Survey of Schools for their Views on the Draft Document *The Arts in the New Zealand Curriculum*

Jacquie Kerslake

Overview of the Report and Summary of Findings

As part of an extensive consultation process with schools and other interested parties regarding the draft statement *The Arts in the New Zealand Curriculum*, in August 1999 the Ministry of Education’s Research Division surveyed a random sample of 221 primary and 156 secondary schools. ‘Nominated representatives’ within each school were asked for some background details and for their and their colleagues’ views on aspects of the draft statement and on matters concerning its implementation. Although respondents from 267 of the 377 schools surveyed returned their copies of the survey questionnaire, a sizeable minority of primary respondents and a few secondary respondents indicated that they and their schools were not yet familiar enough with the draft curriculum to be able to provide useful feedback on it. The results directly relating to the content of the draft curriculum document and to issues concerning implementation of the proposed curriculum presented in this report are therefore based on a total of 193 questionnaires, 101 from primary and 92 from secondary schools.

In general, there was a high level of support given to many of the aspects of the draft curriculum statement on which respondents were asked to provide feedback. Despite this, when asked to gauge their schools’ overall response to the draft statement, only half of respondents felt that the response was ‘Favourable’ or ‘Very favourable’. It seems, therefore, that while respondents agreed (albeit, at times, with some suggestions for modifications) with many of the concepts and philosophies encompassed by the draft statement, considerable numbers of respondents, particularly those from secondary schools, foresaw problems connected with the implementation of the proposed arts curriculum. They expressed concerns, for example, about fitting the arts curriculum into an already full timetable, and, amongst other things, indicated significant levels of need for: teacher development in each of the four disciplines within the arts; outside support and advice for schools; more qualified, specialist teachers in the arts; and new or modified accommodation.

Main findings from the study are outlined in more detail below.

Background Information

- Primary respondents were typically either a ‘teacher’ or the principal whereas secondary respondents were most often the ‘person responsible’ in their school for one or more of the arts disciplines of dance, drama, music, and the visual arts.
• A large majority of secondary respondents, and a smaller majority of those from primary schools, had consulted with others in their schools in order to provide feedback in the survey questionnaire about the draft curriculum.

• At least one staff member in over two-thirds of secondary schools in the study had attended a consultation meeting on the draft arts curriculum document; the corresponding figure for primary schools was 36 percent.

• The proportion of schools in the study which had received outside support (e.g., visits from facilitators or advisers) for the curriculum during the consultation phase was low; however, secondary schools were much more likely to report that they had received such support than their primary counterparts.

• Secondary respondents were much more likely than primary respondents to have answered the questionnaire on the basis of both ‘reading through the draft document and forming an overall impression’ and ‘relating and comparing material contained in the draft document with existing programmes’. Around one-quarter of all respondents had also ‘used the document to plan (and trial) lessons in the classroom’.

The Draft Curriculum Statement for the Arts: Respondents’ Views

• Overall agreement with several sections within the draft document was high. That is, at least 70 percent of respondents, but particularly those from primary schools, strongly agreed with the following sections:

  – the statement on the arts within the conceptual framework that, in part, described the arts as ‘an essential element of daily living and lifelong learning’;

  – the concept of literacies in the arts, involving ‘the ability to communicate and interpret meaning using the languages of the arts disciplines’;

  – the aim of the curriculum;

  – the principle of ‘action and reflection’ a ‘dynamic process that unites theory and practice’;

  – students’ study of the arts contributing to their development of the essential skills (as identified in The New Zealand Curriculum Framework, 1993);

  – students’ ‘attitudes and values’ being fostered through the study of the arts, in that ‘Learning in the arts enables students to develop: integrity, reliability, and commitment; tolerance and open-mindedness towards others and their work; non-discriminatory behaviours and practices; [and] respect for others who hold and express beliefs and values different from their own.’

• Lower levels of support, particularly among secondary respondents, were accorded the sections of the draft which discussed students learning in a ‘broad range of art forms’, and planning programmes in the arts on the basis of the draft document (between 47% and 69% of respondents agreed or strongly agreed).

• Opinions on two particular sections of the draft document — namely, those which discussed the concept of the arts disciplines in combination with one another, and links between the arts and other essential learning areas — diverged considerably for primary and secondary respondents. Whereas 79–80 percent of primary respondents indicated that they agreed or strongly agreed with each section, only 52 percent of secondary respondents expressed agreement with the first section and 62 percent with the second.

• Two-thirds of primary respondents and slightly fewer (61%) secondary respondents agreed or strongly agreed with the concept of dance, drama, music, and the visual arts being separate disciplines within a common framework. A variety of alternatives were suggested by respondents who disagreed with the concept.
• Few respondents raised concerns about the proposed achievement objectives and indicators within the strands of each arts discipline. This may not however necessarily mean that there were few concerns but may have meant that the relevant section in the questionnaire was perceived as difficult to answer or that respondents and their colleagues had not yet worked with (implemented) the draft curriculum sufficiently to be able to provide feedback on the achievement objectives and indicators.

• Three-quarters of primary respondents and two-thirds of secondary respondents considered that the draft document provided ‘a suitable base on which to structure the arts curriculum for [their] school’. The main view expressed by those who disagreed was that the draft needed to provide more explanatory detail and/or more exemplars.

• A large majority of both primary and secondary respondents felt that the information contained in the draft document would enable the arts to be taught in a gender inclusive way.

• Large proportions of primary and secondary respondents (83% and 71% respectively) felt that the draft document catered for gifted and talented students; however, although a large proportion (79%) of primary respondents also thought the draft catered for students with special needs, only 53 percent of their secondary colleagues thought so.

• Not quite two-thirds (62%) of secondary respondents (primary respondents were not asked to answer) agreed with the proposed requirement that ‘in Years 9–10 students should continue with all four [arts] disciplines, but as a minimum requirement, must undertake study in at least two disciplines’. Just over a quarter (26%) did not agree.

The Arts Disciplines Available in Secondary Schools

• As at August 1999, secondary schools in the study most often offered music and the visual arts at each of Years 9–13. They were less likely to offer drama, and even less likely to offer dance. When asked which disciplines their schools intended to offer by 2001, respondents again most often mentioned music and the visual arts, although there was an indication that the balance across the four disciplines would change, with slightly more schools planning to offer dance and drama and slightly fewer planning to offer music and the visual arts.

Some Issues Involved in Implementing the Draft Arts Curriculum: Respondents’ Views

• At the time of the survey, over half (59%) of primary respondents and slightly fewer secondary respondents (49%) felt that their schools would ‘need assistance’ to develop arts programmes using the draft document. Some stated that their schools would have ‘extreme difficulty’ in developing arts programmes on the basis of the draft curriculum. Although more primary than secondary respondents indicated that their schools would need assistance, they were a little less likely (13% compared to 17%) to say that their schools would have extreme difficulty. Secondary respondents more often rated their schools as ‘well placed’ to develop arts programmes than their primary counterparts (29% as opposed to 16%).

• Respondents were less likely to mention that their schools would need assistance in developing programmes in music or the visual arts than they were to say that assistance was needed for programme development in dance or drama.

• A large proportion of respondents (72% primary, 84% secondary) identified a variety of resourcing and teacher development needs which they felt should be given high priority in order to facilitate implementation of the proposed curriculum. These included a need for suitable accommodation, specialised technical equipment,
financial resources, (more) qualified, specialist teachers in the arts, outside support and advice, and teacher
development opportunities in all four disciplines, but particularly in dance and drama.

- Considerably more secondary than primary respondents indicated that their schools would need new facilities
  for teaching and learning in at least one of the arts disciplines (66%, compared to 39%).

**Schools’ Overall Response to the Draft Curriculum**

- Approximately half of primary and secondary respondents indicated that the overall response to the draft
  curriculum statement for the arts in their schools was ‘Favourable’ or ‘Very favourable’. Secondary schools
  appeared to be somewhat more ambivalent about the draft document, with 28 percent of secondary respondents
  rating their schools’ response as ‘Neither favourable nor unfavourable’, compared to 16 percent of primary
  respondents. Secondary respondents were also more likely to report that their schools’ response was ‘Not at all
  favourable’ (5%, compared to 0%), rather than the less extreme ‘Not favourable’ rating (5%, compared to 9%).
  There is, however, a suggestion in this and other data in the report that the level of awareness and extent of
  discussion about the draft document may have been higher in secondary than primary schools.

**Introduction**

*The New Zealand Curriculum Framework*, launched in 1993, identified elements considered fundamental
to teaching and learning in Years 1 to 13 in New Zealand schools. *The Arts/Nga Toi* was one of seven essential
learning areas identified within the curriculum framework.

The document *The Arts in the New Zealand Curriculum (Draft)* represents the proposed core
statement for *The Arts/Nga Toi*, the last of the seven essential learning areas identified in the New Zealand
Curriculum to be developed. The document recognises that learning in dance, drama, music and the visual
arts makes a unique contribution to the education of all New Zealand citizens.

Considerable consultation has occurred during and since the development of the draft national curriculum
statement for the arts. In June 1995, various institutions and organisations were invited to provide
input into the policy direction for the development of a draft curriculum. Although this input led to initial
policy work for the development of a national curriculum statement, in 1996 the pace of curriculum
reform was slowed in response to concerns from the school sector. Among the curriculum statements
affected was that for the arts and it was not until 1998
that development of the draft curriculum statement re-
commenced. The completed draft was sent out to
schools and other interested parties for discussion and
comment in May 1999. A parallel draft statement for
Māori-medium education, *Nga Toi i roto i te Marautanga o Aotearoa*, was released in July 1999.

People had the opportunity to provide feedback on the
draft in a number of ways. They could provide feedback
through the response sheet sent out to them along with
the draft document. As well, the Ministry of Education
made provision for regionally organised consultation
meetings during the period July to October 1999. Over
this same period, there was also extensive, school-based,
trialing of the draft statement, where teachers and
students gained a working knowledge of its concepts
and the expectations inherent in it, and were provided
with opportunities to feed detailed responses back to
the Ministry of Education. Finally, a discussion page
was developed on the Ministry’s curriculum website:

Open invitations to provide feedback are likely to attract
responses only from those with particularly strong
positive or negative opinions about the issue in hand.
For this reason, to supplement the above feedback, the
Ministry’s Curriculum Division engaged the Research
Division to also undertake a survey of a systematic,
random sample of schools. This report summarises the findings from that survey, which took place in Term 3, 1999.

The Survey

The Research Aims and Objectives

The aim of the survey was to gain systematically collected feedback from schools on *The Arts in the New Zealand Curriculum (Draft)*, to contribute to decisions about the development of the final document.

The objectives were:

- to establish extent of agreement for the draft curriculum statement for the arts as a whole and for various aspects of the draft statement;
- to obtain feedback on the achievement objectives and accompanying indicators within the draft statement;
- to establish whether teachers felt the draft document provided a suitable base from which to develop a curriculum in the arts in schools, and whether they felt it would cater for specific groups of students (ie, those with special needs, gifted and talented students);
- to identify areas where respondents felt that, in order to effectively implement a curriculum in the arts, there was a particular need for resourcing and for professional teacher development opportunities; and
- to determine which of the arts disciplines of dance, drama, music, and the visual arts secondary schools currently offered and which they planned to offer in the future.

Methodology

The study consisted of a random sample of state and state-integrated schools, stratified by geographic location (according to Ministry of Education property district). A 10 percent sample of primary (including intermediate) schools (N=221) and a 40 percent sample of secondary and of composite schools (N=156) was taken.

A letter explaining that they had been randomly selected to take part in a survey which was to take place in August, and inviting them to participate, was sent out to schools in June 1999. Prior to the survey taking place, none of the selected schools advised that they would not be participating.

A questionnaire was sent to the principal of each selected school in early August 1999, with a request that they pass it on to the teacher ‘nominated to coordinate your school’s response’ to the questionnaire. The questionnaire also contained a suggestion for the person nominated, namely that: ‘In order to complete this questionnaire, you may find it helpful to hold group discussions of the proposals with your colleagues’.

Two follow-up letters were sent to remind schools whose representatives had not yet done so to complete and return the questionnaire. A replacement questionnaire was enclosed with the second reminder.

Response Rates

The response rate to the survey was good. One-hundred-and-sixty-eight primary schools (76%) and 99 secondary schools (63%) returned (partially or fully) completed questionnaires. A further 10 schools — six primary and four secondary — returned uncompleted questionnaires, with a brief accompanying explanation of why they had not completed them (mostly because they had not yet studied the draft curriculum).

The data presented in the first part of this report (‘Background Information’) are based on questionnaires received from the 168 primary and 99 secondary schools which answered the relevant questions in the questionnaire.

However, as discussed further on page 34, analyses of information relating to views on various aspects of the draft curriculum statement itself are based on questionnaires from 101 primary schools and 92 secondary schools only — the ‘feedback rate’, as

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3 Random samples are designed to obtain a representative cross-section of (in this case) schools of different types (eg, in terms of sector, size, geographic location, and so on), in order to maximise the likelihood of achieving a range of opinions.

4 It is possible that some of the schools surveyed had already provided feedback on the draft statement at some other stage of the extensive consultation process (see discussion in the Introduction to this report), and did not wish to provide further feedback. In other words, the overall response rate achieved for the present survey may have been lower than would otherwise have been achieved.
The Positions held by Respondents

The ‘person nominated to coordinate [their] school’s response’ was asked to indicate (from a list provided in the questionnaire) the position(s) they held within the school. The data in Table 2 show differences in the position(s) ‘typically’ held by respondents from primary schools compared to their secondary counterparts. Primary school respondents most often indicated that they were either a ‘teacher’ (51%) or the principal (47%). However, the pattern for secondary respondents was different, the largest proportion (51%) indicating that they were the ‘person responsible for the visual arts’ and the next largest group (39%) indicating they were the ‘person responsible for music’. It is also clear from Table 2 that the person coordinating the school’s response was likely to hold more than one of the positions listed.5

Background Information: Some Characteristics of Participating Schools and those Who Contributed to the Responses Made

This section presents information on the geographic location of the schools from which responses were received, the positions held by those who completed the questionnaire, whether other people in the school had been consulted/asked to contribute to the feedback provided, and if so, who these people were. Data on the extent to which participating schools were familiar with the draft curriculum statement for the arts and had received outside support in relation to it are also presented.

School Location

Analysis of the source of completed questionnaires according to Ministry of Education property districts showed that the group of schools which responded to the survey were generally representative of the sample sent questionnaires. The results of this analysis are presented in Table 1.

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5 As discussed further in the next section, respondents often consulted with others in order to complete the questionnaire; it may be, therefore, that some respondents included the positions of those consulted here, even though it was intended that they indicate their own position(s) only.

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### TABLE 1: Location of participating schools, according to Ministry of Education property district

| Ministry of Education property district | Primary schools | | Secondary schools | | |
|----------------------------------------|-----------------|-----------------|-----------------|-----------------|
|                                        | Number of responses | Proportion of responses | Number of schools in the sample | Proportion of schools in the sample | Number of responses | Proportion of responses | Number of schools in the sample | Proportion of schools in the sample |
|                                        | N | % | N | % | N | % | N | % |
| Northland                              | 9 | 5.4 | 13 | 5.9 | 5 | 5.1 | 11 | 7.1 |
| Auckland                                | 30 | 17.9 | 39 | 17.6 | 21 | 21.2 | 31 | 19.9 |
| Hamilton                                | 16 | 9.5 | 25 | 11.3 | 9 | 9.1 | 14 | 9.0 |
| Bay of Plenty                           | 12 | 7.1 | 15 | 6.8 | 8 | 8.1 | 11 | 7.1 |
| Central West                            | 20 | 11.9 | 26 | 11.8 | 9 | 9.1 | 15 | 9.6 |
| Central East                            | 17 | 10.1 | 20 | 9.0 | 10 | 10.1 | 13 | 8.3 |
| Central South                           | 14 | 8.3 | 21 | 9.5 | 9 | 9.1 | 16 | 10.3 |
| Nelson/Marlborough/Westland             | 11 | 6.5 | 12 | 5.4 | 5 | 5.1 | 9 | 5.8 |
| Canterbury                              | 22 | 13.1 | 26 | 11.8 | 12 | 12.1 | 19 | 12.2 |
| Otago                                   | 11 | 6.5 | 14 | 6.3 | 8 | 8.1 | 11 | 7.1 |
| Southland                               | 6 | 3.6 | 10 | 4.5 | 3 | 3.0 | 6 | 3.8 |
| **Total**                               | 168 | 100.0 | 221 | 100.0 | 99 | 100.0 | 156 | 100.0 |
Table 2: The position(s) that respondents held within their schools

<table>
<thead>
<tr>
<th>Position(s) held by respondent</th>
<th>Primary respondents</th>
<th>Secondary respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>Person responsible for overall curriculum planning</td>
<td>48</td>
<td>28.6</td>
</tr>
<tr>
<td>Person responsible for dance</td>
<td>24</td>
<td>14.3</td>
</tr>
<tr>
<td>Person responsible for drama</td>
<td>25</td>
<td>14.9</td>
</tr>
<tr>
<td>Person responsible for music</td>
<td>44</td>
<td>26.2</td>
</tr>
<tr>
<td>Person responsible for the visual arts</td>
<td>54</td>
<td>32.1</td>
</tr>
<tr>
<td>Principal</td>
<td>79</td>
<td>47.0</td>
</tr>
<tr>
<td>Teacher</td>
<td>85</td>
<td>50.6</td>
</tr>
<tr>
<td>Other*</td>
<td>3</td>
<td>1.8</td>
</tr>
<tr>
<td>Total</td>
<td>N = 168</td>
<td></td>
</tr>
</tbody>
</table>

Note: Percentages in the table add to more than 100 percent as respondents could indicate more than one position.

* The ‘other’ category included arts curriculum committee, person responsible for graphics, board of trustees personnel, curriculum leader of the arts, Head of Arts Faculty, and student teacher.

Table 3: People in their schools with whom respondents had consulted regarding the draft curriculum statement for the arts

<table>
<thead>
<tr>
<th>Person(s) consulted</th>
<th>Primary respondents</th>
<th>Secondary respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>Person responsible for dance</td>
<td>25</td>
<td>25.0</td>
</tr>
<tr>
<td>Person responsible for drama</td>
<td>20</td>
<td>20.0</td>
</tr>
<tr>
<td>Person responsible for music</td>
<td>37</td>
<td>37.0</td>
</tr>
<tr>
<td>Person responsible for the visual arts</td>
<td>38</td>
<td>38.0</td>
</tr>
<tr>
<td>Board of trustees members</td>
<td>8</td>
<td>8.0</td>
</tr>
<tr>
<td>Other teachers in the school</td>
<td>90</td>
<td>90.0</td>
</tr>
<tr>
<td>Other*</td>
<td>2</td>
<td>2.0</td>
</tr>
<tr>
<td>Total</td>
<td>N = 100</td>
<td></td>
</tr>
</tbody>
</table>

Note: Percentages in the table add to more than 100 percent as respondents could indicate more than one person consulted.

* The ‘other’ category included: principals, advisers, curriculum committee members, itinerant teachers, those responsible for the school timetable, parents, and principals from other schools.

Whether Schools in the Study had Received any Outside Input or Support in Relation to the Draft Curriculum Statement for The Arts

When asked to indicate whether they had ‘consulted with others in your school about the draft document The Arts in the New Zealand Curriculum’, a majority of respondents — 60 percent (100) of primary respondents and 88 percent (87) of secondary respondents — answered that they had.

Table 3 shows the results of a follow-up question which asked the 187 respondents who had consulted with others to indicate (from a list provided) who these people had been.

Whereas, most often, primary school respondents had consulted with ‘other teachers in the school’, secondary school respondents had generally consulted with those with specific responsibilities in the arts, particularly the ‘person responsible for music’, the ‘person responsible for the visual arts’, and/or the ‘person responsible for drama’. Note that in many instances the people consulted probably carried out one or more of the responsibilities listed in Table 3, the same people will therefore have been included (counted) in more than one category.

The Basis on which Respondents Answered the Questionnaire about the Draft Curriculum Document

When asked to indicate, by means of one or more of three options (see Table 4), the basis on which they had formed their response to the draft curriculum, a
large majority of both primary (76%) and secondary (89%) respondents indicated that their response was based on reading through the document. Although almost as many secondary respondents answered that they had not only ‘read through the draft document and formed an overall impression’ but also ‘related and compared material contained in the draft document with existing programmes’ (84%), only just over half of primary respondents indicated that they had done so. A minority of respondents in primary and secondary schools (approximately one-quarter in each instance) said that they had, as at the time of the survey, used the draft document ‘to plan (and trial) lessons in the classroom’.

**TABLE 4: The basis of respondents’ feedback on the draft curriculum statement for the arts**

<table>
<thead>
<tr>
<th>The extent to which respondents were familiar with the draft curriculum statement</th>
<th>Primary respondents</th>
<th>Secondary respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read through the draft document and formed an overall impression</td>
<td>127 75.6</td>
<td>88 88.9</td>
</tr>
<tr>
<td>Related and compared material contained in the draft document with existing programmes</td>
<td>87 51.8</td>
<td>83 83.8</td>
</tr>
<tr>
<td>Used the draft document to plan (and trial) lessons in the classroom</td>
<td>45 26.8</td>
<td>24 24.2</td>
</tr>
<tr>
<td>Total</td>
<td>N=168</td>
<td>N=99</td>
</tr>
</tbody>
</table>

Note: Percentages in the table add to more than 100 percent as respondents could select more than one option.

**Those Who had Not Looked at the Draft Curriculum Document**

Only respondents who ‘had not [yet] looked at the draft document’ were asked to indicate when they intended to look at it. Once they had answered this question (by selecting one of the options of ‘Next term’, ‘Next year’ or ‘Not sure’), they were requested to ‘please stop here and return the questionnaire’, without attempting to answer remaining questions, which would require them to express their views on specific aspects of the draft curriculum statement. However, some of the respondents who indicated that they had read through the document (Table 4) now stated that they would need to look more closely at the document at a later date and, for this reason, did not complete the rest of the questionnaire. These respondents have therefore been included among the number of respondents referred to in Table 5 below.

**TABLE 5: When respondents who had not yet looked (very closely) at the draft statement for the arts intended to do so**

<table>
<thead>
<tr>
<th>When respondents intended to look at the document</th>
<th>Primary respondents</th>
<th>Secondary respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Next term [fourth term 1999]</td>
<td>16</td>
<td>N</td>
</tr>
<tr>
<td>Next year [2000]</td>
<td>33</td>
<td>1</td>
</tr>
<tr>
<td>Not sure</td>
<td>11</td>
<td>3</td>
</tr>
<tr>
<td>Missing data</td>
<td>7</td>
<td>–</td>
</tr>
<tr>
<td>Total</td>
<td>N=67</td>
<td>N=7</td>
</tr>
</tbody>
</table>

Note: Totals in the table include several respondents who, although they indicated that they had ‘read through the draft document and formed an overall impression’ (Table 4), felt they were not yet familiar enough with it and would need to study it in more detail before providing feedback.

Table 5 shows that although only seven respondents from secondary schools indicated that they intended to look more closely at the draft document at a later date, 67 primary school respondents (40% of all primary respondents) signalled that they were intending to study it in more depth at a later date (mostly in 2000, the year following the survey).

The remainder of this report is based on data contained in questionnaires from the 101 primary and 92 secondary school respondents who felt that they (and/or their schools) had looked at the draft document sufficiently to be able to provide comment on it.

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6 The total of 193 respondents whose feedback is discussed in the remainder of this report is arrived at by subtracting the 74 respondents (Table 5) who felt they were not yet familiar enough with the draft curriculum statement for the arts from the total of 267 respondents who provided background information requested in the first part of the questionnaire.
The Draft Curriculum Statement for The Arts: Respondents’ Views

This broad section discusses respondents’ views on various parts of the draft curriculum statement or on aspects associated with implementing a curriculum in the arts. It presents data on the extent to which respondents agreed with the concept of dance, drama, music and the visual arts being separate disciplines within a common framework, and on concerns about the achievement objectives and indicators. It also includes data on whether or not respondents felt that the draft statement provided a suitable base on which to structure an arts curriculum, catered for students with special needs or who are gifted and talented, and whether it would enable teachers to teach in a gender inclusive way.

Extent of Agreement with Specified Aspects of the Draft Curriculum Document

Data on the extent to which respondents agreed with various concepts and philosophical stances described in the draft curriculum statement (excluding parts of the document which discuss the strands, achievement objectives and indicators for each of the arts disciplines), are presented in Table 6. Although overall agreement was high for most of the curriculum aspects on which feedback was sought, there appeared to be a consistent difference between answers given by primary and secondary respondents, with the former expressing agreement more frequently than their secondary counterparts. More specifically, primary respondents showed a preference for the rating ‘Agree’, whereas secondary respondents were more likely to choose ‘Strongly agree’ or ‘Strongly disagree’; they were also more likely to ‘Disagree’ with the various aspects.

The main findings indicated by the data shown in Table 6, along with a brief description of what each category in the table covers, follow.

- A large majority (89%) of primary respondents indicated that they agreed or strongly agreed with the statement on the arts contained within the Conceptual Framework section of the draft document. Albeit at a lower level, a majority (73%) of secondary respondents also indicated agreement or strong agreement.

- The concept of Literacies in the Arts, also part of the Conceptual Framework, was explained within the draft document as follows: ‘Literacies in the arts involve the ability to communicate and interpret meaning using the languages of the arts disciplines. We develop literacy in dance, drama, music, or the visual arts as we acquire skills, knowledge, attitudes, and understanding in the discipline and use its particular signs and symbols to convey and receive meaning. The languages of the arts disciplines are distinct. They do not form a universal language or communication system, and literacy within one discipline does not imply literacy in another. …’ (p.9) The general statement on ‘literacies in the arts’ attracted the ratings ‘Agree’ or ‘Strongly agree’ from 77 percent of primary respondents and 71 percent of secondary respondents.

- The draft curriculum document stated that the Aim of the curriculum ‘is to enable students to develop literacies in dance, drama, music, and the visual arts as they: learn the languages of the arts; develop ideas in the arts; communicate and interpret meaning in the arts; and, understand the arts in context.’ (p.10) Results showed a high level of agreement with the given aim, with 80 percent of primary respondents and 72 percent of secondary respondents giving ratings of ‘Agree’ or ‘Strongly agree’.

- To achieve the aim of the curriculum, the draft document went on to state that ‘….all students will have opportunities to develop skills, knowledge,
attitudes, and understanding in a broad range of arts forms, including: the unique arts forms of Māori, the tangata whenua; New Zealand art forms with European or North American traditions and histories; New Zealand art forms resulting from recent overseas influences, such as from Asia or Australia; art forms that combine Māori and non-Māori approaches; art forms from the Pacific Islands; and, traditional and contemporary art forms outside New Zealand.’ (p.10) When asked to indicate the extent to which they agreed ‘that all students should learn in a broad range of art forms, approximately two-thirds of respondents (69% primary, 61% secondary) chose the ratings ‘Agree’ or ‘Strongly agree’.

• In the section entitled ‘Education in the Arts — Action and Reflection’, the draft document states that ‘The cycle of action and reflection is a dynamic process that unites theory and practice. It is common to most learning and teaching situations and fundamental to this curriculum. It is evident when students: explore the elements, processes, techniques, and technologies of the arts disciplines and consider the results of their explorations; develop and evaluate ideas as they make art works; present art works and review the effectiveness of communication in doing so; investigate and reflect upon the social context of their own and others’ art works. …’ (p.74) When asked for their views on the statements on action and reflection, more than three-quarters (78%) of primary respondents indicated that they agreed or strongly agreed with the concept. A lower proportion (70%), but still a considerable majority, of respondents from secondary schools gave equivalent ratings.

• The section The Arts in Combination section within the draft document acknowledges that ‘As well as functioning as distinct disciplines, dance, drama, music and the visual arts can operate in combination with each other.’ (p.75) Whereas 79 percent of primary respondents either ‘agreed’ or ‘strongly agreed’ with this section, only just over half (52%) of secondary school respondents did so.

• Another aspect of the curriculum on which respondents were asked to indicate their support was that of the section The Arts and Other Essential Learning Areas. This section stated: ‘Students learning across the curriculum can be significantly enhanced through activities that make appropriate and meaningful links between the arts and other learning areas. The following [pages] provide examples of ways in which students’ learning in the disciplines of The Arts in the New Zealand Curriculum can be linked to learning in other essential learning areas [ie, language and languages, mathematics, science, technology, social sciences, health and physical education]. Such links may be made more frequently in primary and intermediate school classrooms, as teachers incorporate one or more arts disciplines in units based on topics, themes, or student inquiries. …’ (p.76). Among primary respondents there was a high level of agreement (80% agreed or strongly agreed) with the stated concept, and examples, of making links between the arts and other essential learning areas, but, as might be expected, perhaps, given that the draft document acknowledges that links are more likely in primary/intermediate schools, the equivalent level of support among secondary respondents was considerably lower (62%).

• The section The Arts and the Essentials Skills attracted high levels of agreement from both primary and secondary respondents (84% of the former and 75% of the latter agreed or strongly agreed). The section states that ‘The Arts in the New Zealand Curriculum engages students in learning that contributes to developing the essential skills described in The New Zealand Curriculum Framework. It also provides opportunities for students to apply and reinforce skills developed in other essential areas.’ (p.80) It then gives examples of the sorts of skills — communication, social and cooperative, problem-solving, self-management and competitive, physical, information, numeracy, and work and study — students will have the opportunity to develop through study of the arts.

• Just over three-quarters of both primary (77%) and secondary (77%) respondents indicated that they either agreed or strongly agreed with the Attitudes and Values section within the draft document. The section states that ‘The arts provide ways in which individuals, societies, and cultures look at themselves, consider their origins, and project their
visions for the future.⁹ The New Zealand Curriculum Framework identifies values that are collectively held within our democratic society. Learning in the arts enables students to develop: integrity, reliability, and commitment; tolerance and open-mindedness towards others and their work; non-discriminatory behaviours and practices; respect for others who hold and express beliefs and values different from their own. (p.83)

- The last of the aspects of the draft curriculum listed in Table 6 for which respondents were asked to indicate support — the section on Planning Programmes in The Arts — attracted the lowest level of overall support, with 69 percent of primary and under half (47%) of secondary respondents indicating that they agreed or strongly agreed. The section states that ‘The Arts in the New Zealand Curriculum provides the basis for schools to develop programmes in dance, drama, music, and the visual arts that accommodate the diverse interests, abilities, needs, and values of all students, regardless of their cultural background or socio-economic circumstances. Such programmes will provide students with opportunities to learn about art forms from within New Zealand and overseas, including [the ‘broad range of art forms’, discussed earlier]. The section then outlines which arts disciplines students might be expected to study at different stages of their schooling, and very briefly discusses issues relating to assessment, recording and reporting, using appropriate terminology, gender, gifted and talented students, students with special needs, links with artists in the community, health and safety, and copyright law and ethical issues.

TABLE 6: The extent to which primary and secondary respondents agreed with specific aspects of the draft curriculum statement for the arts

<table>
<thead>
<tr>
<th>Aspects of the draft curriculum statement</th>
<th>Primary respondents (N = 101)</th>
<th>Secondary respondents (N = 92)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strongly agree</td>
<td>Agree</td>
</tr>
<tr>
<td>The ‘statement on the arts’ in the Conceptual Framework</td>
<td>17.8</td>
<td>71.3</td>
</tr>
<tr>
<td>The concept of Literacies in The Arts</td>
<td>16.8</td>
<td>60.4</td>
</tr>
<tr>
<td>The Aim of the curriculum</td>
<td>11.9</td>
<td>68.3</td>
</tr>
<tr>
<td>That all students should learn in a broad range of art forms</td>
<td>19.8</td>
<td>49.5</td>
</tr>
<tr>
<td>Action and Reflection</td>
<td>6.9</td>
<td>71.3</td>
</tr>
<tr>
<td>The Arts in Combination</td>
<td>16.8</td>
<td>62.4</td>
</tr>
<tr>
<td>The Arts and Other Essential Learning Areas</td>
<td>13.9</td>
<td>66.3</td>
</tr>
<tr>
<td>The Arts and the Essential Skills</td>
<td>13.9</td>
<td>70.3</td>
</tr>
<tr>
<td>Attitudes and Values</td>
<td>19.8</td>
<td>57.4</td>
</tr>
<tr>
<td>Planning Programmes in The Arts</td>
<td>6.9</td>
<td>62.4</td>
</tr>
</tbody>
</table>

⁹ The Attitudes and Values section of the draft went on to state: ‘Learning in the arts enables students to: affirm their cultural identities and understand their origins and histories; clarify and reflect on their attitudes, beliefs, and values in relation to the arts of their own and others’ cultures; understand and value the contribution they can make through the arts to their school, whānau, community, or iwi; value the contribution of the arts to their lives, their communities, and the society in which they live; reflect on the beliefs, values, and attitudes of others and how they may differ from their own; develop understanding about how people express their beliefs, ideas, and feelings about the world; understand how cultures and societies value art works in a variety of contexts. (p.83)
Comments made by respondents who indicated that they disagreed with one or more aspects of the draft curriculum

Once they had rated level of support for each of the aspects just described, respondents were asked to comment about areas of the draft curriculum with which they had disagreed or where the opinions of those consulted within the school were diverse. Thirty-five primary and 52 secondary school respondents chose to make at least one comment. The main themes are summarised below.

Most of the 35 primary respondents named ‘one-off’ concerns specific to their schools. However, two or three of these respondents were concerned over the use of the word ‘literacies’ in the draft document and a few other respondents indicated that they felt assistance was required for planning programmes in the arts, particularly in the area of assessment.

Although the 52 secondary respondents who commented also often raised individual concerns, there were some common ideas evident in the responses made. For example, several respondents, like a small number of their primary counterparts, expressed concern about the use of the word ‘literacies’ in the document. One such respondent wrote:

“The concept of literacies seems rather remote from reality. We felt this would become another piece of education jargon with little meaning for wider audiences, such as students and parents.”

A small number of secondary respondents also felt that the section on ‘Planning Programmes in the Arts’ was either not clear or that what the section contained was not practical or desirable, especially for smaller or rural schools.

Other secondary respondents were concerned that too much emphasis was placed on the breadth of the arts to be covered, at the expense of covering individual arts disciplines in sufficient depth to adequately meet future external assessment requirements.

A few secondary respondents questioned the emphasis on New Zealand art forms in the section relating to covering a ‘broad range of art forms’ (and repeated in the section on ‘Planning Programmes in the Arts’).

As well, some felt that the message that the arts disciplines can operate in combination with one another should be stated more strongly as, as it stood, they felt that the relevant section ‘The Arts in Combination’ was too vague and, from secondary respondents’ point of view, probably more appropriate for primary schools.

Small numbers of secondary respondents were also of the opinion that having separate disciplines in the arts was more appropriate for secondary than primary schools, and that either integrating arts with the other essential learning areas would be difficult to achieve at the secondary level, or that while such integration was important, it should not replace separate study of the specific arts disciplines. They felt that concepts in the arts are integral to the practice of making art and could be overlooked if the arts were explored only in the context of other learning areas.

The Separate Arts Disciplines within a Common Framework

Dance, drama, music and the visual arts are included in the draft curriculum statement as separate disciplines within a common framework. Respondents were asked to indicate the extent to which they agreed with this approach. The results are presented in Figure 1. It can be seen that two-thirds (66%) of primary respondents and 60 percent of secondary school respondents either agreed or strongly agreed with the concept of separate disciplines within a common framework.

Comments from respondents who disagreed with having separate disciplines within a common framework

Respondents who disagreed with the concept of separate disciplines within a common framework (Figure 1) or who represented schools where opinions on this issue diverged were asked to provide comment. In the event, a few respondents who agreed with the approach or omitted to give a rating also commented. In total, 28 (28%) primary and 37 (40%) secondary school respondents provided one or more comments. The main themes are summarised below.

Ten of the 28 primary school respondents and 16 of the 32 secondary respondents simply stated, without elaborating further, that they had concerns about
THE ARTS IN THE NEW ZEALAND (DRAFT) CURRICULUM 39

FIGURE 1: The extent to which respondents agreed with the concept of dance, drama, music and the visual arts being separate disciplines within a common framework

<table>
<thead>
<tr>
<th></th>
<th>Primary</th>
<th>Secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>2%</td>
<td>9%</td>
</tr>
<tr>
<td>Agree</td>
<td>18%</td>
<td>24%</td>
</tr>
<tr>
<td>Neither agree nor disagree</td>
<td>16%</td>
<td>11%</td>
</tr>
<tr>
<td>Disagree</td>
<td>5%</td>
<td>8%</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>11%</td>
<td>12%</td>
</tr>
<tr>
<td>Missing</td>
<td>48%</td>
<td>36%</td>
</tr>
</tbody>
</table>

grouping dance, drama, music and the visual arts within a common framework. Others were of the opinion that as dance, drama, music and the visual arts are separate disciplines, they should each have their own framework. A small number of other secondary school respondents expressed a preference for there to be a split between the performing arts and the visual arts. Other views expressed by a few respondents in each case were that it was of concern that the visual arts made up only a quarter of the curriculum, that the draft arts curriculum will pose timetabling difficulties given that the timetable is already full, that media studies should be a separate discipline, and that there were assessment and staffing issues to be considered.

The Achievement Objectives and Indicators

Dance, drama, music and the visual arts have their own achievement objectives and indicators within each of the four strands10 ‘learning the languages of the arts’, ‘developing ideas in the arts’, ‘communicating and interpreting meaning in the arts’, and ‘understanding the arts in context’. Feedback was sought from respondents on the achievement objectives and indicators. The questionnaire stated: ‘If you/your colleagues have concerns about the achievement objectives or indicators, please comment briefly on what your concerns are in the following tables. It would be appreciated if you could identify which level11 you are commenting on (e.g., by putting in brackets level 3).’

Few respondents took the opportunity to respond to this section of the questionnaire. This may have been for one of several reasons, for example, that most respondents and/or their colleagues did not have any concerns about the achievement objectives and indicators. Or it may have been because respondents were not familiar enough — in terms of their practical implementation — with the achievement objectives and indicators in one or more of the arts disciplines to be able to provide feedback (c.f. data in Table 4 on page 34 for example). It may also have been that the question itself seemed too difficult or complex to answer. Those who did comment, however, either expressed broad concerns about the whole spectrum of achievement objectives within a particular discipline, or highlighted a more specific concern. Their concerns are summarised below.

Of the 10 primary and six secondary respondents who took the opportunity to comment on the achievement objectives and indicators for dance, some were concerned about the wordiness of the dance strands, some were concerned that it would not be possible to cover everything, and some felt that specialist teachers would be needed.

The achievement objectives and indicators for drama were also commented on by only few respondents — seven primary and 18 secondary — most of whom expressed a range of ‘one-off’ concerns about the indicators and/or appropriateness of indicators at certain levels.

Eleven primary and 19 secondary respondents commented about the achievement objectives and indicators for music. Some of this number were

10 The draft document states (p.12) that ‘The strands are interrelated aspects of practice and understanding in the arts. ... Within any one unit of work or activity, students will generally be working in more than one strand.’

11 There are eight levels of achievement objectives within each strand of each arts discipline.
concerned about the terminology used – for example, that it was too vague or too broad, or that insufficient detail had been provided. Others were concerned that the level of achievement required appeared to be higher than that currently expected in music, or doubted that there would be time to cover all of the achievement objectives specified.

The achievement objectives and indicators in the visual arts were the subject of comment by 12 primary and 21 secondary respondents. Some of these respondents expressed concern over what they considered to be the generic nature of the objectives, and felt they could be improved by adding specific details. Others thought that there could be improvements made to the way in which progression through the eight levels of achievement objectives (i.e., from level 1 to 2, 2 to 3, etc) was to be achieved.

The Draft Statement as a Suitable Basis for an Arts Curriculum

To the question ‘Do you feel that the draft document provides a suitable base on which to structure the arts curriculum for your school?’, just over three-quarters (77%) of primary and two-thirds (67%) of secondary school respondents answered ‘Yes’, the draft would provide a good basis for them to structure an arts curriculum in their school. Fifteen percent of primary and 25 percent of secondary respondents answered ‘No’, that it would not be a suitable basis.

Respondents’ comments on whether the draft was a suitable basis for an arts curriculum

Sixty-seven percent of primary and 75 percent of secondary respondents offered an explanation of why they felt the draft document did or did not provide a suitable base on which to structure an arts curriculum in their school.

Forty-four primary and 38 secondary respondents simply reiterated their view that the draft document was a suitable base on which to structure an arts curriculum for their school.

Other respondents, however, felt that more detail could be provided in the draft, that it lacked clarity and could be improved with the addition of more exemplars. Time restrictions and workload issues were raised by some respondents from both primary and secondary schools. A few respondents — from both primary and secondary schools — outlined difficulties with the achievement objectives, indicators or strands. As well, the idea of placing visual arts together with the performing arts was queried by a few secondary respondents.

Remaining comments challenged the compulsory aspect of the proposed curriculum as well as its cultural aspects, and highlighted resource implications.

Gender Inclusiveness of the Draft Curriculum

Respondents were asked to indicate whether they felt that the information contained in the draft arts curriculum would enable teachers to teach the arts curriculum in a gender inclusive way. The large majority of respondents — 88 percent of primary and 78 percent of secondary — indicated that they felt the draft document would enable this to happen. This left only small proportions of each group [3% of primary and 5% of secondary respondents] indicating that this would not be the case.

Respondents were also invited to comment on their answer if they wished and 38 (38%) primary and 37 (40%) secondary respondents took the opportunity to do so. Most of those who commented either elaborated on their answer that the draft curriculum would enable teachers to teach the arts curriculum in a gender inclusive way or commented that it was the teacher and not the curriculum statement itself that determined whether or not teachers taught in a gender inclusive way.

The Draft Statement Catering for Students with Special Needs and for Gifted and Talented Students

As well as seeking views on the gender inclusiveness of the draft arts curriculum, respondents were asked for their views on whether the draft arts curriculum catered for gifted and talented students, and students with special needs.

Gifted and talented students

The large majority of respondents — 83 percent of primary and 71 percent of secondary — indicated that they felt the draft document catered for gifted and
talented students. Only a few respondents — three percent of primary and 16 percent of secondary — indicated their belief that it would not cater for gifted and talented students. [Remaining respondents omitted to answer the question.]

Students with special needs
The pattern of responses in respect of students with special needs was different however. Whereas 79 percent of primary respondents felt that the draft document would cater for students with special needs, only 53 percent of secondary respondents felt that this would be the case. Thus while only six percent of primary school respondents specifically indicated that the draft arts curriculum would not cater for students with special needs (the remaining respondents did not respond), 29 percent of secondary respondents gave this answer.

A Proposed Requirement for Study in the Arts in Years 9 and 10
Respondents from secondary (including composite) schools only were asked if they agreed with the proposed requirement that ‘in Years 9–10 students should continue with all four disciplines, but as a minimum requirement, must undertake study in at least two disciplines’. Just under two-thirds (62%) of the secondary school respondents indicated that they agreed, and 26 percent that they did not.

The Arts Disciplines Available in Secondary Schools
In a question directed only at secondary [including composite] schools, respondents were asked which of the arts disciplines of dance, drama, music, or the visual arts their schools (a) currently offered and (b) which they planned to offer in the near future [by 2001]. The results are presented in Tables 7 and 8.

The Arts Disciplines Currently being Offered
Table 7 shows that a large majority of secondary schools in the study were reported to be currently [as at August 1999] offering music and the visual arts at each of Years 9 to 13, but that fewer schools offered drama, and considerably fewer again offered dance, especially beyond Year 9.

The Arts Disciplines that Secondary Schools Intended to Offer by the Year 2001
The pattern evident in the data in Table 8 is generally similar to that for Table 7. Once again, music and the

| TABLE 7: The arts disciplines offered by secondary schools as at August 1999 |
|---|---|---|---|---|---|
| Arts discipline | Year 9 | Year 10 | Year 11 | Year 12 | Year 13 |
| | N | % | N | % | N | % | N | % | N | % |
| Dance | 22 | 23.9 | 15 | 16.3 | 10 | 10.9 | 11 | 12.0 | 10 | 10.9 |
| Drama | 51 | 55.4 | 47 | 51.1 | 35 | 38.0 | 48a | 52.2 | 32 | 34.8 |
| Music | 83 | 90.2 | 81 | 88.0 | 71 | 77.2 | 66 | 71.7 | 60 | 65.2 |
| The Visual Arts | 86 | 93.5 | 85 | 92.4 | 78 | 84.8 | 77 | 83.7 | 74 | 80.4 |

* The proportion of schools offering drama at Year 12 is at odds with the trend for schools to be less likely to offer study in each arts discipline as students move through the school (ie, from Year 9, to Year 10, etc). This finding is undoubtedly influenced by drama being a prescribed subject in Year 12.

| TABLE 8: The arts disciplines that secondary schools intended to offer by 2001 |
|---|---|---|---|---|---|
| Arts discipline | Year 9 | Year 10 | Year 11 | Year 12 | Year 13 |
| | N | % | N | % | N | % | N | % | N | % |
| Dance | 32 | 34.8 | 25 | 27.2 | 13 | 14.1 | 13 | 14.1 | 14 | 15.2 |
| Drama | 54 | 58.7 | 51 | 55.4 | 39 | 42.4 | 46 | 50.0 | 36 | 39.1 |
| Music | 71 | 77.2 | 70 | 76.1 | 63 | 68.5 | 59 | 64.1 | 56 | 60.9 |
| The Visual Arts | 74 | 80.4 | 74 | 80.4 | 69 | 75.0 | 69 | 75.0 | 67 | 72.8 |
visual arts were mentioned considerably more often than dance or drama when respondents were asked to indicate which arts disciplines their schools planned to offer in the near future [ie, by the year 2001]. However, there is a suggestion that the overall balance across the four disciplines was likely to change, with slightly more respondents indicating that their schools planned to offer dance and drama by the year 2001, and slightly fewer indicating that their schools planned to offer music and the visual arts.

Some Issues Involved in Implementing the Draft Arts Curriculum: Respondents’ Views

This section presents respondents’ answers to questions which asked how well placed they thought their schools were to develop arts programmes using the draft document, whether there were particular aspects of the draft curriculum statement which would create particular resourcing and teacher development needs, and whether school facilities would need to be modified to make them suitable for implementing the proposed arts curriculum.

The Position that Schools were in to Develop Arts Programmes Using the Draft Document

Using the rating options, ‘Well placed’, ‘Needs assistance’, ‘We will have extreme difficulty’, ‘Not sure ...’ respondents were asked to respond to the question ‘How well placed do you feel your school is at present to develop arts programmes using the draft document?’. Table 9 presents their answers.

Sixteen percent of primary and 29 percent of secondary respondents indicated that their schools were ‘Well placed’ to develop arts programmes using the draft curriculum statement for the arts. Overall, however, a large majority of both primary and secondary respondents indicated that their schools would need assistance with developing arts programme using the draft document, a sizeable minority in each case implying, by their answer, ‘We will have extreme difficulty’, that they were going to need a great deal of assistance.

<table>
<thead>
<tr>
<th>Rating</th>
<th>Primary respondents</th>
<th>Secondary respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>Well placed</td>
<td>16</td>
<td>15.8</td>
</tr>
<tr>
<td>Needs assistance</td>
<td>60</td>
<td>59.4</td>
</tr>
<tr>
<td>We will have extreme difficulty</td>
<td>13</td>
<td>12.9</td>
</tr>
<tr>
<td>Not sure — have not looked at the draft curriculum in any detail(a)</td>
<td>5</td>
<td>5.0</td>
</tr>
<tr>
<td>Missing data</td>
<td>7</td>
<td>6.9</td>
</tr>
<tr>
<td>Total</td>
<td>101</td>
<td>100.0</td>
</tr>
</tbody>
</table>

\(a\) It is of some surprise that five primary respondents gave this response, given that all those who received the questionnaire were asked not to answer the questions which relied on having sufficient knowledge of the draft curriculum document to be able to provide valid feedback on it.

Comments from respondents who indicated that their schools would need assistance

Those who indicated that their schools would need assistance to develop arts programmes using the draft document (Table 9), were asked to comment briefly on where they felt assistance would be needed. Around two-thirds of respondents — 66 (66%) primary and 61 (65%) secondary — provided comment. Their comments are summarised below.

Some respondents mentioned the particular arts disciplines in which they needed assistance. Whereas needing assistance in dance was more likely to be mentioned by secondary than primary respondents, the need for assistance in drama was specifically mentioned by small numbers of both primary and secondary respondents. Overall, respondents were less likely to mention that their schools would need assistance in developing programmes in music or the visual arts than they were to say that assistance was needed for programme development in dance and/or drama.

A need for professional development was raised by just over a quarter of primary school respondents and around a fifth of respondents from secondary schools. In addition, approximately a fifth of all those who commented mentioned the need for additional resources, some particularly mentioning assessment resources.
The need for assistance with assessment was also raised by a few respondents at each sector level.

The impact on the timetable (ie, having to make more time in the timetable for the arts) was mentioned more often by secondary respondents than by their primary school counterparts. The need for assistance with staffing and specialist teachers was also raised more often by secondary than primary school respondents.

Other areas of assistance mentioned included the need for financial assistance, the provision of new rooms, facilities and storage areas, and access to support or advisory services.

**Resourcing and Teacher Development Needs**

Respondents who felt ‘there [were] … aspects of the draft document which create[d] particular resourcing and/or teacher development needs’ were asked to nominate four areas which they considered ‘should have high priority in terms of (a) resourcing and (b) teacher development’.

Seventy-three primary (72%) and 77 (84%) secondary school respondents listed one or more areas of resourcing need, as discussed below.

**Resourcing needs**

Respondents did not always give specific details about particular resources required, some simply stating instead that ‘resources’ were required for a particular discipline, for example, dance, and others making a more general call for teaching aids and support material.

Accommodation, however, was seen as an important area of need in a sizeable minority of schools overall, with two-fifths of secondary respondents and one-tenth of primary indicating that additional space, rooms, or performance areas were required, Approximately one-quarter of primary and one-fifth of secondary respondents also signalled a need for appropriate furniture.

Approximately a fifth of all respondents indicated that their schools would require specialised, technical equipment, including lighting, sound, and electronic equipment; they also indicated a need for accompanying financial resources.

Other sorts of resources required included: video-recorders and/or video equipment; musical instruments; computer technology; qualified, specialist staff, including itinerant teachers; time; and assistance from teacher advisory/support services.

**Teacher development needs**

A large proportion of all respondents — 84 percent (77) of secondary and 80 percent (81) of primary — indicated one or more areas in which teacher development in the arts was needed in their schools. Respondents identified a need for teacher development in all four disciplines, but the identified need was slightly greater in the disciplines of dance and drama than for music and the visual arts; as well, secondary school respondents were a little more likely (on average, three-fifths compared to two-fifths of primary respondents) to identify a need for teacher development in each discipline, with the exception of the visual arts for which two-fifths of each group indicated a need for teacher development).

Apart from the need for teacher development in relation to specific disciplines, some respondents indicated a need for, for example, teacher development in cultural aspects of the curriculum, particularly Māori aspects (with a focus on assessment), and the use of new technologies.

**The Suitability of Schools’ Facilities for Implementing the Proposed Curriculum in the Arts**

Any new curriculum can have implications for the provision of new facilities. In some schools, existing facilities can be adapted to meet the needs of the curriculum while in others new facilities must be provided. To assist the Ministry of Education's future property planning schedule, respondents were asked to respond [in terms of the rating scale provided] to the question ‘In your view, will your school’s existing facilities be able to be utilised to implement each area of the proposed curriculum?’ The results are presented in Table 10.

It can be seen from Table 10, that for each of the four arts disciplines, secondary respondents were more likely than their primary colleagues to report that their schools ‘Will need new facilities’ in order to implement the proposed curriculum. By contrast, primary respondents
were more likely to feel either that their schools would be able to use ‘existing facilities without modification’ or that they would be able to ‘adapt existing facilities to meet the curriculum requirements’. Overall, considerably more secondary (66%) than primary (39%) respondents indicated that their schools would need new facilities for teaching and learning in at least one of the arts disciplines.

In both primary and secondary schools, new facilities were reportedly more likely to be required for dance and drama than they were for music and the visual arts. Just over a quarter of primary respondents and approximately 40 percent of secondary indicated that their schools would need new facilities for dance or drama.

Comments from respondents who indicated that their schools would need new or adapted facilities

Respondents who signalled (Table 10) that their schools could ‘adapt existing facilities to meet the curriculum requirements’ or would ‘need new facilities’ were then asked to ‘briefly outline what your school will need and how this will be achieved.’ Some respondents who chose one of the other options listed in Table 10 also took the opportunity to mention new facilities they thought their school would require. In all, 49 (49%) primary and 65 (71%) secondary respondents provided one or more comments about various new facility requirements or about facilities which would need to be altered.

Secondary respondents were more likely than their primary colleagues to say that their schools needed (more) room to teach dance, drama, music and the visual arts. Some respondents noted that extra rooms or facilities, such as increased open floor space, were needed, while others suggested that in order to achieve the space they needed, a combined dance and drama room could be created. Provision of practice rooms, particularly for music and rehearsals, was seen to be important by some secondary respondents; as well, some secondary respondents mentioned the desirability of having an auditorium or performing facility available, as did a few respondents from primary schools.

Other requests included that their schools be supplied with darkrooms, props and backdrops for stage productions, editing and recording facilities, print-making and other specialist areas, sound proofed rooms, and storage spaces.

Respondents’ Ratings of their Schools’ Overall Response to the Draft Curriculum Statement for the Arts

Using the five-point rating scale, ‘Very favourable’ through to ‘Not at all favourable’ (with a sixth option ‘Not yet familiar enough to judge’ also provided), respondents were asked to answer the question ‘Overall, what is the response within your school to this draft document?’ Table 11 gives the results.

Approximately half of each of primary and secondary respondents answered that the overall response in their
schools to the draft curriculum statement was ‘Favourable’ or ‘Very favourable’.

However, secondary schools appeared to be somewhat more ambivalent than primary schools in their overall response to the draft curriculum, with 16 percent of primary respondents, compared to 28 percent of their secondary counterparts, giving a rating of ‘Neither favourable nor unfavourable’. Although very similar numbers of primary and secondary respondents indicated that there was a generally unfavourable response to the draft document in their schools, secondary respondents more often indicated that the response was ‘Not at all favourable’ rather than simply ‘Not favourable’.

### TABLE 11: Respondents’ views on how favourable they thought their schools’ overall response was to the draft curriculum statement

<table>
<thead>
<tr>
<th>Rating of school’s overall response to the draft curriculum</th>
<th>Primary schools</th>
<th>Secondary schools</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>Very favourable</td>
<td>8</td>
<td>7.9</td>
</tr>
<tr>
<td>Favourable</td>
<td>45</td>
<td>44.6</td>
</tr>
<tr>
<td>Neither favourable nor unfavourable</td>
<td>16</td>
<td>15.8</td>
</tr>
<tr>
<td>Not favourable</td>
<td>9</td>
<td>8.9</td>
</tr>
<tr>
<td>Not at all favourable</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Not yet familiar enough to judge</td>
<td>14</td>
<td>13.9</td>
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‘Any Other Comments’ from Respondents

At the end of the questionnaire, respondents were given the opportunity to add ‘any other comments’ they would like to make on any aspect of the draft curriculum in the arts.

Just over half (55%) of primary and nearly three-quarters (71%) of secondary school respondents took the opportunity to comment. While some respondents made generally positive comments about the draft, or said that they were happy with the professional development they were receiving, most commonly, respondents briefly repeated their earlier identification of what they considered to be difficulties with the draft statement itself or with aspects of its implementation. For example, they mentioned that further guidance, resources and professional development were needed and repeated their concerns about timetable and workload issues [the feeling was that there was already too much to cover in the national curriculum], the availability of qualified teachers in the arts, and about carrying out assessment in the arts.

### Some Concluding Statements

It appears from the results of this survey that, in 1999, secondary schools were ‘further down the track’ than primary schools in preparing themselves for implementing a curriculum in the arts. For example, secondary respondents were more likely than primary respondents to report that staff in their schools had attended consultation meetings, that the school had received outside support [eg, visits from facilitators or advisers] during the consultation phase, and that they and/or other staff in the school had ‘read and formed an overall impression of the draft document’ or ‘related and compared material contained in the draft document with existing arts programmes’. Not unexpectedly, then, primary respondents were more likely than secondary respondents to report that their schools intended to hold off looking at the draft document until 2000.

While results indicate that survey respondents generally seemed to agree with many aspects of the draft curriculum [eg, its Aim], there were also indications that schools would need assistance in translating aspects of the draft into classroom practice. Fifty-nine percent of primary school and 49 percent of secondary school respondents indicated that their schools would ‘need assistance’ to develop arts programmes using the draft document. In addition, 13 percent of primary and 17 percent of secondary respondents indicated that their schools would have ‘extreme difficulty’ in developing an arts programme based on the draft document, suggesting a need for a great deal of assistance.

Issues of professional development and resourcing were raised by the majority of respondents. They, but particularly secondary respondents, reported an anticipated need for additional space, rooms or performing areas to implement the arts, especially in dance and drama. Among other things, they also
identified a need for teacher development in each of the four arts disciplines.

Of respondents who had looked at the draft document sufficiently to be able to comment on it, those from primary schools were generally more supportive of *The Arts in the New Zealand Curriculum (Draft)* than respondents from secondary schools. For example, whereas support for the draft was high from respondents overall, primary respondents were more likely than their secondary school counterparts to indicate that the draft was a good basis on which to structure an arts curriculum, that the draft would cater for gifted and talented students or special needs students, and that they supported various concepts and philosophical stances described in the draft curriculum (that is, aspects other than the strands, and achievement objectives and indicators for each of the four arts disciplines).

Finally, therefore, it seems that although the data suggesting that secondary schools had taken more steps towards implementing the draft arts curriculum than primary schools, secondary respondents tended to be more critical of many aspects of the draft statement than their primary counterparts. As well, they also foresaw more implementation problems and identified a greater need for resources and/or new or adjusted facilities. These results may be because secondary schools were in fact more critical of the content and implementation of the proposed curriculum in the arts than primary schools, or it may simply be that, at the time of the survey, those in secondary schools had studied the draft more thoroughly and were therefore able to reflect more deeply upon it than those in primary schools.