

Building Aspiration in the Creative and Performing Arts

March 2015 to December 2015

Helen English, The University of Newcastle

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Modifications: Changed to meet WCAG 2.0 accessibility requirements.
Alternate text inserted for all images. Minor typographical errors corrected.

Higher Education Participation and Partnerships Programme (HEPPP)

2014 National Priorities Pool FINAL REPORT

Building Aspiration in the Creative and Performing Arts

March 2015 to December 2015

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In accordance with the Conditions of Grant, you must submit to the Department a **Final Report** (Clause 6.1 of Part A) and an **Acquittal Report** (clause 6.4 of Part A).

To meet this obligation, please submit:

- the completed **Final Report** template, in Word and PDF
- the completed and signed **Declaration** form, in PDF
- the completed **Acquittal Report** template, in Excel and PDF.

All documents must be submitted to equity@education.gov.au by 31 March 2016.
If you require additional guidance or clarification please contact equity@education.gov.au.

*Please send a copy of any correspondence regarding this project to:

Ms Belinda Munn
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1. PROJECT SUMMARY (Conditions of Grant, clause 2.2(a)-(e) of Part A)

Objectives

Indicate the extent to which the Project Objectives specified in clause 3 of Part A of the Conditions of Grant were met. Where obligations established in the Conditions of Grant were not met, please identify these and provide an explanation of circumstances and consequences.

Table 1: Project objectives

IDENTIFIED OBJECTIVE	EXTENT TO WHICH THE OBJECTIVE WAS MET
<p>Address relatively low enrolments into Creative and Performing Arts (CAPA) degrees from low SES schools through developing skills in creative thinking, project design and realisation in the areas of music, visual arts and/or performance.</p>	<p>Through the development of strong partnerships with seven high schools students in years 9 and 10 were targeted with the purpose of building capacity through developing skills in CAPA, confidence in working in a team and realising their ideas in a performance.</p> <p>By building capacity in the CAPA students in years 9 and 10 will be in a position to undertake CAPA subjects in years 11 and 12. Thus they will be more prepared to choose to study a CAPA program at tertiary level.</p> <p>This objective was successfully met and is summarised in the below table showing how many students chose a CAPA subject in 2016 from each school.</p> <p>The table shows a strong uptake of CAPA subjects by the year 9 and 10 students who are now in years 10 and 11.</p> <p>Lower progression numbers for Mount View and Wyong High reflect the schools being unable to offer Dance in year 11 (Mount View) and Dance or Music in year 11 (Wyong)</p> <p>In addition 4 of the students at Mount View High have left school. 2 students left Newcastle High.</p> <p>The school partnerships developed in 2015 will continue into 2016.</p>

School	Number of students	Number continuing with CAPA subjects in years 10 and 11
Callaghan College: Wallsend High	20	20
Kurri Kurri	11	11
Mount View High	18	8

School	Number of students	Number continuing with CAPA subjects in years 10 and 11
Narara Valley High	5	5
Newcastle High	6	4
Wadalba Community	11	11
Wyong High	16	12

Project Activities, Milestones and Key Performance Indicators

Below, please specify whether:

- all project Activities specified in Schedule 1 of the Conditions of Grant were completed
- all Project Milestones specified in Schedule 1 of the Conditions of Grant were completed
- all Key Performance Indicators specified in Schedule 1 of the Conditions of Grant were met.

Where obligations established in the Conditions of Grant were not met, identify these and provide an explanation of circumstances and consequences.

Table 2: Project activities, milestones and KPIs

TIME FRAME	PLANNED ACTIVITIES AND MILESTONES	PROJECT ACTIVITIES AND MILESTONES COMPLETED	IDENTIFIED KEY PERFORMANCE INDICATORS	KEY PERFORMANCE INDICATORS OUTCOME
Apr – Jun 2015	Consulting process between School of Creative Arts (SOCA) staff and high school staff with input from student mentors (CAPA students already enrolled and with low SES backgrounds).	Contact with low SES high schools was initiated through emails, phone calls and a presentation at a regional CAPA Teachers' Professional Development Day in April. Meetings were held with Principals and CAPA staff from eight high schools.	An initial plan and model for each participating school was outlined.	Complete
Jun – mid-Jul	Choosing student mentors and workshop training.	Interviewed 30 university students in the CAPA. 22 were accepted. 16 participated fully in the project. Three days of workshops for the student mentors, university and high school staff. July 16: Follow-up consolidation day for student mentors.		
Jul – Sept	Conclusion of workshops, informal and formal	Workshops were conducted in individual high schools and at	Informal and formal feedback evaluated.	Complete

TIME FRAME	PLANNED ACTIVITIES AND MILESTONES	PROJECT ACTIVITIES AND MILESTONES COMPLETED	IDENTIFIED KEY PERFORMANCE INDICATORS	KEY PERFORMANCE INDICATORS OUTCOME
	feedback from participants.	regional hubs where 2-3 schools attended. 125 school students took part in the initial workshops. 87 students continued into the hub sessions and performance.		
Oct – Nov	Viewing of creative work in the participating high schools.	Follow-up workshops at high school hubs in three regional locations: Hunter Valley, Newcastle and Central Coast. Final performance at Griffith Duncan Theatre, University of Newcastle, November 5, 2015. Promotional video can be viewed here: https://vimeo.com/modularproductions/review/146851875/f40fc79dfc (Use password: modular2015uon). Surveys of school students conducted. School and University staff evaluated work in focus groups.	Completed surveys of school students, staff's expert evaluation of the development of students' work from first contact to the presentations.	Complete
Nov	Focus Group with University student mentors.	Focus group of 10 student mentors held in late November. University mentors also kept diaries of their experiences.	Assessment of student mentors' perceptions of the project process and its effect on their confidence and skills.	Complete
	Feedback from High School Staff.	Focus groups with high school staff during project and afterwards.	Feedback obtained.	Complete
Mar	Development of a template for future use by High Schools with minimal input from University staff.	Develop a means of communicating the process and content for future iterations of the creative project using a toolbox delivered through an interactive website.	Template developed.	Ongoing Completion date March 31 2016

Highlights and Issues

Provide a summary of highlights and achievements arising from your project (maximum half page)

The project involved forming partnerships with high schools and working with a group of students at each school. In the project university staff and students from the School of Creative Arts (SOCA) worked with high school staff and students. One highlight was the opportunity the grant gave SOCA to form partnerships with high schools and key staff that will continue into the future (Objective 2).

The project centered on empowering high school students in years 9 and 10 through a process of creativity (Objective 1b). This was done through a series of workshops that delivered new ideas, especially in the creative arts-technology nexus. A three-day intensive course in creative and performing arts workshop skills, new technologies and project design prepared staff and university students. For this SOCA collaborated with external leaders such as Musica Viva and Flipside Dance, which raised awareness of the project in the wider arts community. An added bonus of the workshops was the professional training offered to student mentors and high school staff.

As had been envisaged, the key concept of school students creating their own work as teams generated a sense of ownership. This manifested in student-driven work, where school students were engaged and took responsibility for the progress of their work. Some comments from teachers capture the students' engagement:

- Teacher 1: 'Wanting to hang out in the art room, talking about and still working on it in breaks.'
- Teacher 2: 'They were really switched on and throwing ideas around.'
- Teacher 3: 'They started putting it together and taking all the knowledge that they had, they were sharing, it was very, very neat to watch.'

In one school we faced a challenge with a group of socially marginalized students who were not able to work in teams. In this situation it was the university student mentors who related to the students' issues. The group's performance at the Griffith Duncan Theatre was a highlight and the first public performance for most of them.

The performance at the Griffith Duncan Theatre in November endorsed the partnerships with the seven schools and was a major highlight of the project. Representatives from Musica Viva, Wyong Council, Lee Academy, Flipside Dance, the University and high schools attended and gave feedback to the project team. Comments from an anonymous audience survey included, 'The project was an obvious success and an extremely important initiative for more under-privileged students' and from the manager of Central Coast Youth Health, 'Congratulations on such good work and what sounds to be an impressive program.'

Following the performance, a conference paper was presented at the AARE conference in December. Three journal articles are in preparation for publication later this year, including one on factors impacting on the realisation of aspirations and one on the use of student mentors. In February 2016 a presentation on the project was given at Government House, Sydney as part of the National Council of Women 120th year celebrations.

The main aim of the project was to develop confidence and skills in the creative and performing arts in school students to encourage them to continue with these subjects in years 10-12. As the table in the project summary shows, this was largely successful and in fact the numbers of students progressing exceeded our expectations. In addition, the university mentors gained experience and skills from their involvement. In a focus group

they expressed positive experiences as, 'the connection with school students,' 'witnessing creativity and ownership,' and 'testing myself in a teaching environment.'

Did the project lead to implementable outcomes? What changes will result at your institution/nationally? Are there activities resulting from this project that will be continued?

The project aimed to build aspirations and support their concrete realisation in students from years 9 and 10. Therefore future enrolments from this group of high school students will only be seen in 3-4 years. As a result of the project, supporting and building aspirations in high school students in low SES schools will be further developed by the SOCA.

The performance at the Griffith Duncan Theatre, University of Newcastle was a great example of what can be done to empower these young people to achieve. The School of Creative Arts will continue with developing relationships with high schools through meetings, forums, workshops and the continuation of mentorships from University students. The school is also in the process of setting up further partnerships with low SES schools through regional networks that will be open to all high schools. These networks will offer forums for staff at the schools and the University to share knowledge and ideas, as well as performance forums for school students preparing for CAPA assessments. This program is being trialed in Music initially in two local regions. These continuing partnerships are likely to have a positive outcome in student enrolments within 1-2 years since they are targeted at years 11 and 12.

In addition, the template for future creative work projects in high schools will be delivered as a website (<http://heppuon.com.au/index.html>). It will work as a toolkit for schools to create new work across the CAPA. As many schools move towards project-based teaching and some schools plan to introduce CAPA project electives, this website will be an invaluable resource for staff and students.

The images below give an idea of the front page (Image 1). This leads to other pages that impart information via videos, images and text (Image 2).



Image 1: Front page

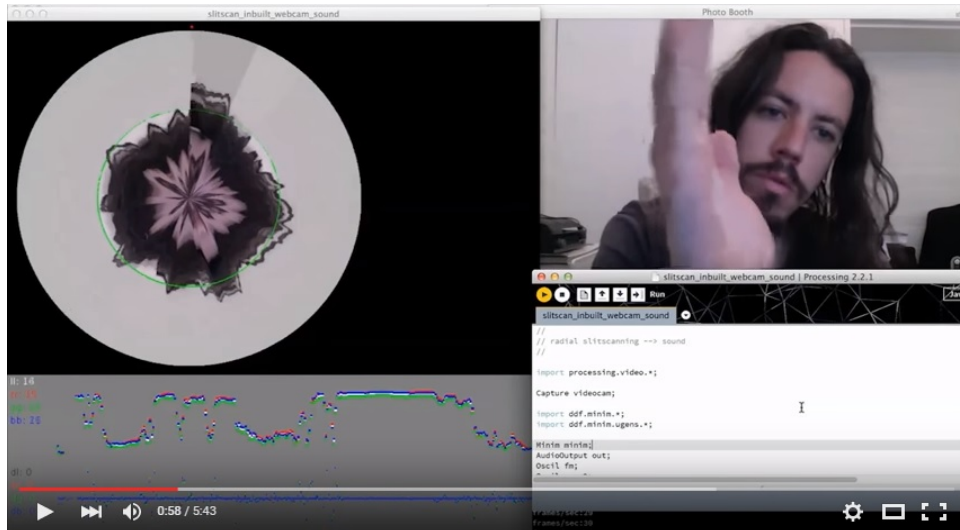


Image 2: Subsequent page

This section will detail a tutorial example to work through that uses the concepts mentioned above. This section will also detail technology and software used while also linking to external video examples of projects, with these projects ranging from DIY beginners to complex collaborative projects.

Did you undertake an evaluation of your project?

Yes No

Please summarise the findings and attach the evaluation report

Where applicable, indicate number of the following resulting from this project:

Student contacts	125 school students; 16 University students
Journal (or other publication) submissions	3
Conference Presentations	1
Websites developed	2 http://creativeprojectuon.com.au/ http://heppuon.com.au/index.html
Educational or marketing campaigns	N/A
Community organisations engaged	4
Schools engaged	8

Optional - If you included transformational/behavioural change KPIs in your EOI please summarise outcomes here:

N/A

Describe any issues that occurred during the year and any mitigation strategies you implemented.

N/A

2. OTHER PROJECT MATERIAL (Conditions of Grant, clause 2.2 (b)-(e) of Part A)

[List the titles of any published reports, pamphlets or other documentation produced in the course of the Project and attach them to this Final Report.]

Table 3: Additional materials produced over the course of the project

TYPE	AUTHOR	DATE OF PUBLICATION	PUBLICATION DETAILS
Conference Paper	Helen English, Jocelyn McKinnon, Kath Grushka and Miranda Lawry	December 3, 2015	“Building Aspiration in the Creative Arts”: A Reflection on a Collaborative Project between Regional Low SES High Schools and the School Of Creative Arts at the University Of Newcastle

3. ACQUITTAL REPORT (Conditions of Grant, clause 6.4(e), clause 6.7-8 of Part A)

Have you fully expended the Grant Funds provided under the Conditions of Grant?

Yes No

[If the answer is No, you must state:

- the amount of the underspend, and*
- the reason for the underspend.]*

[Complete the Acquittal Report template and attach it to this Final Report.]

**IMPORTANT NOTICE - Unspent 2014 HEPPP Partnership Grant Funds*

- Grant recipients must fully expend these 2014 National Priorities Pool funds in the project period for which the grant is made and report on this expenditure to the Commonwealth, including the amount of any unspent funds.*
- If a provider fails to spend the full amount granted it in respect of a year, the unspent funds may be recovered by the Commonwealth.*

DECLARATION

I declare that:

- I am authorised by the university to sign this Declaration on its behalf, and
- to the best of my knowledge, the information that I have provided in the **Final Report** and **Acquittal Report** for the HEPPP 2014 National Priorities Pool project *Building Aspiration in the Creative and Performing Arts* is true, correct and accurate in all particulars.

I understand that:

- The provision of false or misleading information or the making of false or misleading statements to the Commonwealth is a serious offence under the *Criminal Code Act 1995 (Cth)*.
- If any actual or potential conflict of interest arises, I must notify the Commonwealth immediately in writing of the facts giving rise to the actual or potential conflict of interest and to take such steps as the Commonwealth may require so as to resolve or otherwise deal with any conflict of interest that may arise.

Title Professor
Name Andrew Parfitt
Position Deputy Vice-Chancellor (Academic)
Signature