**For Education in the Arts and Creativity
in Primary and Secondary Schools**

Arts Education in the Pacific Region: Heritage and Creativity

**Document based on the conclusions
of the Regional Conference
on Arts Education
Nadi, Fiji, 25-29 November 2002**

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This publication was drafted on the basis of the conclusions, recommendations, plan of action and written material resulting from the Regional Conference on Art Education in the Pacific held in Nadi (Fiji) from 25 to 29 November 2002, organised by UNESCO and the Department of Culture and Heritage of the Ministry of Fijian Affairs. Experts attended this Conference from twelve countries in the Pacific Region.

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Cover page: detail from a "TAPA" offered to UNESCO by Professor Futa Helu, Director of the Atenesi University in Tonga

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detail from a "TAPA"

FOREWORD[1]

The process of 'globalisation' may have brought together peoples of the world like never before, but it has come at a great price. Cultural traditions that have evolved over thousands of years are being systematically eroded, fragmented and diluted, often to the tune of big business.[1]

In the Pacific particularly, western style capitalism is wrecking havoc amongst many island communities. Simply not enough people are being offered the opportunity to participate. Less than one third of work-aged Pacific people are engaged in any sort of formal employment, yet Pacific learning institutions continue to emphasize academic achievement as they churn out an ever increasing number of school leavers that have little hope of meaningful employment.

I believe education systems in the Pacific have to be reformed. We need to explore ways to empower young people to participate fully in the life of their communities. Academic subjects will always be essential if we are to participate in a modern world, but equally important for the Pacific peoples are those skills which enable them to explore their innate creativity.

To this end, Arts Education for Development is an innovative UNESCO programme that aims to empower Pacific artists of all disciplines as the new bearers of cultural traditions across the region, building on collective value systems through the teaching of management and marketing skills, so modest economic activity can be generated. These new voices, which were genuinely expressed and experienced during the UNESCO's first meeting of the Pacific's Art Educators at Nadi, Fiji, in October 2002, will serve to enrich the repertory of world culture, adding to our quality of life. Large-scale aid

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1   By Mali Voi, UNESCO Sub regional Cultural Advisor for the Pacific Region.

projects in the Pacific have invariable benefited a minority, and are no longer appropriate.

There were a number of recommendations made at the first Art Educators meeting, including a network of arts professionals using the Internet as a means of exchanging information and encouraging close collaborative work. The primary objective of the 2002 Regional Meeting of Experts in Arts Education in the Pacific was to ascertain the conditions of arts education in different states/territories in the Pacific Region and to mobilize arts professionals to achieve certain strategic goals in the foreseeable future.

The 2002 Arts in Education Action Plan builds on a previously stated aim of UNESCO to "promote new links between culture and the education system so as to ensure full recognition of culture and the arts a fundamental dimension of education for all, develop artistic education and stimulate creativity in education programmes at all levels" (1998: 9).

The 2002 Action Plan identified a way forward to meet the challenges, and to promote and revitalize the arts in education; to take account of the co-existence of different histories and systems of knowledge; to work pro-actively in the interests of endangered languages, cultures and traditions; as well as addressing the complex contemporary pressures, problems, and paradoxes of a globalised world.

At the forefront the 2002 Action Plan was a concern to safeguard the culture and heritage of specific countries/territories of the Pacific, and to this end the plan identified several critical issues which need to be addressed for the long term social, cultural and economic benefit of the Region.

The following statement was adopted at the meeting:

> As we meet the challenges presented from this 2002 Regional Meeting of Experts in Arts Education in the Pacific (Fiji, 25 - 29 November 2002) we might well reflect the spirit of the arts. Arts Education is like

the frigate bird 'kasaqa' resonating across the Pacific Ocean as a symbol of commonality in the Pacific, a navigational spirit of creativity and culture. By the lines of flight, people, ideas, art forms and practices arrive and depart, connect and consolidate, as they are renewed and revitalized. So as professionals, we are called to stay aloft as birds of navigation for the arts in education. And there we put our trust as we recommend this 2002 Action Plan for the revitalization, development and sustainability of the Arts in Education in the Pacific.
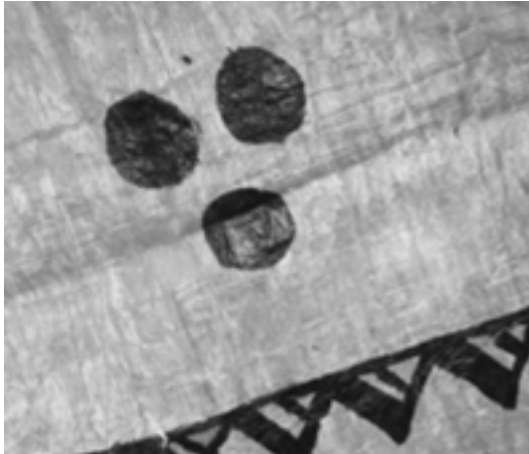
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detail from a "TAPA"

I. Education Systems in the Pacific

1. General Background

The Education for All Global Monitoring Reports of 2000 and 2002 generally paint a promising picture of the education situation of the Asia Pacific sub-region. Although it is difficult to generalise across a region of such cultural diversity, in the Pacific primary schools, levels of enrolment in primary education are migrating towards 100%. There is also beginning to be a greater consciousness of the need to nurture their distinctive cultural and linguistic heritages. The statistical tables below, from the 2000 EFA Report, indicate the success that education reform is having in affecting the fundamental conditions for education. For example, if we focus on Fiji, the levels of enrolment in primary education are high, and this level is maintained across the region. However, concerns were raised in the Pacific sub-region over the quality and nature of education:

> Quality of education became a greater concern and this gave rise to improvements in teacher education and professional development, and focussed attention on issues of curriculum relevance[2].

The statistics concerning with education achievement suggest that in many regions within the Pacific basic requirements, such as achieving the required standard of numeracy and literacy, are not being achieved. Although it is again difficult to generalise across the region, one of the principal conclusions of the 2002 survey was to attempt to address this problem. An example of this phenomenon are the Marshall Islands, which provide a case study of the phenomenon of high primary school enrolment and low levels of educational achievement.

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2. Education for All 2000, Regional Synthesis Report for Asia and the Pacific, p. 10.

Indicator 3: Apparent (Gross) and net intake rates in primary education.

Primary enrolment. 1991-1997
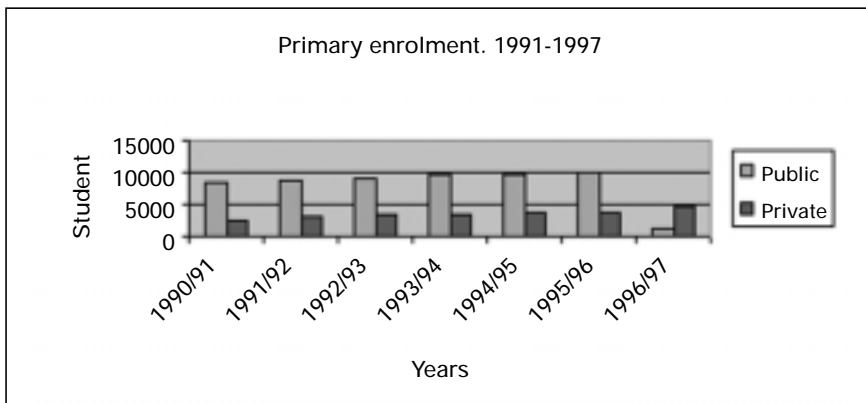
As the data shows, 100% of the children of official primary age are enrolled in primary education; the fact that primary education is virtually free in public schools perhaps accounts for the high level of access. However, it is when we focus on the success of children in acquiring fluency and literacy in both English and Marshallese, and in developing basic math's skills and a functional knowledge of basic science, that the problems inherent in the system emerge. The results of examinations conducted over the years in various grades of basic education suggest that improvements in educational infrastructure are not being matched by improved results. Tests such as the Micronesian Achievement Test Series (MATS), the Californian Achievement Tests (CAT) and the PILL Test indicated a very low academic performance in the public primary schools. The percentage of 'at risk' students in English and Marshallese and in Mathematics ranged from 75% to 85%. This low performance of the part of primary school education has persisted over the years in prompting some international agencies to comment that all effort to improve this performance had failed.

2. Problems facing Education in the Pacific

In the Pacific region we therefore have the apparent paradox that high levels of enrolment and budgetary expenditure do not appear to be having any sig-

nificant effect on the actual level of achievement by Pacific pupils on international tests. It has been acknowledged by Pacific Island educators that despite mammoth budgetary allocations to formal educational programmes, formal education has persistently met with astronomical failures regarding educational opportunities for the people at large (Institute of Education 2002). Common reasons being canvassed include:

1. the highly selective system of admitting students to secondary and higher levels of education;

2. largely irrelevant educational programmes;

3. inadequate resources, including staffing, and, most importantly,

4. ignorance of or refusal to acknowledge the critical importance of indigenous educational thoughts and practice.

In order to highlight the detrimental effects of the final problem, judged by many to be fundamental to the problems experienced by Oceanic children in their education, it is necessary to see the current situation in its historical context, and in particular identity the influence of western concepts on indigenous education and art.

3. Pacific Education and its Historical Context

As Teweiariki Teaero identifies in his 2002 Paper, "The Role of Indigenous Art, Culture and Knowledge in the Art Education Curricula at the Primary School Level", there are various identifiable stages in the history of Oceanic art, which he then goes on to categorise as the pre-contact period, the contact period, the post independence period, and finally the neo-traditional period, which we inhabit today. During the Pre-contact Period (pre-history – 1550's) Oceanic society was isolated from the outside world, although within these cultures there was a plentiful cross fertilisation of ideas and materials. Art was produced to aid society in a number of ways: artists designed canoes, tattoos, created tools and performed social ceremonies. As a result of the importance of these practices to the community, artists held

high social status, and derived mana from their work. The Contact Period originated around the 1550's, with the arrival of foreign colonisers who began to have a significant impact on the culture and society of the Oceanic islands. Their impact was in many ways beneficial, introducing new tools and materials that helped expand the range and increase the sophistication of indigenous art. However, a vital element of the missionaries project to civilise these new lands was the desire to Christianise the "heathen native", which lead to the elimination of many aspects of native culture and art that proved to be inconsistent with Christian beliefs and practices. Goldsmith (1993:285) described in very powerful terms the colonialists' aims and legacies when he concluded that:

> … colonial powers sought to destroy the cultural patterns of traditional societies largely because many of their essential features prevented traditional people from subordinating social, ecological and spiritual imperatives to the short-term economic ends served by participation in the colonial economy. There is no better way of destroying a society than by undermining its educational system.[3]

During the Post-independence period (1962 – 1980), a revival of interest in the cultural heritage of Oceania was borne upon a wave of nationalism that followed the creation of independent governments across the region. However, due to the desire to create a politically and economically independent state, this interest in culture did not have much impact of the education system. The educational imperative was utilitarian, and curricula were geared, equipping students with the skill requisite for employment, which tended to relegate the arts to the periphery of the educational programme, in spite of the rhetoric of artistic and cultural revival. This drive for economic sufficiency had a further impact on the arts since tourism came to play a vital part in the national economies of several islands, and this led to a revival in modified form of several cultural practices for the benefit of visiting foreigners. Finally, in the contemporary period, labelled as Neo-traditional by Teaero, the realisation of the importance of the indigenous arts in education has led to a new focus on the traditional

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3. Goldsmith.

forms of Oceanic culture. Contemporary pacific artists are turning away from the hegemonic influence of western culture and learning to promote a different set of artistic and aesthetic values. This process has its correlative in the education system with the foundation of the Oceanic Centre for Arts and Culture, which has led to an increased recognition of the need for arts education to be incorporated into Pacific education.

4. The Arts as Part of the Education Programme

In any attempt to reconnect with the cultural heritage of the past, the study and practice of the arts must occupy a prominent place. As Williams says in his book, *The Long Revolution*, "the arts of a period… are of major importance. For here if anywhere… is likely to be expressed… the only examples we have of recorded communication that outlives its bearers… the actual living sense, the deep community that makes communication possible (Williams, 1993:42).[4] In order to rediscover the cultural heritage of Oceania and free the society from the overweening influence of western values, there is a necessity to liberate education from the constraints that help reinforce these hegemonic values. As Teaero commented in his paper:

> Emancipation here refers to freedom from previous injustices inherent in earlier teacher education programs that featured the subjugation of studies of indigenous educational ideas to western ones. Such emancipation would culminate in freedom from ignorance of our own indigenous educational ideas and reclamation of an important part of our cultural heritage… It liberates our students and us from the mental confines of exogenous philosophies of education – a kind of colonization of the mind.[5]

These manacles of the mind, the legacy of the logico-scientific bias of western thought, tend to militate against certain aspects of Oceanic cultural heritage. For example, the interconnection between the arts in Oceanic culture

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4. Williams, *The Long Revolution* (1993), p. 42.
5. T. Teaero, "Re-placing Oceania Roots in our Teacher Education Programmes: a critical appraisal of the roles of indigenous educational ideas" in *Directions*, vol. 21, no. 2. (December, 1999, Institute of Education, USP, Suva), p. 39. (25 – 45).

is something western civilisation finds difficult to categorise and therefore value. Teasdale and Teasdale (1992a:5) recognized the importance of this conceptual difference of perspective when they were considering the establishment of a Pacific arts and culture program at USP. They write that:

> The arts in traditional Pacific societies are not compartmentalised, nor are they practiced in isolation from everyday life. Indeed, they are part of the very fabric of people's existence, expressing values and beliefs, and ensuring the stability of social relationships. Pacific arts therefore need to be studied within the context of the total way of life of the peoples in the region.[6]

Another department that this prejudice reveals itself in is the study, or rather refusal to study, the tradition of oral literature. The western idea of literature specifies a canon of classical texts which can be read in isolation from their original context. Pacific literature is marginalized in this formulation, since it was intended to be performed in a complex social context, in collaboration with other art forms such as dance and song. The education curriculum reinforces this alienation by specifying rigid boundaries between subjects, perpetuating the colonisation of Oceanic culture by western ideological values, as is illustrated in the table below.

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6. Teasdale and Teasdale, (1992).

Table 1: A comparison of some of the features of Indigenous and Western education.

(Based on Thaman, Nabobo and Teaero).

Features	Indigenous education in Oceania	Western education
Knowledge	Open. Individual ownership.	Closed and changing incrementally over time. Owned collectively by members of clan.
Learning	Open. Individualistic Competitive.	Restricted. Communal, inter-personal. Participatory.
Teachers	Experience. Family members.	Certifications. Often, strangers.
Questioning	Actively encouraged.	Discouraged as it could easily be seen as challenges to a teacher's authority.
Treatment of the "truth" Assessment of competence	Questioned. Interrogated. Individualistic. Divorced from context.	Accepted unconditionally. Productivity. Context-specific.

Art and art criticism, provide a mirror in which the easy but all pervasive prejudices that haunt the liberal narrative of western civilisation are reflected. The classical orthodox that classifies a carved Cycladic figure from Greece as real art whilst an Iniet figure from Papua New Guinea is considered primitive art merely reflects the ideological nature of the classification of art, and perhaps indeed the very concept of art itself. In order to raise the status of Oceanic culture, it is necessary to create an autonomous critical language and value system that take into account the different cultural conventions and meanings of another world.

A further problem in the Pacific sub region is the extremely localised nature of cultural identity:

Country reports from Malaysia, the Philippines and Indonesia, and from the Pacific Island states, recount efforts to ensure that curriculum reform places appropriate emphasis not only on national histories and cultures, but also on more localised and community based forms of wisdom, learning, and ways of life that shape an individual's culture and identity.[7]

5. The Need for Higher Education

Higher Education can provide a crucial role in validating Oceanic culture by providing a forum for the development and discussion of the value of indigenous and tribal art. As many of the institutions that are open to students from the Pacific are traditional, western style institutions, with curricula dominated by the western, monocultural and assimilationist view of the world, it has been very difficult for students interested in analysing their own culture to find a suitable outlet. This has also resulted in a high rate of failure amongst students sent to metropolitan universities. The tacit assumption of the superiority of western culture has led to many generations whose cultural identity, self esteem and educational performance have been damaged as a result of entering higher education.

With the establishment of the Centre for Arts and Culture, there is now an institution that caters to the creation, study and promotion of Pacific arts and literature, and in 2000 new degree majors in Pacific Literature, and Pacific Vernacular Languages were created to emphasise the value and importance of the cultural heritage of the Oceanic region. However, in spite of the new impetus given to the rehabilitation of Pacific studies by these developments, there remains a social, cultural and perhaps most importantly economic stigma attached to Pacific studies, which are deemed inferior to the traditional (and western) subjects in the curriculum.

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7. Education for All 2000, Regional Synthesis Report for Asia and the Pacific, p. 18.

II. Importance of the Arts in People's Everyday Life in the Pacific

Pacific art has since the earliest times been instrumental in structuring Pacific Island society, helping express the cultural and social identity of different peoples, defining their beliefs and helping them situate themselves in relation to one another and the wider universe. As globalisation begins to erode the traditional communities and bonds which help define Pacific Island culture, and tourism vulgarises and perverts traditional art forms, the arts are coming to play an increasingly significant role in preserving the cultural heritage of the past, as well as providing a means for young Pacific Islands to forge an independent identity within the modern world. As the writer Epeli Hau'ofa commented in his Opening Address at the James Harvey Gallery, Sydney, 27th September 2000, "We are not interested in imitating (western art) and asking our artists to perform dances for tourists. It is time to create things for ourselves, create and establish standards of excellence which match those of our ancestors."[8]

Oceania is a region of huge cultural diversity, composed of the three major island groups, themselves comprised of several thousand islands, each containing its own environmental and cultural characteristics. The artistic heritage of the island countries of the Pacific is a rich tapestry of art and artefacts, song, dance, oral history and performance. Although there are many shared themes and forms, each region has its own indigenous cultural heritage that reflects the particular circumstances and history of its people. The celebration of these different forms not only highlights the diversity of the region but also encourages a new sense of unity between the various inhabitants of Oceania. Whilst these traditional arts continue to draw upon rich local traditions, celebrating the diversity of cultural forms within the Oceanic region, they also provide a means of reaching beyond cultural and ethnic boundaries and embracing ethnic differences within the cultural arena.

8.   E. Hau'ofa, "Opening Address at the James Harvey Gallery", Sydney, 27th September 2000.

Much of Oceania's cultural heritage maintains immense social and cultural significance in the contemporary world, and in particular to the youth of this region. For example, the traditional Samoan practice of tattooing has been regenerated in recent years as global trends have re-incarnated many tribal body art forms – piercing tattooing, hair bleaching or colouring – the very cultural art expressions that, in the name of civilization, early missionaries suppressed almost to extinction. In Samoan society tattooing is an action of deep cultural significance, endowing the recipient with mana, which invites great respect and reverence, and this renaissance demonstrates the manner in which traditional and cultural forms do not disappear but can evolve into a new state and be moulded into new forms by each generation. As Giles Petersen, Islands Crossings curator and lecturer in Pacific Art History and Design at Auckland University of Technology, commented when describing the work of the new generation of artists, "They are really referencing the past but creating art by experimenting with new media carrying over the values of the old or the traditional but creating new work that speaks to today's audiences."

The significance of the arts in everyday life is not something that can be measured in solidly pragmatic terms; whilst the arts promote innovative ways of learning, encourage creative responding to phenomena and involve young people in creative processes that develop their problem solving skills, their true significance derives from their role in providing a sense of continuity and cultural inheritance that provides a sense of communal identity. Practices such as the traditional Fijian dance, *meke*, which is found in almost all settings: (village gatherings, live concerts, cultural festivals), and recounts the legends and stories of the past, have deep social and cultural significance, which helps provide order and harmony in societies seeking to reconcile their traditional way of life with the requirements of the modern world.

III. Ways and Means of Teaching the Arts and Encouraging Creativity

1. Theatre - Drama in the Pacific Curriculum[9]

Introduction
What is drama?
Taking on role enacting dramatic action

Recognising the diversity of drama across the world's peoples and regions, this description of drama in the curriculum is broad. Drama springs from human experience. It is expressed within the double helix of story and play, and draws on elements of both while making and communicating meaning in its own right as a language of its own. Drama is a powerful learning medium that enables young people to take their place in the world. It generates creativity. In drama we step into someone else's shoes - take on roles. In drama we explore and enact a particular sort of story - dramatic action - that has its own characteristics. Drama is a broadly inclusive term. It includes forms of enacted story telling, performance, and a wide range of enacted, symbolic and iconic forms. Drama of different places and times is deeply embedded in its own culture.

Why should drama be a part of the curriculum?
Drama enriches learning and life

Through drama students become able to take their place in the world. They come to know and be part of a significant art form found - in some form - in every human society. Drama is part of a necessary, rich arts education for all students.

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9. Chapter drafted by Michael Mel (Papua New Guinea), Paddy Walker (Cook Islands), Erolia Ifopo (New Zealand), Larry O'Farrell (Canada), Tintti Karppinen (Finland) and Robin Pascoe (Australia), during the meeting in Fiji, Nov. 2002.

a. Approaches to learning drama in schools

We place students, their identity, culture and empowerment at the centre of learning about drama in schools. This approach recognises 3 significant ways students and teachers engage with drama:

Learning in drama

By virtue of participating in practical drama activities, a child will develop personal resources, such as self-confidence, self-esteem, social skills, communication, emotional resiliency, empathy, physical expressiveness, vocal fluency, the potential of the voice and expression, collaborative and cooperative skills and processes. These are personal interactive qualities and are nurtured directly through the work of the teacher and arise as incidental and associated learning in drama.

Learning through drama

Drama is a potent tool for learning across the curriculum. It can be used, for example, in a history or science lesson to support the learning outcomes of those subjects. More powerfully, it can be the centre of an integrated approach to learning where a variety of subjects work together in exploring a theme or topic. Through drama each student's knowledge, understanding and values are constructed. Drama is ultimately a tool for learning to learn.

Learning about drama

Drama is a powerful art form that is fundamental to human experience. By bringing students to drama we enable them to develop and refine their own aesthetic understanding. This will be actively developed by students engaging in four essential strands of activity:

- creating, interpreting, exploring, developing and performing drama;
- understanding, knowing and using drama practice: skills, processes, techniques and conventions of drama;
- responding, reflecting on and evaluating drama;
- understanding drama in social, cultural, economic and historic contexts.

Also, drama in schools gives students opportunities to attend the performances of others, including drama performed by other students, adults and community artists. Through attending drama events, students understand consequences and develop critical literacy. This enables them to better participate in and contribute to society. Through taking part in practical action-oriented workshops, students engage in activities that draw them into experiences in drama and reflection. In a world in which children are bombarded by information and other influences, drama provides a constructive method to handle issues, reflect, evaluate and make choices about what is important for them and for their world. Drama promotes the construction of personal and social identity and, potentially, the reforming of society itself. Children are involved in forming, transforming and performing drama ideas and experiences. In doing so, they engage with the conventions, genres and forms as well as the processes, skills and values of drama. As is appropriate, they draw on drama's rich and long history and culture as well as the forms and genres of drama. Whichever of the different entry points for and approaches to drama they choose, students work with identifiable aspects of drama, the art form. This rich and complex model ultimately enables students to make meaning, engage with creativity and become literate in drama - being able to express themselves and communicate through the language of drama.

Through drama students become better people, able to take their place in the world. Children who have participated extensively in drama are engaged in a process that will lead to:

- an understanding of what it is to be human;
- a recognition of their social roles and responsibilities to themselves and others;
- better motivation to engage in learning and to think;
- enjoyment;
- aesthetic understanding of the art form of drama, which is integrally part of societies and cultures;
- performance;
- critical engagement with the world developed as performers and audiences;
- expression of their ideas to influence others and the world they live in;
- connection to other arts forms and other learning subjects/areas.

Drama belongs in the curriculum for all students because drama is an art form in their society and culture.

Drama develops outcomes that are necessary for a range of professions and human interactions.

Drama is change making. It enables students to become change-makers.

Drama contributes to a holistic approach to education.

b. Why include drama in the curriculum for all students?

A drama curriculum for the Pacific will recognise and respect local cultures and practices. Art has played a significant role in Pacific Island cultural values and identity over many generations. The curriculum will acknowledge and respect this. In addition, the arts are of crucial economic value, specifically in the Pacific region, since they contribute to tourism and the diffusion of Island culture.

Therefore, it is essential that:

> Drama is part of the core curriculum for all students from the earliest stage of schooling to the end of schooling.

Early learning in drama

Pacific children are immersed in the arts from their earliest memories and grow with an understanding of their culture and their people. Therefore when they come to school, their experience of drama should be integrated with, and a necessary part of, their core curriculum. It should build on and extend the processes of childhood play, which is the natural approach to learning for all children. The early years of drama in schools would emphasise the developmental nature of learning in drama and the integrated nature of learning through drama. Many layers of past and contemporary cultures can be successfully interwoven through drama.

Drama in the middle primary years

When children move to the middle years of schooling and schooling becomes more formalised through the introduction of new and separate subjects, children become capable of and have a need for separate attention to the art form of drama. Therefore in addition to learning **through** and **in** drama, it is appropriate and necessary for students to learn **about drama** itself. These three approaches are interwoven through integrated programs as well as appearing as separate elements of the curriculum.

Drama in the adolescent school years

When children grow to adolescence they will continue to benefit from this process of interweaving drama through the whole curriculum. For example, drama can contribute to first and second language programs, in history, science, etc. Children can use skills acquired in drama to enhance their whole learning program. In addition, students need more focused opportunities and time to address the art form of drama. Therefore drama should appear in the timetable as a separate subject of equal value to other subjects in the curriculum. Students need sustained opportunities to acquire advanced level skills, knowledge, understanding and values. They need to now develop specific skills. These advanced level skills will enable students to develop their aesthetic understanding as well as to function in the economic development of their countries, including tourism. They will then also be able to connect with after school opportunities for study and participation in the arts. They will have the capacity to contribute to their cultural capital, take on the roles of custodianship and become influence and opinion makers.

c. Drama Education in the Pacific

To achieve this program, we need to have teachers with the confidence and competence to deliver high quality drama instruction. Teaching must be creative, empowering and nurturing. In the Pacific, teacher education programs have been rooted in introduced practices that have focused primarily on the teacher. A significant shift will now be necessary to train teachers who will

develop teaching and learning strategies that are student-centred and student empowering.

We need to train two types of teachers:
- **generalist** teachers who are capable of making use of learning in and through drama across the whole curriculum;
- **specialist** teachers who are capable of teaching drama and who have a specific or advanced level of knowledge in the art form.

Teacher education will have to be implemented at two levels:

- **Pre-service teacher education** will have to incorporate drama as a subject so that new teachers go into the school system with a knowledge of the practice and potential of drama.
- At the same time, **teachers** who are **already qualified** and working in schools will have to be provided with the means by which they can use drama in their own classrooms. They will need professional in-service development.

In addition, there is a need to recognise that teachers working in different phases of schooling have different needs and will require different teacher education.

Teachers in pre-service programs are in the process of transformation from student roles to teacher roles. This is an excellent opportunity to introduce innovative methodologies and put theory into practice. Even for teachers who are not going to specialise in drama, its inclusion in teacher education programs will engender necessary communication skills and promote the understanding of their role as teacher - to move beyond themselves. Once these teachers have graduated and taken their places in schools, they need on-going in-service professional development and support.

For teachers who are already working in schools using conventional methodologies, it is necessary to provide the means to transform their practice, understanding and attitudes towards teaching. They need leadership that will help build their self-esteem and kindle their own creativity. The

challenge will be to overcome a fear of losing control in the classroom when using student-empowering methodologies. They need programs that reaffirm their sense of value and self-fulfilment. They need enthusiasm, optimism and courage to inspire others. Teachers in schools need encouragement and practical support from school administrators. They need ongoing in-service professional development and support from arts curriculum advisors and networks of other drama teachers.

Teachers of drama need grounding in the art form. They also need an understanding of appropriate methodologies of drama teaching. Teacher education programs must take into account the needs for teachers to be literate in the art form itself.

Realistically, this will require the investment of resources. The teacher education curriculum will have to change, and strong leadership will be necessary to bring about this level of change. This will be an investment, through children, in the continuation of Pacific culture, and in the children's capacity to develop and use skills for life.

d. Resources for Drama Education

On one level, a drama program can begin with limited, available resources, as long as teachers know and value what they are doing, are supported by school administrators, and have guaranteed time in the curriculum.

On the other hand, in order to deliver sustained programs there are some essential resource requirements. For example, drama needs:

- space in which to work practically in drama;
- a room without desks or other clutter - an empty space;
- a capacity to darken the room space;
- sound-isolation from other classes;
- equipment such as sound CD-player, controlled lighting, costumes and props and curtains, etc.;

- access to source materials and texts including dramatic texts, story-boards, etc.;
- as appropriate, other resources such as paper, glue, paint, fabric, etc.;
- opportunities to see performances by other students and by professional and community artists both in schools and in formal performance settings where possible.

In addition to these resources fundamental to all drama programs, when working at advanced levels, students need access to a performing space which might include local facilities such as halls, churches, neighbouring schools, etc. There needs to be an expanded supply of suitable drama texts, especially those from the Pacific. Students need to experience dramatic literature of their own culture. They require videos, CDs, access to Internet and other resources and learning materials that depict drama forms, genres and examples. They need the equipment necessary to use these resources with students.

The Drama Australia web site – http://www.dramaaustralia.org.au - provides additional advice on resources and working conditions for effective drama teaching.

The role of artists in schools

Traditionally in the Pacific, professional and expert knowledge was taught by practising artisans in the community. Based on that, it is necessary that artists be brought into schools to work with and alongside children and teachers. Through this crossing of boundaries students benefit and teachers gain professional development and confidence. Artists in schools are significant resources for enriching programs in the arts.

e. Contexts for Drama Education in the Pacific

Clearing the desks for drama signals a different type of learning and therefore of teaching. Students become the focus, and the drama that they make reflects their own lives, identities and values.

2. Music[10]

Introduction : Background Philosophical Statements to Music and Dance in Pacific Education

The world-view of Oceanic people is that the arts are integral to society and culture. The Western art paradigm has tended to dominate perceptions of what constitutes art, e.g. 'High' Arts versus Traditional Arts. In a post-modern paradigm, all art forms, styles and genres [including craft arts] should be included.

It is becoming increasingly obvious within Pacific countries that traditional music and dance are divorced from school life, are not a valued form of school life and are not valued within society as an educational outcome.

In a global society, where an economic, market-driven approach dominates life and living for the world's peoples, we need to start thinking of socio-ecological approaches to life and living, in which the aim of education is to develop the whole child in a holistic manner – cognitive, affective, psychomotor, spiritual socio-cultural domains. Currently, education aims to 'fit people out' for future employment.

Music and Dance educate in, through and about the use of imagination and should not be taught sitting at desks. They require practical participation, exploration, shared communication and reflection. Music and dance should be presented in their socio-cultural contexts.

Music and dance are essential and fundamental to general education. Each discipline must be allocated quality time for quality learning and teaching.

There must be validity and equity in relation to other curricular areas. Music and dance are assessable subjects that require commitment, time, resources and on-going learning opportunities that work towards intended learning outcomes.

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10. Chapter assembled and written by: Merryn Dunmill (New Zealand), John Ga'a (Papua New Guinea) and Greg Hurworth (Australia), Fiji Nov. 2002.

Quality programs in music and dance are best supported by monitoring systems (Quality Assurance). It is therefore the shared responsibility of parents, students and teachers for student learning in music and dance.

On-going advocacy for music and dance is vital at all levels of society. The rich and diverse forms and genres of music and dance need to be celebrated and profiled both locally and internationally through all aspects of the media. An example as a starting point could be the following recommendation : 2004 Oceania Arts Alive – with a focus on youth arts and including a symposium for arts educators (ISME, INSEA, IDEA, ASPACAE…).

Teachers need to emphasise student-centred learning approaches based on the essence of music pedagogy and dance pedagogy. Quality programmes in music education and dance education should engage iterative cycles of action and reflection. Therefore teachers need to create an environment that stimulates critical thinking and imaginative action. There are clearly implications for teacher education – teaching approaches, progression in learning.

Teacher education in music education and dance education is currently limited. Each discipline has minimal (if any) pre-service and limited (if any) in-service provision. The recommendation is that there be consideration of the establishment of Music and Dance Advisory Services in each country throughout Oceania.

There need to be stronger links between both practising musicians and dance artists in the community, *whanau* (family) and school. The outcome of this partnership would see communities recognizing their music and their dance as unique and rich forms of identity. Traditional forms of music and dance can then be sustained and contribute meaningfully to the educational setting. The depth of understanding and value of traditional forms in each discipline will give students a strong sense of cultural identity and an understanding of who and where they are. This will provide a foundation for the development of further skills and knowledge bases, contexts and understandings for life in the 21st century.

Background philosophical statements for Music in Education

As music educators, we believe that:

> Music is a unique way of knowing. Music influences how we see the world and express our views of the world and come to know the world.

> In music, intellect, emotion and imagination are articulated through sound. Music encompasses a wide range of sound sources and uses a wide range of signs and symbols both heard and seen.

> Music is a fundamental form of personal and cultural expression. Through music we can appreciate and understand our heritage as well as that of other cultures.

a. Curriculum Issues

We believe that music education should be for all people, not a select few. Music is by people, for people and about people, and is found in all cultures.

It is the development of the whole child that should be the concern of educators. Therefore, no child should be deprived of musical activities within their education.

Music education should be included in the following contexts:

- Gifted and talented education;
- Special needs education (music in the education of the deaf, the blind, autistic children and so on).

We believe that music education should be available to all.
Music education involves the active and reflective processes of:

- Listening and responding to music;
- Making and evaluating the music of oneself and others.

Through the primary and secondary years, students should be provided with sequential programmes that build on skills, knowledge and understanding in order to develop to their full potential. Such a sequential programme must consist of:

- Listening and responding to a wide range of music;
- Improvising and composing music using a wide range of sound sources (including voice, traditional and conventional instruments, found sounds, environmental sounds, technological sounds);
- Performing using voices and/or instruments to share music making with others as well as to evaluate the performance;
- The use of available technologies for creating and manipulating musical instruments/sound sources for creating and performing possibilities;
- Mentoring in music through a government funded instrumental tuition programme employing skilled musicians from the community to work directly with students in schools (individual and group tuition).

Music learning involves the modes of:

- Listening and responding;
- Singing;
- Playing;
- Creating;
- Reading and recording;
- Analysing and appreciating.

We believe that music education should consist of learning in, about and through music. Such a view of music education suggests the need for increasing complexity and diversity of contexts, skills and knowledge over the years.

b. Teaching Approaches

Methodologies used in teaching music can include:

- Collaborating across the arts;
- Individual and group learning in composition and performance;
- Critical evaluation;
- Improvising, for example: musical conversations;
- Aural thinking development, for example: playback, focused listening;
- Peer teaching;
- Modelling;
- Self and peer evaluation;
- Group discussion centred around focused listening, e.g.: identifying and describing the elements of music, the purposes and functions of music, comparative analysis of music and aesthetic responses to music.

c. Teacher Education

We feel that, for teachers to be effective in the classroom, the following points should be observed:

- Teacher Education in Music is the responsibility of the government, i.e. The Ministry of Education.

- Governments need to be committed to ongoing, in-depth quality programmes for pre-service and classroom teachers.

- Teacher education must be committed to quality pre-service and in-service music courses.

- Teacher education courses should attract musicians from the community. A possible model could be for teacher training providers to form partnerships with tertiary music providers to 'grow' music experts for a skilled music teaching profession.

- Creative teaching methods need to be employed which engage the students, for example: co-operative learning strategies, co-constructivist methods, inquiry method and so on.

- Teachers should be trained to establish, run and evaluate classroom music programmes at both the Primary and Secondary level.

- Teacher training at the Primary level should include the training of Music specialists. All children at the Primary level should have the opportunity of regular lessons from established and competent music teachers coupled with sessions offered by the generalist classroom teacher.

- Teaching Training at the Primary level should be such that generalist classroom teachers are able to use music as part of their teaching.

Teacher education should consider the following aspects:

- Music for the gifted and talented;
- Music for children with special needs;
- Gender issues in music education;
- Music in differing cultural contexts.

Recommendations

In addition to the statements above, the following recommendations are proposed:

- Artists in Schools Programmes, e.g.: artists undertaking 'residencies', which should be activated and prevalent at all levels of schooling;
- Sound financial resourcing through government means and through partnerships with industry;
- Encouragement of music performances through regional festivals [again, with financial support from industry];
- Instigation of itinerant music tuition schemes for individual and group tuition on instruments;

- Research: a special project to research a one year trial of music tuition provided by itinerant [peripatetic] musicians where student achievement in learning and attitude could be evaluated. The shift in such attitudes and involvement in music can be measured and the results used as evidence for the ongoing development of such resourcing;
- Other music education research should be encouraged and undertaken with a view to improving school music education in the region.

3. Dance[11]

Introduction

Dance is a significant form of knowledge that is fundamental to the general education of our young people and integral to our development as fully realised human beings. In and through the kinaesthetic medium of dance, we holistically integrate the mind, the body, and the spirit. Dance, is a unique expression of culture and essential to artistic, aesthetic, social, and cultural education.

Dance is a unique way of expressing our stories, beliefs, ideas, feelings, and traditions. As we create, perform, view, interpret, and investigate dance as a socio-cultural phenomenon, we are engaged in transforming our ideas, communicating, and expressing who we are and our relationship to the world in and through dance. In learning about diverse cultural dance forms, we come to appreciate the cultural stories of people in past and present times and come to know that dance is firmly rooted in tradition and yet constantly evolving to reflect changes in contemporary culture.

Through dance, students develop skills, knowledge, and understanding as creative problem solvers, collaborators, critical thinkers, and learn to be open-minded to new ideas and to value multiple perspectives.

Without an education in dance, individuals are denied access not only to a significant area of human knowledge, but their capacity to fully perceive the world, communicate with others and understand the body within which they reside, is not fully realised.

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11. Report prepared by Dr. Christina Hong (New Zealand), Julia Gray (Australia) and Rawiri Hindle (New Zealand), Fiji, Nov. 2002.

a. Curriculum Issues: Aims, Objectives, Content for Primary and Secondary

Some Core Aims of Dance in Education:

- To learn in, through and about dance as an aesthetic and artistic form of symbolic representation and expressive communication;
- To develop the ability to engage as participants, creators, viewers and critical inquirers in, through and about dance as a form of social and cultural expression;
- To participate in dance and learn to use the body as a form of expressive communication;
- To develop an understanding of dance as a socio-cultural phenomenon;
- To instil a sense of pride in one's own identity through dance;
- To foster understanding through dance about the people who live in our local community and their relationship to the global village.

Dance content and pedagogy

Teaching in dance involves interactive cycles of action and reflection that allow students to participate in and develop their skills, knowledge, and understanding as critically reflective dance makers, choreographers, viewers, responders, and investigators.

Dance is a social-cultural phenomenon that is integral to all cultures. The content of dance in education programmes should therefore be inclusive of all dance forms, genres, and styles ranging across traditional and contemporary dance forms (including those of popular youth culture). As such, school-based dance in education programmes should encompass the dance heritages of its respective student population as the fundamental contexts of dance study.

Students develop skills, knowledge, and understanding in, through, and about dance as they:

- Explore and use dance elements, vocabularies, technologies of various dance forms, styles, and genres;
- Learn to use the body as an expressive instrument;
- Identify and use a variety of stimuli to develop ideas in dance and to choreograph dance works;
- Critically view, respond to, reflect on, analyse, and develop increasingly informed judgements about dance works;
- Rehearse, refine, perform and produce dance for various purposes and audiences;
- Investigate, appreciate, and learn about dance in relation to its social and cultural contexts, both past and present.
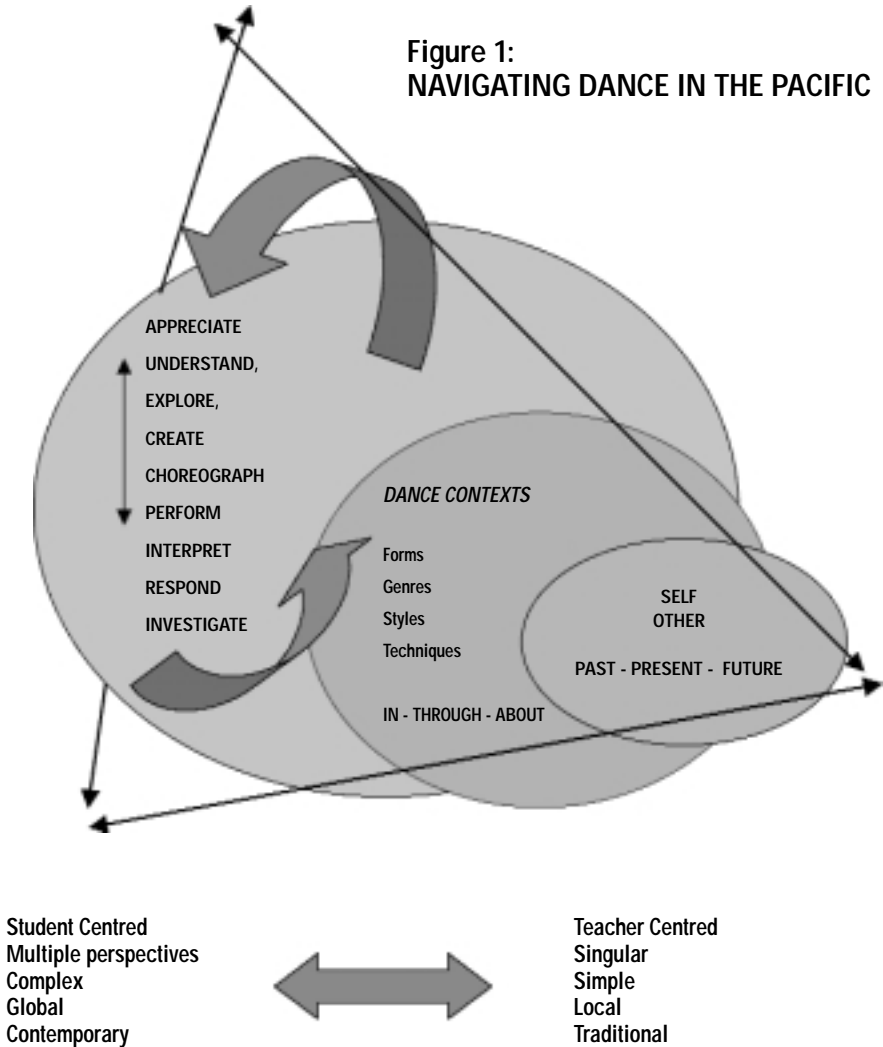
b. Navigating Dance in the Pacific (Figure 1)

This visual model is indicative of the core concepts integral to dance education. The triangle with intersecting lines is reminiscent of the Polynesian triangle geographically marked by Hawaii to the north, Aotearoa (New Zealand), to the southwest and Rapa Nui (Easter Island), to the southeast. For the purposes of this visual representation, the triangle indicates the links between dance as a discipline study and other learning areas. Dance does not happen in a 'vacuum' but exists within and is linked directly to the lived-world. Developing an informed awareness of the relationship between dance and the socio-cultural context within which it emerges, develops, and reflects is integral to any study of dance in education.

The three overlapping circles moving from right to left (from smallest to largest) indicate the content areas of dance. Dance as a subject study in essence involves the student learning about Self, Others, and the reciprocity of learning that exists between these sites. Study in and about dance involves iterative cycles of action and reflection as students engage in practical and theoretical learning experiences covering various dance forms, genres, styles and techniques. Students learn to: appreciate, explore, understand, create, choreograph, perform, interpret, respond, interpret, and investigate dance.

Learning in, through, and about dance moves through and across a continuum that includes, but is not limited to, the following: Student Centred/Teacher Centred; Singular/Multiple perspectives; Simple/Complex; Local/Global; Traditional/Contemporary.

Figure 1:
NAVIGATING DANCE IN THE PACIFIC

APPRECIATE
UNDERSTAND,
EXPLORE,
CREATE
CHOREOGRAPH
PERFORM
INTERPRET
RESPOND
INVESTIGATE

DANCE CONTEXTS

Forms
Genres
Styles
Techniques

SELF
OTHER

PAST - PRESENT - FUTURE

IN - THROUGH - ABOUT

Student Centred	Teacher Centred
Multiple perspectives	Singular
Complex	Simple
Global	Local
Contemporary	Traditional

c. Dance Teacher Education and Training

Dance education in the Pacific region is currently relegated to a marginal position. While dance is recognised as integral to the customs and traditions of Pacific cultures, as a school subject, on the other hand, it is neither well understood, supported nor valued. Popular misconceptions exist as to the content and outcomes for students of dance in schools. These include the broad assumption that dance is an activity which is not an integral part of Oceanic cultural traditions, and therefore not a part of the real business of schooling and education. Or at the other extreme, it is perceived as an activity for the gifted and talented that is best left as an extra-curricular pursuit. Misconceptions in relation to what constitutes the content of dance study usually cohere around the notion that dance is concerned with the teaching of particular dance techniques (usually equated with western dance forms e.g. ballet, jazz, tap) or learning set dances most commonly evidenced in schools in the form of folk dance taught as a component of physical education programmes. The contribution that dance, when envisaged as a holistic discipline study, can make to contemporary curriculum and to the education of Pacific people in the 21st century is not well appreciated nor well understood. There is much advocacy that needs to be undertaken to ensure that the purpose and value of dance as education are recognised.

To ensure that dance education in the Pacific region contributes to the education of our young people there is a need to:

- Develop guidelines that articulate dance as a core provision in school programmes;
- Implement a strong advocacy strategy targeted at all levels and sectors of the population that aims to demystify dance as a school subject;
- Build the capability and capacity of dance teachers and educators across all sectors of education;
- Establish core dance provision across teacher education providers;
- Heighten focus on recruitment and retention of dance teachers;
- Capitalize on the potential contributions of dance artists and teachers in the wider community;
- Support and sustain on-going teacher professional development and foster resource materials provision;
- Build a strong dance in education research culture and disseminate the results of this research and scholarship;

- Foster and nurture professional and community dance education networks both locally and globally.

Teacher training in dance education is essential. Programmes in dance education for all teacher trainees must become core to initial pre-service teacher education provision.

Similarly, in-service teacher education in dance must be on-going and supported by seminars and workshops and the like that provide opportunities for teachers to develop both in range and depth across different skill areas and in terms of the knowledge base of the discipline.

Moreover, in relation to the development of school-based dance programmes we must recognise that *whanau* (family) are often 'first teachers' in the arts. Local community specialists should be encouraged to contribute to and support dance programmes in schools. There is a need to foster and sustain mutually reciprocal relationships between the home, the school, and the local, regional, and national arts community. Dance, like the other arts, is a medium for learning that embraces a wide range of contexts and purposes. Engaging in and with dance strengthens the social bond of and between families, enhances the well-being of communities, contributes to the cultural capital of nations and communicates the stories of diverse peoples.

Figure 2: Home-School-Community Relationship
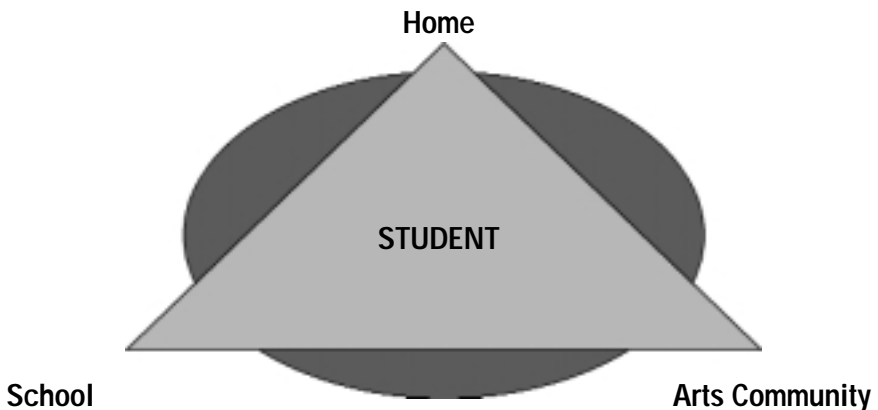
Conclusion

Dance education in the school curriculum has the capacity to transform and liberate learning for students. Dance education enables students to access and communicate their own and others' cultural stories and traditions of past and present times. Research has evidenced that learning in, through, and about dance provides a significantly different way of conceptualising and communicating that can often reduce the disparity and raise the achievement of students in other curriculum areas.

Dance education enables students to access a significant body of knowledge, a unique way of knowing and way of 'thinking' that contributes meaningfully to aesthetic/artistic, intellectual, social-cultural, emotional, and physical-skill development.

Dance education contributes in both intrinsic and instrumental ways to the development of self-confident, creative, and enterprising individuals. Such individuals are increasingly vital to the development of nations in the 21st century. Individuals who can generate and develop ideas, problem-solve in divergent ways, and work collaboratively to facilitate outcomes for particular purposes are key to the development of strong communities and nations. The processes of learning in, through, and about dance contributes to the development of these very skills and dispositions.

Currently, the potential contribution that dance education can make to the general education of students in the Pacific region is insufficiently realised. Some nations (i.e. New Zealand, Australia) have dance curriculum statements that are at various stages of implementation. In general however, dance education curricula in the majority of other Pacific nations is negligible. There is much advocacy, research, policy and curriculum development, as well as human, material and funding support that needs to be undertaken. The education sector and general populace in each Pacific nation must become more aware of and recognise the value of dance to the education of all students and the flow-on effect that this will have on the social-cultural and, over time, on the economic capital of the country.

4. Visual Arts[12]

Introduction: Visual Arts Education

The visual arts encompass a wide range of modes of art-making and knowledge about art. Objects and images produced within particular cultural contexts may have aesthetic, symbolic, functional and/or expressive qualities which are reflective of the identity of the individual(s) who produced them and the culture, environment and period within which they are produced. Students therefore become literate in the visual arts by learning in, through and about visual arts, developing roles as both art makers and viewers. They learn skills and techniques in a variety of 2D, 3D and time based media, developing and refining visual ideas in response to a range of motivations. They also develop skills in commenting on and interpreting meaning in their own and others' work. They examine the contexts in which art has or is being made and viewed, investigating the values and purposes of art for individuals, communities and societies. It is children's inalienable right to learn about the visual arts as part of their cultural heritage and cultural capital. Visual arts are an essential and valuable learning area within the wider curriculum for all learners.

Examining beliefs and values about learning and teaching - a starting point

Creating a curriculum is a 'values-laden' activity, and acknowledging this offers visual arts educators opportunities to examine practice and planning in their field as they attempt to review, interpret or reconcile national/official curricula with the needs of local communities and individual students. Each community has its own set of beliefs, values and canons of excellence which can be taken into account when developing a visual arts curriculum and when planning, implementing and assessing visual arts programmes at all levels of education, including primary and secondary school settings, teacher training and teacher professional development. Education should be consid-

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ered a partnership between the school and community, making it possible for local ideas and practices to underpin teaching and learning approaches. In this way, a child has opportunities to learn in ways that are firmly imbedded in their particular ethnic/cultural context in the first instance and then to adopt other ways as and when appropriate.

a. The Role of Visual Arts Education

Learning through visual arts:

- Visual arts offer, like other arts disciplines, ways of knowing about oneself, one's community and the world, and opportunities for exploring, reflecting on and communicating identity.
    - As students learn about visual arts there are opportunities to understand and participate in local and global community.
    - Visual Arts learning offers meaningful contexts for developing a range of higher order thinking skills such as problem solving, interpretation, analysis and application as well as life skills such as self-management, study, communication and physical skills.

Learning in Visual arts offers opportunities for learners to:

- build skills in and knowledge about specific media, processes , techniques and art-making conventions;
- develop knowledge about how art-works are viewed and valued in societies;
- encourage students to develop ways to express ideas, feelings, experiences and issues, and communicate to a wider audience;
- have quality time for multi-sensory exposure and engagement with art works in order to gain deeper understanding of the meaning and ideas being communicated, the artists' intentions, the art making processes involved and the context in which the work was produced. Investigation of the artwork from multiple perspectives (such as those of practising artists, art teachers, art collectors, art critics, museum/gallery curators, the community and students themselves), facilitates a fuller understanding of the artwork.

What we want to achieve in and through visual arts learning:

- Understanding of visual arts as part of one's cultural heritage and very 'being', contributing to the formation and expression of values and worldviews;

- Recognition of visual arts as a 'mode of knowing', leading to deeper knowledge of the self, local culture, socio-political contexts, and the environment, and resulting in inter-cultural understanding and tolerance;

- Development of technical knowledge, skills and competencies in the use of materials and processes, and the application of this knowledge to further art making;

- Increased student capability in the use of visual arts as a vehicle for expression, investigation and communication;

- Development of skills to discuss, interpret, and understand the learners' own art and that of others;

- An ability to use visual arts as a catalyst for further learning in other subject areas;

- Significant increases in the schools' retention rates and a broadening of the curriculum offerings within the schools.

b. Approaches to Support Effective Visual Arts Learning

Visual arts education programmes should therefore be centred around the needs and worldviews of the child and the community. In this way, visual arts learning can commence from the local culture, and progressively introduce learners to other world cultures. This ensures that learning experiences are initially grounded in learners' confidence with local ideas, materials, processes and purposes, forming a basis of learning onto which further ideas and processes can be meaningfully grafted. Over time, students would learn

about regional, traditional and contemporary ideas, processes and technologies in the visual arts.

All countries in the region have their own local or indigenous ways of accumulating, acquiring and disseminating knowledge. In real life, these exist alongside dominant Western forms of dealing with knowledge which continue to have significant effects on children's learning. The incorporation of appropriate local educational ideas and practices is considered crucial to further enhance the acquisition of knowledge in a culturally sensitive way.

A variety of teaching approaches need to be purposefully selected and employed by the teacher during the teaching and learning sequence in a visual arts programme to suit the particular needs of the learners and task at the time.

- The teacher directed or lecture method has its place in art education programmes, especially when information is initially disseminated. Practical demonstrations have an essential role to play in the acquisition of visual arts skills by students.

- Learners also benefit from peer teaching, reflection and interaction. This is a particular consideration in the small island states where cultural values pertaining to respect for those in authority (like teachers) prevent students from fully taking part in the teaching-learning process. This respect is often externalised through silence.

- Ideally, the approach to learning and teaching in visual art education programmes should be problem-centred and learner-centred, ensuring the context is relevant to the learner.

Learners need to be provided with ample opportunities to explore the elements and principles of visual art through various media. Through a strong awareness and understanding of the qualities of materials, learners may fully use and adapt them for creative expression.

Learners should be encouraged to apply themselves fully to visual arts learning experiences. Ongoing opportunities to revisit materials, practice process-

es, and refine or rework ideas is essential for the acquisition of skills and confidence that in turn affect the production of quality works of art.

Visual arts learning can also be made meaningful by engaging in real life applications and contexts. Community-based education is also an important way of learning. It further places art education programmes in the heart of the very community within which they operate.

Developing Visual Ideas

There is a need to foster creative thinking in art education programmes. Valuing a range of solutions to art making and invention with materials encourages learners to:

- make optimal use of limited materials;
- gain a deeper understanding of the materials/medium as a partner in the creative process;
- develop personal modes of expression within societal parameters of acceptability;
- benefit from the therapeutic qualities of art making;
- engage in life-long visual arts learning utilising their creative abilities;
- effectively solve problems in visual arts and apply this confidence to other life experiences as they respond to new and emerging situations.

c. Implications for Teacher Training

- There is a need to have an adequate number of trained specialist visual art teachers at the various levels in the school system.

- Visual art should be a compulsory component of pre-service generalist teacher training, with equitable financial, spatial and time allocations.

- Special attention should be paid to the support of trainees who are less confident in the visual arts to ensure their growing confidence, skill and knowledge in visual arts planning and teaching.

- On-going professional development in visual arts is vital for supporting teachers' efforts in schools. There must be opportunities for professional sharing and building support networks between teachers. Important components of professional development programmes also include the exchange of ideas and knowledge in the visual arts, demonstration, coaching and feedback on teaching skills, and opportunities to reflect on visual arts pedagogy. Teachers' participation in curriculum development should be actively encouraged, as it enables them to positively utilise their expertise and to continue to learn and reflect on their practice.

- Training for visual arts teachers should include learning about key elements of the local culture and local thoughts and processes of education. Trainees should be systematically provided with opportunities to build competencies that enable them to interpret and contextualise the visual art curriculum in terms of the local cultures within which they are expected to teach

d. The Role of Artists in Visual Arts Programmes

Local practising artists and craftspeople have an important role as partners in visual arts teaching and learning. This role can include:

- Guidance for teachers and students, especially in areas that are lacking specialist teachers in schools;

- Helping to further contextualise art learning and teaching within the local culture;

- Increasing understanding of art making and artworks as they share their motivations, processes, choice of and invention with materials, and the influences on their work;

- Role modelling for teachers and learners in visual arts practice, through workshops, residencies or demonstrations;

- Contributing to partnerships with schools/institutions and communities, in the creation of collaborative artworks and visual arts projects for particular purposes;

- Providing insights into careers in the visual arts and the roles of artists in the community and wider society.

Visual arts teachers who are also practising artists have a valuable contribution to make to the development of the skills and knowledge of other teachers and also to their students' learning through sharing first hand knowledge about the artist's role and processes.

Recommendation: Communities and schools should develop protocols that facilitate mutual benefits between the artist and schools, and provide support for artists as appropriate.

e. Materials to Support Visual Arts Programmes

Schools should aim to acquire materials and equipment that effectively support programme outcomes. These include:

- Materials from the local natural environment, while being aware of conservation issues and relevant protocols for gathering such materials;

- Recycled materials;

- Conventional art making materials and equipment.

As far as possible, schools and institutions should:

- Explore linkages with other institutions to facilitate resource-sharing;

- Promote safe practices and procedures for the use of tools and equipment and maintain, label and store these appropriately;

- Acquire, over time, the broadest possible range of equipment that enables learners to engage in the widest possible range of art activities, materials and processes;

- Ensure equal access for students to the tools and materials they require for the art making task.

Recommendation: Consideration needs to be given to the economic capability of schools to support art education programmes. Most schools in the small island states of the region face severe resource limitations, especially on a financial level. Emphasis should therefore be placed, whenever possible, on locally available materials and resources when planning programmes and budgeting for supporting resources.
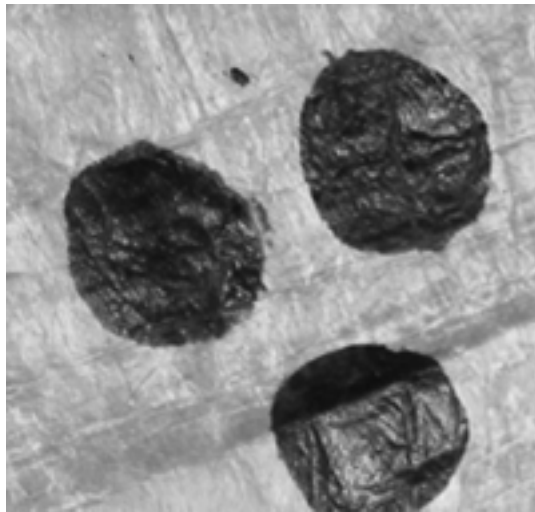
detail from a "TAPA"

5. Poetry and Storytelling[13]

> All art is about stories: all forms of art are narratives
> and contain the stories of humanity

Introduction: First a Story

Leaving home, I pack the suitcase full of summer clothes, such bright colours that haven't been worn for a year at least. In other parts of the Pacific, my colleagues are making similar preparations. We are coming together to share thoughts and ideas, and to bring the arts we value so much to the fore within our education systems.

I arrive at Nadi early in the morning. Already it is warm, the sky is blue and mountains, green and sharp, ring the airport.   The small cardigan becomes superfluous. I meet Jan as we wait for the hotel bus; we haven't seen each other for eight years. We have a day to fill so we travel to a tiny island on a catamaran. We lie soaking up the Pacific sun, we walk around the island, collecting shells and coral, we sleep and wake to find the flowers of the Vau tree have tumbled to the sand as the wind has become keener. We see turquoise fish darting in and out of the bright yellow spines of coral. All around is the wondrous colour of tree blossoms: red, yellow, purple and the intense pinks and purples of the climbing and winding Bougainvillea.

Monday morning we gather. We are UNESCO invited, Experts on Arts Education. We have come from all parts of the Pacific and well beyond; we have joined together in a room decorated with brilliant red flowers and lush green leaves. We listen to each other speak, we tell of our work, we tell of our problems, we share our joys, and understand the difficulties we all encounter. We begin to question; we begin to advise.

Tuesday, we begin to seek answers; we look to each other to find a sense of place and a place for the arts within systems where they have not been allowed to exist. We sing to each other, and we are given gifts of cultural difference and gifts of story.

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10 Report prepared by Angela O'Brien (Australia), and Jan Deans (Australia), Gillian Mercer (Fiji), Prof. Konai Helu-Thaman (Fiji), Adele Flood (Australia), Gerard Hindmarsh (New Zealand), Pelenise Head-Tuariki (Nive), Fiji, Nov. 2002.

Wednesday, the bus trip to Suva carries the group to a different location; crafts and arts are shared. Thursday we come together to work in discipline groups. I work with the storytelling group. We talk about story, we tell each other our stories, and we talk about knowing the self. We create, through our conversations, the story of why such stories should exist. By knowing where we have come from, we can then begin to know where we are and where we should go.

These following pages are the results of where we have all come from as educators and the ideas of where we believe we need to take storying into the future of learning for all. These are the words and stories of Jan Deans, Adele Flood, Pelenise Head Tuariki, Gerard Hindmarsh, Konai Helu Thaman and Angela O'Brien.

At the end of the week, we will pack into our suitcases the souvenirs and artefacts we have collected. On Friday, after the meetings conclude, we will each return to the places we call our homes. We will take with us memories, and we will tell our stories to those with whom we work and with those with whom we share our lives.

And we will be connected not only by the deep Blue Pacific Ocean, we will be connected through shared experiences, and shared memories. Just as importantly, we will be connected by a shared desire to make the Arts and in particular, storytelling, an essential part of all learning for all members of our communities. We will bring our voices together to make our stories strong and free.

Adele Flood

a. Context

Many cultures in the Pacific region rely on an oral tradition. Story telling is endemic to these cultures – a part of everyday life. This paper argues that we can use storytelling traditions in the classroom to:

- Promote harmony in countries with diverse cultures through the sharing of stories, which are told, written, sung and enacted;

- Promote a sense of identity and unity across the region through the sharing of stories;

- Develop values and skills in young people, which will support them as individuals and promote the social and economic growth of the region;

- Improve literacy in the region, not only in languages that have international currency, but also in local and regional languages that support and sustain identity and difference;

- Teach about and through storytelling.

There are two complementary areas of concern that are addressed in this paper:

1. The central and significant role of story-telling within cultural value systems

2. The use of storytelling for development, growth and economic sustainability

These two threads are inextricably related in the education and training system. Intact, confident culture systems, which promote harmony in diversity, are more likely to enjoy growth and economic sustainability. Language is powerful – it is not only a means of communication. Language shapes our perception of the world and our way of thinking.

b. Storytelling Within Cultural Value Systems

In the contemporary international education system, it is now recognised that pedagogical approaches that are based on what the child already knows, are likely to be more successful. The education system in the Pacific has been colonised by Western traditions. This has effectively subverted the valuing and teaching of local cultures, traditions and languages. Oral traditions have been seen as unacceptable or at least inferior to imported cultures and

languages. As a result, often those young people who are successful in the westernised tradition place a higher value on that tradition and what it has to offer, resulting in a "brain drain" from the region.

The colonisation of education through Western stories has often been a factor in confusing and destabilising young people's sense of identity and confidence rather than empowering them.

In this meeting there have been many anecdotes, often amusing, of the inappropriate ways in which colonising stories have been imposed upon Pacific cultures:

- The children's song "Baa baa black sheep" becomes meaningless in Papua New Guinea where there are no sheep. One of the participants told how he interpreted the song as being about black ships!

- In the Pacific the teaching of stories and myths based on northern seasonal cycles is alienating and confusing.

- The children's game associated with the song "Old McDonald had a farm" is confusing where agrarian methods and cultural values are not European.

- The teaching of American square dancing is so at odds with traditional Pacific dance forms that it can have only a colonising purpose.

c. Storytelling for Economic Growth and Sustainability

In a global society, young people need to be able to function both within a local and international context. For economic growth, there much be BOTH an understanding of what a community has to offer the global community, and how to "sell" it to the world.

Tourism is the most significant industry in the Pacific. Knowledge of local culture and stories can build and sustain this industry. There are very specific ways in which storytelling can support tourism. Tour guides and commu-

nities need to be able to tell local stories in both vernacular and international languages. If these stories are written, in both the vernacular and in international languages, and sold, they both educate tourists from abroad and provide a further economic boost. Training in storytelling can improve the communication skills of tour guides and operators.

Many of the transferable skills now necessary for work can be learnt through the teaching of storytelling, including:

- Communication skills;
- Structured and ordered thinking;
- Creative thinking;
- Respect for others and what they believe;
- Ability to "think on one's feet";
- Local, regional and global understanding.

There are good reasons to tell stories in both local languages and international languages. Using dual languages illustrates the importance of both local and international cultures because of their necessary interface and because it prevents people from privileging one culture over an other.

Towards a definition of story

The theorist Kearney identifies three senses of storytelling, which are distinct, despite opportunities to overlap and intersect. They are:

- Stories inherited from families encompassing both culture and history;
- Those in which we take responsibility for content;
- Those where narrative is used to resolve and provide solutions for actual problems.

The following elements are evident in stories:

- Stories have many forms and modes of presentation: they can be told, written or sung – in prose, verse or song or combined with music, visual imagery or music;

- A decision to structure a sequence of ideas into a story;
- An intention to communicate the story to others;
- Stories may be told to an audience – listeners, readers, or to oneself;
- Stories may be personal, mythical, reportage (or recording), fictional or fantasy;
- Stories may be hidden or secret, as in journals and the stories we do not tell;
- Stories can bind, control and share;
- They can give authority and power to the teller and to the listener;
- Story "names" objects and experiences; nothing exists until it is told;
- Stories can reveal the psychological - our individual and collective unconscious (myth);
- Telling and sharing stories can be therapeutic;
- Our stories shape ourselves and our culture – storytellers are the "filterers" of culture.

Stories as enablers of social interaction

Stories are the "glue that binds us". The sharing of stories creates a bond between the teller/writer and the listener/reader. Storytelling can promote harmony and tolerance within communities and between communities. They can:

- Communicate culture;
- Entertain;
- Teach;
- Confide;
- Facilitate sharing and/or reconciliation;
- Introduce the listener/reader to another culture;
- Introduce the reader/listener to new languages;
- Give the teller (and her community) an authority.

Rationale for teaching story

In terms of the two main capabilities of storytelling (above), teaching story can educate in many ways, but particularly about identity and language function.

Identity

Through telling and hearing or reading stories, participants learn more about:

- A sense of place;
- A sense of identity;
- Personal and cultural empowerment;
- The process of de-colonisation;
- Social learning;
- Psychological learning;
- Moral learning;
- The dismantling of outmoded or destructive myths.

Functional

Through telling and hearing or reading stories, participants learn more about:

- The comprehension of language;
- Language structure;
- How to manipulate language;
- Improving memory;
- How to build concentration;
- Sequencing ideas through language;
- Metalinguistic skills – or meaning beyond the literal, e.g. the use of symbol, metaphor and word play;
- The communication of self – once story is told;
- Training through repetition and familiarity.

d. Storytelling as an Art

Storytelling is worthwhile in itself. Every person knows the value of story. We all agree that storytelling at the traditional and creative levels has intrinsic value as an art form. We note that any distinction between popular art and high art is a western construct, related to the economics of the western cul-

tural market place. Stories have content, form and interpretation as well as context, code and contact. Stories have greater impact if the content is culturally relevant.

Through the form chosen, the storyteller establishes an aesthetic which may be in prose, poetry or song and based on traditional forms or borrowed forms, new or evolving forms, hybrid forms or enabling forms with an instructional or developmental intent.

The interpretation of stories is always re-interpretation, which reflects on former telling but also allows for personal embellishment. Interpretation can be oral or written and involves choice and skill. Teaching presentational skills is important in the classroom as children are empowered to speak through simple activities like "show and tell" or "circle time" and this builds confidence.

An aesthetic may change and evolve according to the interface between balance and form. For example, in Kava Clubs around the Pacific, new stories and new ways of presenting these stories emerge as members of the community share stories "around the Kava bowl".

Purpose of Story

The purpose of storytelling and writing is essentially three-fold: for communication, for the recording of traditional or historical stories and for artistic purposes - cultural or personal expression.

Role of Teacher in Story telling

When using storytelling in the classroom, the teacher has four key roles: Model, Facilitator, Mentor and Resource.

In the introduction of storytelling, teachers will need to develop the following teaching competencies and behaviours:

- Creating a supportive and reassuring atmosphere in which stories can be told;

- Understanding the nature of story and what it can do;
- Understanding the role of teacher as storyteller and listener;
- Understanding and exploring many purposes for teaching story, including teaching about story and through story;
- The identification and provision of stimuli for telling stories;
- The teacher must be sensitive to the needs of those in the classroom;
- The collection of diverse stories to tell and read to students;
- The gathering and publishing of children's own stories;
- The teacher needs an awareness of the different expectations of outcomes of children from diverse backgrounds;
- The teacher needs to sensitively assess the learning situation in terms of the context of story;
- The teacher has the ability to promote justice and diversity through storytelling and listening.

e. Storytelling in the School Curriculum – Language and Creative Writing Programmes

Learning Objectives – Disposition and Attitudes, Skills, Knowledge

Learning objectives in the early childhood to primary curricula are based on an understanding of the child as an active learner image and recognition that children exhibit both different and preferred learning styles, including bodily, visual or special language. Learning objectives associated with storytelling should be considered in terms of disposition and values, skills and knowledge. They can be developed around the following areas:

- Empowerment and confidence building;
- Respect/value for others and their communities;
- Understanding oneself and the world;
- Understanding structures of language(s);
- Speaking;
- Listening;
- Communicating;
- Reading;
- Writing;

- Interpreting;
- Analysing;
- Composing;
- Problem solving;
- Creative thinking;
- Developing the imagination;
- Awareness of and respect for books;
- Respect for storytellers and writers;
- Personal presentation skills.

In secondary schools, teaching is much more subject based. Teacher training is for specific subject areas. Storytelling is most likely to be taught in language/literature classes, but can cross into other areas.

Exemplars

The following examples provide ways in which storytelling and creative writing can be introduced into the curriculum.

1. Co-operative writing – for students 3-17 years
The children sit in a circle and tell a story beginning with one child (or teacher) who tells the first sentence or two. The children then all add a sentence or two to the story. In pairs or groups the children can then write down their remembered (and embellished) version of the story

2. Visiting cultural artist – for students 3-17 years
Storyteller (or a local contemporary writer) is invited in to tell traditional or contemporary stories or read from writing. Following the story, children can be invited to draw or paint something remembered from the story and then describe it in their own words. (In Senior school students would then be encouraged to write their own poems or stories)

3. Sharing stories in a multicultural community – 3-17 years
Children tell a story in their own language and write it down in English. They share their story with another child (partner). The children then enact or tell the story with the original teller speaking in the local language and the partner telling the story in English.

4. Recording stories with incentives - senior secondary – bi-lingual

On Rabi Island in Northern Fiji, students at Rabi High School were offered the opportunity to enter one essay each on some aspect of their Baraban heritage. A \$100 prize was put up by a Brisbane Rotary club member and the competition attracted nearly 100 entries. One of conditions was that students gathered information from their elders. The winning essay outlined the extraction of *te Kerewe*, or coconut toddy, an old Baraban tradition.

5. Analysing form in local stories – English – Senior secondary

The students collect cultural/local examples of stories and songs to introduce the study of English literature. The local songs or poems are used to illustrate concepts of symbolism, imagery, rhyme, rhythm and other literary devices. The students could also write out and publish songs. They also create their own. The exercise provides local and personal ownership of curriculum content as well as contextualising foreign curriculum content.

6. Other learning ideas

- Keeping regular journals of local family or personal events;
- "Show and tell", where the children bring an object and talk about it;
- Letter writing (bi-lingual) – possibly to a pen-friend in a "sister" school overseas;
- Reading published stories and writing new stories;
- Publishing traditional and new poetry and stories and selling them locally.

Links to other areas

While the teaching of storytelling and creative writing are of value in their own right, they can also be incorporated into other areas in the curriculum, including:

- Teaching of English;
- Teaching of literacy;
- Language teaching in diverse cultures;
- As stimulus for making visual or performance art works;

- As method for talking about art works that that children have created;
- Use of arts case studies when looking at the teaching of economics or business studies.

Exemplars

7. "I know about takeaways because my older sister does them for homework"- for students 3-8 years and relating to Language, Math, Visual and Spacial understanding

Teachers can respond to the interests of children by adopting an integrated approach that links language, mathematics and visual spacial learning. The teacher tells this story:

One day there was a little girl named Rose who was shopping with her mother. Rose had been given 50 cents that her mother said she could spend. Rose decided she would buy a chocolate frog from the coin machine located near the front of the shop. The machine said "Special – Chocolate frogs – 10 cents each". Rose worked out she could by 5 frogs. She put her money in the machine and the frogs jumped out. She put one frog in her mouth and ate. She had …. left and she put these in her bag. On the way home she told her mother she had bought 5 frogs but now only had... left. She gave one to her mother, and now she had…. left. At home, she took the… frogs out of her bag but dropped one and ooops the dog Bozo ate it. Now she only had… left.

Following this activity, the children should be encouraged to write their own stories using drawing, language or mathematical notation.

8. Writing business plans – upper secondary, relating to economics and business studies

The teacher gives the students the instruction below:
You and your brother/sister know many stories that have been told to you about the area in which you live. You have an idea that you might tell these stories to tourists or sell booklets of pictures of the areas with stories about

them. Write a business plan for how you might establish such a business. Create a name for your company, how you will set it up, and how you might fund it and make a profit. Describe some of the things you might do every day in your business.

The children present their plans both in an oral form and in writing. The children could also write down and publish a collection of stories.

f. Teacher Training – Thinking, Feeling, Doing

Much needs to be done in the area of teacher education. Many teachers base their teaching styles on the way they were taught rather than on the development of teaching skills based on practice and reflection. These areas are important in teacher training:

- Good modelling from teacher educators and mentors during practice teaching;
- Time in teacher curriculum to explore creativity through practice;
- Experiential learning – thinking, feeling, doing model;
- More time in schools practicing teaching skills;
- Values clarification for teacher trainees.

Exemplar:

9. "Me, A Teacher" – teacher trainees

Trainees are asked to reflect upon why they chose teaching as a career and creatively share their story with their peers. They can write a story or a poem or paint a picture – they can choose any or multiple forms of creative expression. They are encouraged to do the same with children in school.

g. School and the Community – A Revolving Door

Through storytelling, schools can use the community resources, which facilitates a mutual respect and valuing. This will involve:

- Artists and elders in schools;
- Children going out into the community to learn;
- Peer teaching;
- Teaching respect for local communities.

Exemplar

10. Listening to, collecting and writing stories – multi-lingual

Children of all ages can listen to and retell stories told to them. They may listen to these stories in the vernacular and retell them in another language, including English or French. They may write them down, enact them or create new versions of told stories based on a theme or moral. They may write poems based on these stories or songs or re-interpret them visually.

Assessment – why, what and how?

There is little doubt that the way in which learning is assessed can effect the learning process and the development of curriculum. It is important that assessment does not drive curriculum but rather tests the success of the educational experience and process. The following issues are important when developing assessment:

- In developing assessment we need to consider why we are assessing, what we assessing and how we can assess what is being taught and learnt;
- Arts subjects should be assessed if assessment gives legitimacy to the area of study;
- Assessment can be expanded so that it is more relevant to the study and the students – assessment can be written, oral, or performative;
- Assessment is more educative if it is formative rather than summative, providing opportunities for further growth for students rather than branding students as successes or failures;
- Assessment is ideally contextual, acknowledging the cultural and personal qualities of those being assessed as well as the intent and nature of the subject matter and learning process;
- If assessment is criterion based (not just normative), then students better understand the assessment process;

- Different ways of reporting assessment are appropriate to different areas of study. Arts assessment which is descriptive as well as (or rather than) numerical allows students to understand the process and work towards meeting assessment criteria.

h. Strategies for Change – Advocacy and Training

In order for the teaching or creativity through storytelling and creative writing to be accepted within an imposed educational system which privileges traditional Western subject matter, particularly sciences, mathematics and international languages, there must be a strategic approach to change:

- There must be a shift in perception and education values at all levels – children, parents, teachers, education policy makers and government;
- It may be strategic to base arguments for the introduction of the teaching of creativity on the strengthening of cultural identity and sustainability;
- Storytelling (and arts in general) must be a requirement rather than an elective within the curriculum;
- Arts educators may need to embark on a public relations campaign involving advocacy targeted at many sectors and interests – government, senior policy makers in education, university personnel and decision makers in NGO's;
- There is an urgent need for in-service training in the arts for teachers and opportunities for community members to learn about how the arts can better function in schools with support from the community;
- A public relations campaign, which advocates increased inclusion of creative writing and the arts, should include traditional and innovative approaches to advocacy.

Getting the message across (Gerard Hindmarsh)

The argument to introduce storytelling and writing into the curriculum must be communicated in a palatable form, using a multi-pronged strategy. No atoll should be left unturned.

A highly evocative pictorial poster should promote the message -
"Don't forget your stories - without them the world would be a poorer place".

Persuasive radio speakers could be encouraged to argue the case both on live radio and through pre-recorded interviews. Most households in the Pacific have at least a radio.

Storytelling competitions, both written and oral could be organized at the school level. To encourage the recording and re-telling of both old and new stories (USP Professor Ron Crocombe describes the latter as 'creating new traditions'), established Pacific poets, writers and storytellers and other artists could be recruited to spread the message in their communities.

A barrage of press releases should impart the message that the art of storytelling can encourage Pacific peoples to explore their innate creativity through all artistic disciplines (literary, visual and performative), empowering them as the transmitters of cultural traditions. The point must be stressed that there is potential for the generation of modest economic activity.

Using an analogy of the idea of putting messages into bottles and throwing them into the ocean, there needs to be media saturation through letters, e-mails, press releases and videos to get the message across at all levels - to parents and teachers, educational institutions, ministers, government agencies, NGOs, SPC. For every action there is a reaction. This is a basic law of the universe; the Pacific is no exception.

Finally another story…

Reef Walking

We have been out
on the reef
looking for cowrie shells
But every rock
has been turned
by those who've gone

before us.
We are tired and disappointed
but we shall keep on looking
in case we find one
Searching for a place
to hide.

Konai Helu-Thaman

detail from a "TAPA"

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A philosophical way forward :
Becoming Human Through Music
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Story-telling in the Australian school
system
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The Mäori Arts in Education
By Rawiri Hindle
National Coordinator Nga Toi
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Karori
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Dance in the school curriculum of
Aotearoa, New Zealand
By Christina Mary Hong-Joe
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Auckland
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The role of indigenous art, culture
and knowledge in the art education
curricula at the primary school
level
By Teweiariki Teaero
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From the Framework to Practice in the Arts in Western Australian Teachers and Schools in Transformation
By Mr Robin Pascoe
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Teaching Visual Arts in the Pacific Region: An holistic learning establishing links between subjects, cultures and different areas of experiences
By Gill Mercer
Head of Arts and Teacher of Visual Arts
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Experience in Performing Mekeo Dance in Australia
By Ms Julia Mageau Gray
Independent artist in which she discussed how she based a performance for Australian schools on a traditional Papua New Guinea dance

Te Araanga" by UNICEF Pacific and written
By Ms Paddy Walker
in which she outlined a Cook Islands Ministry of Education Second Language Learning Programme through culture, language and drama.

Coming closer: sharing Australian aboriginal stories through drawings and painting
By Jan Deans
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The Arts as a mode of knowing the role of arts education in defining where we are, what we are, why we are, and who we are
By Dr. Elizabeth Grierson
Head of Arts
Auckland University of Technology
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The role of media towards the promotion of arts and crafts"
By Gerard Hindmarsh
Freelance journalist
New Zealand

Exploring Possibilities of Social Capital in times of Change
By Adele Flood
Executive Member, INSEA Council
Senior Lecturer in Arts Education
RMIT University
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Performing Arts in Tonga
By Professor Futa Helu
Director
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Art Books and Books as Art:
Promoting Research in
By Linda Crow
Institute of Pacific Studies
University of South Pacific
Fiji
in which she outlined publishing
projects in the Pacific region

International Research Issues in
Drama/Theatre and Education
By Mr. Larry O'Farrell
President
International Drama and Education
Association (IDEA)
Professor
Faculty of Education
Queen's University
Canada
 provided a framework for under-
taking research in arts education.

Drama and theatre in school educa-
tion – how and why
By Mrs. Tintti Karppinen
Vice-President
Drama and Education Association
(IDEA)
introduced participants to drama in
northern European school context
and the ideal of values based educa-
tion.

Appendix 1

Action Plan[15]

Pacific Art Action Coalition (PAAC)

Logo

Logo branding devised to visual represent the spirit and intention of a new group called PAAC Pacific Art Action Coalition. The frigate bird 'Kasaqa' will be the emblem used to signify the wind carrying the bird across the ocean from island to island representing the interconnection and coordination across the island states. The bird has a poetic sense as its wings symbolize the development and sustainability of the arts for cultural and economic purposes further symbolic imagery of the bird is its ability to stay aloft as a navigational aid for migrations. The Frigate bird image resonates across the Pacific.

Mission

Revitalisation of cultural and economic development and sustainability of Pacific countries/ territories through the arts in education.

Aims

1   Mobilisation of resources – human, capital, finance, material and infrastructure for the arts in education.
2   Gain funding from external agencies – local, national, regional and global.

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10 Report drafted by Elizabeth Grierson (New Zealand), Peter Thursby (Australia), Gillian Mercer (Australia), Mr. Benidito Bola (Fiji), Lindy Joubert (Australia), Ann Brodie (New Zealand) and Mali Voi (UNESCO Samoa).

3 Mobilise strategic research projects (quantitative and qualitative). To ascertain what is happening on site in different pacific territories in Arts education.
4 To provide qualified personnel who can implement arts education from early childhood through to tertiary in a life long education context.
5 Network with institutions agencies and cultural organizations that are dedicated to development through arts and education.
6 Emphasise and facilitate publications and documentation.
7 Establish an arts education foundation fund for the purpose of supporting arts in education with scholarships and awards.
8 To 'promote new links between culture and the education system so as to ensure full recognition of culture and the arts as a fundamental dimension of education for all, develop artistic education and stimulate creativity in education programmes at all levels' and
9 To 'promote education conducive to the mastery and creative use of new information technologies among younger generations as users and producers of messages and content, and give priority to education in civic values....'

The most populous nations (are) existing alongside smaller states, (with) the region including not only some of the faster growing and wealthiest economies but also some of the poorest...' UNESCO 1998b:55

Appendix 2

Recommendations

The Pacific meeting recommended the following:

- The establishment of a mode of regional thinking on Arts Education whereby positive action and change will be implemented through drawing on expertise available in the Region;
- The establishment of curricula change and development in the arts to take account of the contemporary needs for the local citizen (child and adult) in a community and global social, cultural and economic context;
- The training of teachers and other professional personnel to contribute actively to the revitalization of arts in education in the Pacific;
- The networking and linking between Institutions, Universities, social and cultural organizations and agencies that are dedicated to the development of the Pacific Region through the arts in education;
- The mobilization of strategic research projects (quantitative and qualitative) to determine specific practices and particular needs of arts education at all levels of schooling and tertiary, as well as community locations and modes of practice;
- The encouragement and support of documentation, publication and dissemination of research findings;
- The consideration by UNESCO to fund and support a meeting of the Action Plan group in the next UNESCO biennium for the following purposes:
    - ✓ To assess the effects of the networking and linking between different Institutions and organizations, as in bullet point 4 above.
    - ✓ To evaluate research undertaken as in bullet point 5 above.
    - ✓ To set up a working plan for the further action to ensure the recommendations of the 2002 Action Plan are being met.
    - ✓ To consider further action to be undertaken.

In respect of the final point above, consideration may be given to the integration of findings from the above recommendations into the prospect of developing NGO's focused on fostering and furthering the arts in education across the Pacific Region. This would need to be done in close consultation with UNESCO as a means of facilitating UNESCO's objectives.

Appendix 3

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