recognise the value and potential of the Arts in educating their children about themselves and their lifeworlds. Yet as the child grows, most parents steer their children away from the Arts toward something more purposeful in life. Some students feel guilty if they study the Arts as this seems to be viewed by educational communities as a 'soft option' or a 'corrupt' influence (Don't put your daughter on the stage, Mrs Worthington!).

Few boys study the Arts and females make up the bulk of the student population especially in disciplines such as Music, Dance and Drama. Because of social pressures many boys in the middle school do not participate or engage in the arts because it is seen as a feminine activity. This paper has suggested the benefits of the Arts as fields of knowledge in the learning process and has emphasised that it is the differences that the Arts generate that make them valuable. The Arts value fun, spontaneity, originality - they salute the unpredictable and the immeasurable; they challenge and reflect on the indefinable; and bask in the convoluted; they revel in nuance, value the kaleidoscope of viewpoints and de-construct social conventions and codes. To measure learning outcomes which are value laden and defy the 'typical' would take away the heart and very essence of arts in education.

Problems in pedagogy have been addressed. Are the Arts to be integrated for expedience even though there is the assumption that many teachers do not know the real meaning of 'integration'? Is discrete learning appropriate in an already crowded arts curriculum? Delivery of the arts is a school-based decision, but will there be equity between the five arts forms? The very nature of the Arts suggests that they cannot be melded into measurable outcomes without fabricating them into a 'warped' generic set of outcomes that are distanced from their source of artistic origin.

In conclusion education is seen as crucial if the social, cultural and economic benefits of the Arts are to be fully realised. The arts and education can be seen in three contexts- as a means to build an appreciative and informed audience, as a means to develop the professional arts practitioner and to prepare students to engage in a creative, cultural life.

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