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An Evaluation of Arts Professional Development Online in Support of the Arts in the New Zealand Curriculum

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NEW ZEALAND COUNCIL FOR EDUCATIONAL RESEARCH

TE RŪNANGA O AOTEAROA MŌ TE RANGAHAU I TE MĀTAURANGA

AN EVALUATION OF
ARTS PROFESSIONAL DEVELOPMENT
ONLINE IN SUPPORT OF
THE ARTS IN THE NEW ZEALAND
CURRICULUM

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ACKNOWLEDGMENTS

SECTION ONE: INTRODUCTION

This report is the outcome of a Ministry of Education contract to evaluate the Arts Online Professional Development Programme.

The Arts Online Professional Development Programme is a Web-based curriculum implementation support package targeted specifically at rural and isolated New Zealand schools. Both the interactive site itself and the accompanying support processes and materials have been designed to help teachers prepare for and implement *The Arts in the New Zealand Curriculum.* The arts is the seventh of 7 essential learning areas to be developed within New Zealand's overall curriculum framework. The Arts Online initiative is intended to help teachers to address the structure and intent of the new curriculum, as well as practical issues associated with planning for the implementation of the curriculum within the context of their individual schools. Although the evaluation covers the time period from the outset of the project in 2001 up until the end of the 2002 year, the initiative is ongoing in 2003, with 92 schools involved at the time this report was written. New resources have been steadily added to the site throughout the initiative and during the time that has elapsed since the data for this evaluation was gathered.

Participation from individuals in such schools was initially sought via "smart fax" advertising. Individuals with an interest in the arts, who could share their learning with other teachers in their schools, were invited to register interest. In this respect the initiative shows similarities to the Curriculum Leadership model of face-to-face professional development in the arts, as implemented by the 6 regional providers throughout New Zealand in the 2001 and 2002 years. Most teachers who took part had 6 months of this face-to-face delivery, although some had a full year of professional development. Where relevant, findings from the parallel research on these face-to-face initiatives will be compared with findings from this evaluation of the online initiative.

The Arts Online initiative ran for the first time in the 2001 year and continued in the 2002 year. Some schools remained in the initiative over this time, some withdrew, and some new schools joined in 2002. This research has attempted to sample participants from the early stages of the research (the "former" users) as well as "current" participants. The differentiation is important because it has allowed us to identify shifts in perceptions and issues as teachers' familiarity and comfort with the initiative has increased over time.

As well as seeking views from teachers who have experienced the online professional development, the research includes two other types of perspective. Perceptions of the initiative articulated by the national co-ordinators of the 4 disciplines within the arts (dance, drama, music, visual arts) and from those most closely involved in delivering the initiative for the Ministry of Education (the "providers") are also documented.

This research provides information about the effectiveness of the provision of online professional development through the Arts Professional Development Online programme in supporting its participants in their implementation of *The Arts in the New Zealand Curriculum* for Year 1–8 and Year 9–10 students. The research identifies and describes key features of the Arts Online programme that contributed to its perceived effectiveness, and also suggests changes that could be considered to increase the effectiveness of this mode of delivery in the future.

SECTION TWO: METHODOLOGY

THE RESEARCH QUESTIONS

Ten research questions were posed in the Request for Proposal for investigation within the research. These were:

1. How well does the professional development work for the participant when they are not face-to-face with a facilitator? How comfortable are they with using ICT? How do the facilitators encourage them to keep involved? What motivates them to continue with the professional development?

2. What is different about using an e-learning model for professional development compared with a face-to-face model? What do participants see as the advantages of these differences? What do they see as the disadvantages? Does this vary for the different disciplines?

3. Are participants accessing other interactive educational websites for professional development purposes? Are there aspects of these other sites that participants consider the arts site could benefit from having? How do these other sites compare with regard to quality and usefulness of material?

4. What improvements could be made to make it easier to work in an online environment for professional development?

5. Did the participants prepare a development plan that outlined implementation of the arts in their school? How useful was it having this plan? Did they reflect upon the plan at all? When?

6. Which disciplines of the arts are participants accessing information for? Are they more likely to access or use information for some disciplines than for others? For each of the disciplines, how useful is the information (the resources, the forums, the experts, and the online communications)?

7. What have they done for other teachers in the school as a result of the professional development? Are they sharing information or learning from their participation in the professional development?

8. Have any of the case studies been particularly helpful? If so, what is it about them that has been helpful? What are the ideas that participants are picking up on? What impact did the case studies have for the school in terms of implementing the arts?

9. How do participants consider the professional development has assisted them in translating a formal document (*Arts in the New Zealand Curriculum*) into classroom practice? How well has it done this (in the areas of knowledge and skills, planning and programming, teachers' resources, and practical application, and for each of the 4 disciplines—dance, drama, music, and visual arts)? What has worked well and why? Have changes led to improvements in what has been delivered to students? What are these improvements?

10. Are schools that have completed their involvement in the professional development still accessing the site? Which schools are accessing it and for what purpose? What other arts-related sites are they visiting and for what purposes?

An additional question was added by the research team as follows: "What are/were the usage practices of participants?" This question provides a focus on the actual practices of participants, in addition to the original questions which focused more on user perceptions and evaluative responses.

METHODS OF DATA GATHERING

Two methods were used to obtain information from participants in the Arts Online initiative. Postal questionnaires were used for both current and former participants, and a sample group of the current participants was contacted via telephone interviews which took place shortly after the questionnaires were distributed. A mix of telephone and face-to-face interviews was used to gather data from the providers of the initiative and from the national co-ordinators. Those in the Wellington area were asked to participate in face-to-face interviews, whilst those further afield were invited to participate in a telephone interview. The postal questionnaire and the interview schedule were developed in consultation with the 4 national arts co-ordinators, other Ministry of Education staff, and the providers.

Table 1, on the next page, shows the relationship between the research questions and the two types of research instruments that were used. This table demonstrates the potential for findings to be triangulated from different perspectives, and in many instances from both types of data sources.

POSTAL QUESTIONNAIRES

Since an online environment has been the context for the professional development being evaluated, the possibility of also using an online survey was initially considered. However, a recent NZCER survey that offered the option of an electronic response resulted in few returns by this method compared with those who responded by a traditional postal survey (Waiti, Bolstad, and Maniapoto, forthcoming). Our own experience, and that of other researchers (Dilman, 2000) suggests that non-response bias is likely to lead to an under-representation of the views of those participants who are least comfortable in working in an online environment. Online surveys can also take longer for participants to complete and cost them extra in online time. For all these reasons a postal questionnaire was selected as the most valid and reliable method of obtaining representative responses from participants within the evaluation budget and timeframe.

Postal questionnaires were mailed to the full population of current and early participants. All 10 research questions plus the additional user practices question were canvassed in the questionnaire. The majority of questions were closed questions with opportunities for additional comment. With this approach we were able to facilitate data entry and efficient quantitative analysis whilst providing opportunities for more discursive responses from the participants.

Table 1

Summary of data gathering strategies

	Question	How gathered?	From whom?
Q1	How have participants found the experience of Arts PD Online?	Questionnaire	Participants
		Telephone interview	
Q2	How does the Arts PD Online experience differ from face-to-face PD?	Questionnaire	Participants
		Interview	Participants, providers, national co-ordinators
Q3	How do other sites compare with Arts PD Online?	Questionnaire	Participants
		Interview	Participants, providers, national co-ordinators
Q4	What improvements could be made to the website and the programme?	Questionnaire	Participants
		Interview	Participants, providers, national co-ordinators
Q5	How effective was the school's development plan?	Interview	Participants, providers
Q6	Does Arts PD Online impact differently for the different disciplines?	Questionnaire	Participants
		Interview	Providers, national co-ordinators
Q7	In what ways have participants passed on their learning to other teachers in the school?	Questionnaire	Participants
		Interview	Participants, providers, national co-ordinators
Q8	In what ways have the case studies been helpful?	Questionnaire	Participants
		Interview	Participants, providers, national co-ordinators
Q9	How has Arts PD Online helped teachers make sense of the curriculum?	Questionnaire	Participants
		Interview	Participants, providers, national co-ordinators
Q10	How do "completed" schools use Arts PD Online and other websites?	Questionnaire	Participants (early only)
Q11	What are the usage practices of participants?	Questionnaire	Participants
		Interview	Participants, providers

Note: In the context of the questionnaire, unless otherwise indicated, "Participants" refers to both current and early participants. In the context of the telephone interviews "Participants" always refers to current participants.

Response rates

A sample of teachers on record as taking part in the Arts Online professional development was drawn from the Ministry of Education database and the questionnaire was posted to the identified teachers, at their schools, in term 4 of the 2002 year. There appear to be some inaccuracies in the database because 5 of the sampled 2001 population and 7 of the sampled 2002 population

responded that they had not actually taken part. Fifteen early or current participants telephoned or wrote to indicate that they could not fill out the questionnaire fully as they discontinued or had very little participation in the programme. These responses are shown in the "return is a decline" column in Table 2.

A number of other questionnaires were returned because the teacher who had participated had moved on to another school, or had gone on holiday or on sick leave. These responses are shown in the "Returned person no longer at school" column. Usable questionnaires were those that were returned with at least some sections completed. (Most people who returned usable questionnaires made the effort to complete most sections.) Some teachers simply did not reply, despite the follow-up measures that were taken (*see* below). Table 2 displays the actual patterns of the various types of response in relation to the overall response.

Table 2

Questionnaire response rates

	Total sent	Total returned	Return is a decline	Returned person no longer at school	Usable returns	Non-return	Response rate (%)
Current population	140	97	17	8	72	43	51
Former population	85	56	14	16	26	29	31
Total population	225	153	31	24	98	72	44

The combined response rate for usable questionnaire returns from current and early participants was 44 percent. 3 factors seem to have contributed to this relatively low rate of return:

- time of year – term 4 is extra busy, the return timeframe was short, and some teachers were unwilling to give the time and attention to the research. The small size of the target schools could have exacerbated this trend, given that each teacher must undertake multiple end-of-year roles that might be shared between teachers in bigger schools;

- staff turnover – in the rural and isolated schools that were the focus of the initiative, the departure of one staff member could mean that no-one now at the school had any knowledge of the programme; and

- the sample included people who did not take part, or who registered early in the process but then withdrew.

Attempts to increase response rates

The following steps were undertaken to maximise response rates. For postal questionnaires, a reminder letter was sent out to non-respondents within a week, then was followed up with a second reminder by fax also within a week, and a final reminder telephone call to those whose responses remained outstanding.

TELEPHONE INTERVIEWS

The telephone interviews, which took place soon after the questionnaires had been distributed, provided the opportunity for probing reasons for participants' perspectives and views. The interview schedules were a mix of closed questions using pre-developed response categories, and open questions, used to gain a wider range of views from the participants.

Initially a sample of 80 potential interviewees was selected – twice the size of the desired data set. In an attempt to maximise response rates telephone interview participants were contacted via fax to introduce the study. They were asked to respond to the fax to set up an appointment for the telephone interview at a time convenient to the participant. [1]However, teachers find the final part of the school year very busy and many declined to be interviewed, just as some of them declined to return the questionnaires. Consequently, the sample of teachers approached grew to 109 before 30 willing participants were found.

Response rates

A phone call was made to those teachers who did not respond to the initial fax. In some cases interview times were scheduled as a result. Any "no-shows" for telephone interview appointments were contacted again and a further telephone interview appointment time was made. Notwithstanding these efforts, Table 3 shows the low response from the teachers. In the event, 30 rather than 40 telephone interviews of participants in the online initiative were carried out.

Table 3

Telephone interview response rates from teachers

Total sampled	No. responses	No. interviews	No. declined	No. on leave
109	72	30	40	2

Again, the positive response rate (under 30 percent of those contacted) is very low. Reasons for this are likely to have been similar to those that affected the questionnaire response rate.

PROVIDER/FACILITATOR INTERVIEWS

The "provider" group interviewed for this evaluation included the 2 Arts Online professional development facilitators, the project director, the online project manager, and a Northland-based provider employee. The interviews explored to what extent, and how, the providers had taken into account the research on effective online professional development. Schedules for these interviews were a mix of closed questions using pre-developed response categories and open questions.

The 4 national co-ordinators were interviewed to ascertain their views on the strengths and weakness of the Arts PD Online programme in relation to the specific research questions, particularly with regard to their particular discipline.

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[1] With hindsight, this was not the most effective means of maximising participation, since it required teachers to make an initial commitment before personal contact was made.

ANALYSIS OF DATA

Data sets are reported by frequency of responses, with some cross-tabulations to check for internal relationships. Where relevant the questionnaire responses of "early" participants are contrasted with the responses of those who were still taking part in the professional development at the end of the 2002 year (the "current" participants).

Data from all sources were collated to search for emergent themes. 4 clear clusters of issues and suggestions resulted. These are:

- how the various features of the site (particularly the online forum, planning template for curriculum implementation, case studies, and weekly newsletter) contributed to teacher learning professional development;

- discipline-specific issues and pedagogy;

- ICT use (access, ease of use, confidence); and

- Relationship building (between PD developers and teachers, teacher networking).

There is considerable overlap between these themes. However, each theme is discussed separately in the next 4 sections of the report. Following that some overall evaluative comments are made.

SECTION 3: ANALYSIS OF PROFESSIONAL DEVELOPMENT CONTENT OF THE WEBSITE

INTRODUCTION

The Arts Online site was developed to support the professional learning of teachers who had undertaken to be responsible for the implementation of *The Arts in the New Zealand Curriculum* in isolated and rural schools.

A number of features were built into the site to maximise the likelihood that teachers would: make an initial visit; continue to visit; and participate interactively with the providers, national facilitators, and other teachers. The site continued to evolve as teachers interacted with the content and with the providers and national co-ordinators. This sense of continuous responsiveness and improvement doubtless contributed to the improvement in participation rates shown in Table 4 where "early" and "current" participant statistics are compared.

Table 4

Frequency of early and current participants" visits to the Arts Online website

How often Arts Online visited	Former (2001) participants N = 26		Current (2002) participants N = 72	
	N	%	N	%
Never	4	16	5	7
1 or 2 times	6	24	6	8
3–5 times	6	24	16	23
6–10 times	1	4	12	17
11–15 times	4	16	9	13
16–20 times	2	8	7	10
More than 20 times	2	8	16	23
Missing	1		1	

Clearly, more current participants visited more frequently. Several reasons for this are possible. It could be that some simply became more confident in their personal ICT skills. This possibility is discussed in the context of the online forum responses, reported further on in this section.

A sense of relevance of the activity for personal learning would be a very powerful motivator of continuing involvement. There are some indications that this was the case. When participants were asked "What keeps/kept you motivated and encouraged to stay involved with the online professional development?" the relevance of the site to teaching and learning constituted the most common type of questionnaire response. Participants from the current group, and those from the early group, identified 3 key factors that kept them involved:

- ease of access to excellent support/material/information (29 percent, 12 percent);[2]

- a commitment to implementing the curriculum (17 percent, 15 percent); and

- enjoyment of new learning and ideas (13 percent, 12 percent).

The sense of commitment to the professional task of curriculum implementation enjoyed steady support as a motivating factor from a small group of participants, as did the intrinsic motivation provided by a love of learning. However the frequency of mentions of the actual content of the site as a motivating factor for continuing visits more than doubled across the time span of the initiative. It seems likely that the "evolving" nature of the website accounts for this trend.

Features of the site intended to encourage professional involvement and support learning

Several features of the design of the site and of the overall initiative explicitly address various aspects of curriculum implementation. These include:

- online forum events;

- a carefully designed planning-for-implementation process;

- a range of exemplary case studies of implementation in action; and

- a weekly newsletter, e-mailed to participants.

Each of these features is discussed separately to identify its successful components, as well as any changes or modifications that have been suggested by one or more of the respondent groups. Several of these professional development features have already undergone considerable change as the initiative has proceeded.

THE ONLINE FORUM DISCUSSIONS

Thirty-one synchronous ("real time") forum events were organised as part of the professional development provided. These took place on Wednesday afternoons between 4 and 5 in the afternoon. Each forum focused on one specific arts discipline, and on one specific topic within that discipline. Typically, the national co-ordinator for that discipline facilitated the online discussion and some sessions included a guest contributor. [3] The following examples give a sense of the focus on curriculum implementation and teachers' questions and concerns.

Examples of forum topics

- How does the curriculum expect me to deal with cultural issues in drama? (topic for 12 June 2002)

- Music troubleshooting (topic for 19 September 2001)

- Developing practical knowledge in dance (topic for 6 March, 2002)

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[2] In all cases where two percentage response rates are reported, the first is for the "current" (2002) online group, the second for those who participated in 2001.

[3] For some sessions, guest contributors were provided with participants' questions, which they then had a week to answer.

- Helping children to see (visual arts topic for 28 November 2001)

Appendix Two illustrates the nature of a forum discussion. This edited example was presented by the providers to the Ministry of Education, as part of Milestone Report Five, in July 2002. It took place at a time when the providers were working with the Nga Toi advisers to focus on resource development to support tikanga Māori and Pacific Islands arts.

Participation rates

Table 5 documents overall participation in the forum events by all the teachers who contributed to this research – that is both "current" and "early" questionnaire respondents, and the telephone interviewees. For comparison, combined data from Table 4 for frequency of overall visits to the site for any purpose are also included.

Table 5

Frequency of teacher participation in online fora

Number	Overall visits to site (all participants) N=98		Contributions to a forum (current participants) N=72		Contributions to a forum (former participants) N=26	
	N	%	N	%	N	%
Never	9	9	52	72	22	85
1 or 2 times	12	12	16	23	2	8
3–5 times	22	22	2	3	1	4
6–10 times	16	16	1	1		
11–15 times	16	16	1	1		
16–20 times	9	9				
More than 20 times	18	18				
Missing					1	4

Clearly, many participants who visited the site for other purposes did not take place in the organised forum events. Very few of the early participants said they were forum contributors. While there was a cautious increase in uptake amongst current participants, active and ongoing involvement was atypical. However, high levels of "hit rates" on the forum part of the site were recorded by the providers, as documented in Appendix 3. The providers suggest that there were probably many "lurkers" who viewed the forum without actually participating.

One possible reason for the seeming ambivalence about active forum participation is captured by the data concerning comfort levels with the various ICT aspects of the site. The participant questionnaire focused on 4 relevant skill areas selected for their relevance to the effective use of the Arts Online programme: the use of e-mail; navigation of websites; saving or printing material from websites; and using the Arts Online Forum. For each of these 4 skills the questionnaire respondents were asked to rate their level of comfort on a 4-point scale, ranging from very comfortable to uncomfortable. The pattern of responses in shown in Figure 1 below.

Figure 1

Participants' comfort rating for various ICT applications
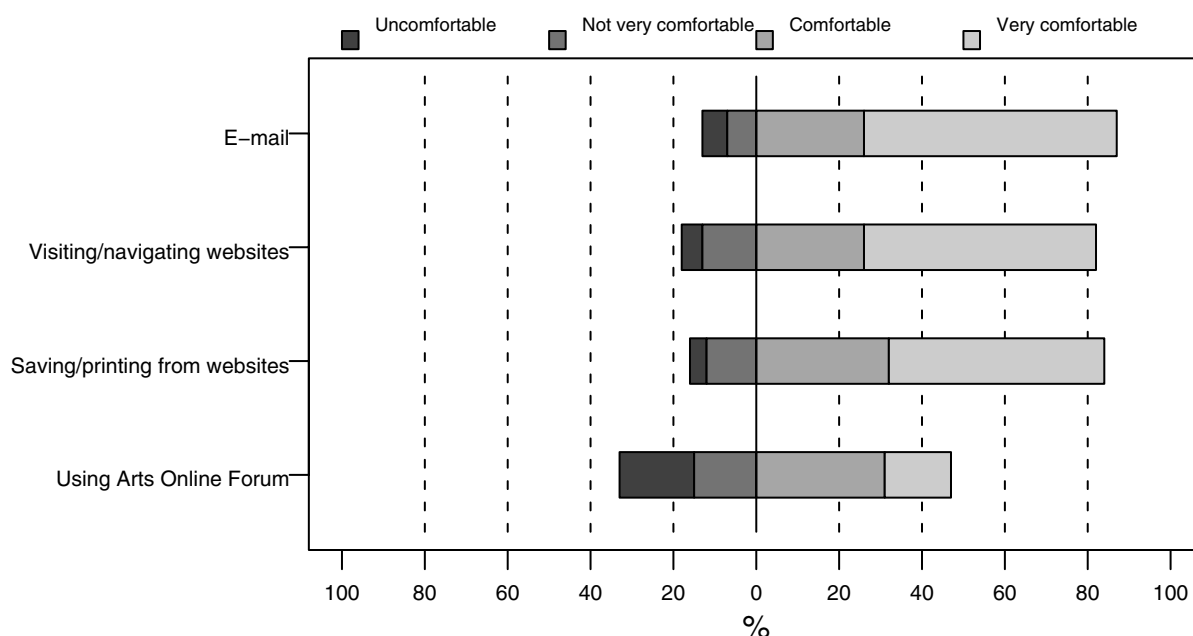
These responses show that the questionnaires drew responses from participants who are, in the main, broadly comfortable with their personal use of online technologies. However the respondents felt more uncomfortable about using the forum than the other electronic skills.

Two of the national co-ordinators noted that some participants had experienced problems when logging on to a forum. In one instance the system had crashed when too many teachers logged on at the same time. Nine of the 20 telephone interviewees who did not take part in any forum said they were put off by technical difficulties, although 3 identified a lack of personal IT skills.

Issues related to forum participation, with suggested changes

Congruent with the reported low participation rates, just 13 percent of questionnaire respondents rated the fora as "very useful". This compares somewhat unfavourably with teaching resources (37 percent "very useful" rating) and the Arts Action Weekly newsletter (23 percent "very useful" rating). Similarly, while 23 telephone interviewees made general unprompted positive comments about the *usefulness* of the newsletter, just 2 responded this way about the fora. Almost all of the general negative unprompted comments made about usefulness concerned the fora (16 responses from 30 telephone interviewees). This section attempts to clarify the reasons for the dissatisfaction that appeared to inhibit a more widespread uptake of this type of learning opportunity, and to suggest relevant changes.

Timing of fora

Varying the forum time was the most frequently made unprompted response to overall improvement of the Arts Online programme (23 percent of respondents made this suggestion).

Twenty telephone interview respondents said that they had not taken part in any forum event and 13 of these said that the timing was not suitable. While the 4–5pm time slot was presumably intended to encourage "after-school" participation by as many teachers as possible, this is a very busy time of the day for traffic on telephone lines, which can create access issues in rural areas where capacity is limited. It may be that this issue also lay behind the technical difficulties experienced by some would-be participants.

Four of the 31 questionnaire respondents who described changes they would like to see in the overall initiative, asked for different times and/or subjects for the fora and 3 respondents suggested providing the archived content on CD for later use. Obviously the latter suggestion precludes the networking opportunities that were reported as one benefit of the fora (*see* below). This would also constitute a much more passive use of this type of professional development. However, this response also supports the suggestion that downloading issues may have been behind the reluctance of some teachers to take part.

The evaluation of the face-to-face professional development for *The Arts in the New Zealand Curriculum* provides another possible reason that the timing was not liked by many teachers. The College of Education providers of the face-to-face models have noted that after-school time slots, when teachers are tired, are not as effective as time spent during the day.

The providers were obviously aware of the timing issues because they suggested extending each forum over more than one day as a planned occurrence (this had in fact happened in an ad hoc manner). They believed that such an opening up for longer periods would lead to more thoughtful debate, and also draw some new voices into the discussion.

Another pragmatic aspect of timing concerns the constantly changing nature of workloads during each school term. All of the providers and 3 of the 4 national co-ordinators felt that participant numbers had increased over time. However, respondents from both groups noted an ebb and flow effect, with lower numbers towards the end of any term. Since this is a time when teachers tend to be especially busy, it seems likely that workload issues impacted on participation.

Technical issues

It has already been noted that links to a forum were lost on an occasion when there were too many participants. Another technical issue concerned the design and operation of the site during a forum event. The online page was surrounded by banner links to other parts of the site and these were always displayed during the forum's operation unless a teacher had sufficient ICT expertise to empty the caches that held them. As a consequence, each time a participant posted a response and hit the "submit" button, they then needed to wait while all the banners around the Web page reloaded. For those teachers working on computers with slow download times this is likely to have led to some frustration.

Content of each forum

While some participants obviously found the content of the fora relevant to their professional development needs, the responses of some telephone interviewees, noted above, strongly suggest this perception was not widespread. However, the providers and national co-ordinators who took part in fora at all stages of the initiative note that the content of the fora events evolved over time

to become more teacher-focused. Perhaps capturing something of this shift, just 4 percent of "former" questionnaire respondents said that the forum motivated them to stay involved with the online mode of professional development, compared with 8 percent of "current" participants. In view of this finding, it could be worth considering communicating the nature of the changes that have taken place to those who might have been put off by an early attempt at participation. These changes are described next.

One provider and one national co-ordinator felt that the nature of the debate had remained essentially the same but the others in these groups outlined changes they believed had taken place as the fora evolved. These respondents thought that the questions had become more focused, with a greater emphasis on pedagogy, and that as this happened the participants (as contrasted with guests, national co-ordinators, and Arts Online staff) had increased their proportion of contributions, and had begun to use a more sophisticated arts vocabulary. Two of the national co-ordinators suggested that the fora would be improved by continuing this trend, and by more closely relating the theoretical discussion to classroom applications. They suggested that the use of a teacher from a case study school as the guest for a forum would open up the case study whilst also ensuring stronger theory/practice links were perceived by the participating teachers. One national co-ordinator suggested linking an appropriate forum to an event such as a real-time workshop or provider hui. Providers also suggested increasing the range of guests. They thought that a greater focus on pragmatic aspects would help to build teachers' confidence to move from "lurking" online during a forum to more active participation. They also suggested attempting to make the tone less formal.

Perceived successes of fora

It is important to balance the above discussion with an account of the learning experiences of those who did contribute successfully to various fora. 3 clusters of features, seen by at least some respondents as contributing to the success of the real-time fora, are documented next. The views of all 3 groups (national co-ordinators, providers, participants) about each of these features have been collated to provide a montage of their various perspectives.

Evolving content of each forum

Providers believed that the *content* of the fora contributed to participant involvement. They saw the involvement of the national co-ordinators as a strength of the initiative. One of the national co-ordinators thought that the increasing topicality of material on the site was a factor in encouraging teacher involvement. Other strategies seen as successful by these groups included introducing a range of interesting guests, and linking fora to events in the school year. The national co-ordinators noted that participants enjoyed having their questions answered, and being guided to new resources. They noted that feedback from teachers allowed the planned events to evolve from a predominantly provider/facilitator focus to become regular teacher focused "trouble-shooting" opportunities.

Eight of the 30 telephone interviewees had contributed to one or more of the forum events. When asked what they felt they had gained by doing so, 4 of this group identified feedback from other teachers and answers to their specific questions. These responses, though few in number, lend support to the provider/facilitator perception that content seen as immediately topical to teachers is an important aspect of successful online forum events. Three of these 8 teachers also noted that

they had gained a sense of personal satisfaction from participation. This echoes comments about the feelings of personal enjoyment made by a number of the teachers in response to the initiative overall, and suggests that intrinsic motivation was an important factor in drawing these teachers to the learning opportunities provided by the fora. The providers also commented positively on the sense of engagement and excitement of the teachers who did take part.

Networking opportunities

The national co-ordinators commented on the *networking opportunities* provided by the synchronous[4] nature of each forum. They believed that teachers learned from each other through the sharing of ideas, especially as some participants also brought a principal's perspective to the discussions. Providers believed that this networking continued after the fora in some instances. The national co-ordinators noted that their participation gave them an opportunity to gauge the issues that are current for teachers. Thus they used these events as learning opportunities too.

Provider support

One national co-ordinator commented on the *structural features* of the fora that were designed to enhance participation. Successful features noted included providing adequate prior notice of each online forum event, and inviting teachers and national co-ordinators to play a role in designing these events.

THE PLANNING TEMPLATE

As part of the process of beginning their professional development, newly registered participants were asked to use the online template to prepare a development plan for the implementation of the arts curriculum in their school. They were asked to return this completed plan to the facilitators at the beginning stage of their involvement, so that the facilitators could become aware of their particular circumstances and learning needs. Thus the provision of the plan, and directives for its use, constituted a structured attempt to make the whole package demonstrably responsive to teachers' specific implementation needs.

Those schools that forwarded their development plan to the facilitators were provided with a written "where to next" plan by the facilitators. This first response was followed up by e-mails to check whether any further individual assistance was desired. Clearly in this instance structuring the programme to encourage involvement overlaps with attempting to meet the needs of individuals. If schools did not present a development plan the facilitators attempted to contact them by telephone to ascertain their needs. At this time, long-term planning advice was offered. Telephone and e-mail contact was also used to provide individuals with links to the national co-ordinators and to specific Web pages. The latter was accomplished by e-mailing relevant URLs to individual participants or attaching a copy of a relevant Web page to an e-mail.

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[4] Synchronous online events require participants to be at their computers at the same pre-agreed time. Asynchronous forum discussions can be contributed to at a time of the participant's choosing. This precludes immediate interaction such as the immediate answers given by the guest participant at these synchronous fora.

Uptake of the planning template

Just 60 percent of the combined 2001 and 2002 questionnaire respondents answered the question relating to the uptake of the plan. Of this group, 37 percent said that they did prepare a school development plan that outlined implementation of the arts in their school. Responses to the telephone interview, however, suggest that this response pattern is misleading. [5] Twenty-eight of the 30 participants who took part in the phone interview responded to this question, with 19 (63 percent) saying they had indeed used the school development planning template from the Arts Online website as part of their planning of the implementation of the arts in their school. The evaluation of the face-to-face professional development for *The Arts in the New Zealand Curriculum* has found that teachers who have not been involved in the online professional development have nevertheless also accessed the planning template.

Patterns of use of the planning template

The questionnaire invited respondents to select one of 4 ratings to indicate the usefulness of the plan they had prepared. All 33 of those who said they had prepared and used such a plan submitted a rating for its usefulness. Nine found the plan to be "very useful"; 20 rated it as "useful", and 4 as "not very useful". In response to a specific question concerning this aspect, 23 of these respondents said they had reflected on the plan to check their progress.

The phone interviews sought to elaborate on the usefulness of the plan by providing an opportunity for a more open response about how the template had been used. Nineteen respondents volunteered ideas and patterns of their responses are presented in Table 6. In this situation, just 4 respondents volunteered that they had referred back to their plan to check progress. This does not necessarily indicate any lack of reflection on the part of those who used the planning template. Rather, other advantages of the planning template seemed to take precedence.

Table 6

Uses for planning template volunteered during telephone interviews

Type of use described	Number of mentions
As a guide for planning	9
As a progress check	4
To establish priorities	4
As part of school self review	3
As a model for developing own templates	1
Helping to allocate tasks	1

Nine interviewees indicated that they had not used the planning template, and 7 indicated their reasons for this choice. 3 stated that they lacked the IT skills necessary, 2 already had a template, 1 preferred to develop their own template, and another indicated that the teachers in their school planned separately.

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[5] The telephone interview questions in this enquiry have generally drawn a higher rate of identification of issues and/or activities than the questionnaire.

Facilitator and co-ordinator views of usefulness of planning template

Two national co-ordinators felt that the template had been of use to participating schools. One co-ordinator also expressed the view that it had been useful for schools other than the participating schools (as also noted by the face-to-face providers). These national co-ordinators believed that the template provided a starting point for the planning of implementation. However, one suggested that most participants needed additional support focused on how to use the resources, and on the specifics of curriculum knowledge, taking into account the school's unique community.

One of the facilitators indicated that a number of participants had discussed the template and related implementation matters with her. She had found these discussions helpful in her work to support the implementation of the curriculum because they gave her a focus for discussing ways schools could meet their implementation targets. However, she noted that not all schools were communicating with her about the planning template and their associated planning.

THE CASE STUDIES

At the time this research was carried out, 9 case studies were posted on the Arts Online website for participating teachers to access. These studies cover a range of topics and collectively cover all 4 arts disciplines. Most relate to primary classrooms. One is located in a secondary school setting.

Potential case study schools were nominated by national co-ordinators and visited by the providers who spent a day in each school. The principal, arts leaders, and teachers were interviewed and observations in classrooms were carried out. The providers worked with the teachers to videotape and document children's learning. Each case was edited and then posted "live" to the website as a written description. The video material was used more generally to illustrate "here's how to…" discussions for teachers.

Teachers' views of the case studies

A third of the teachers who responded to the written question about awareness of the case studies indicated that they had read one or more of the case studies. Most (21 of the 25 who responded) found one or more case studies to be useful. By contrast, 20 of the telephone interviewees reported viewing one or more case studies and 12 of them said that the case studies had been useful.

Questionnaire respondents were given a list of the current case studies and asked to nominate up to 3 that they had found particularly helpful. Twenty-3 respondents provided 61 nominations of "most useful" case studies. The distribution of nominations was as follows:

Dance: Ponsonby Primary	11 nominations
Drama: Half Moon Bay	9 nominations
Arts festival: Devon Intermediate	8 nominations
Music programme: Belmont Primary	8 nominations
Visual arts exhibition: Glen Bervie	8 nominations

Visual arts: St Kentigern	8 nominations
Arts intensive: King Country cluster	7 nominations
Kapa haka: Okaiowa School	2 nominations

It is interesting that the 2 case studies perceived to be most useful relate to dance and drama respectively. These are also the disciplines in which teachers have asked for more implementation examples in the face-to-face professional development.

Collectively questionnaire respondents suggested 88 factors that contributed to the usefulness they perceived for the case studies they nominated. These were clustered into the following general themes:

Provided practical ideas	35 responses
Gave ideas of curriculum implementation	18 responses
Focused on a school similar to the participant's	11 responses
Had an encouraging and/or motivating tone	8 responses
Modelled successful implementation activities	7 responses
Focused on an aspect respondent was intending to teach	5 responses
Included students with special needs	2 responses

Perceptions of useful aspects of the case studies were probed during the telephone interviews. In this context, 11 interviewees generated 18 responses. The only new type of response was the use of the case studies to confirm participants' own relative progress.

Teachers appear to have taken up the idea that different communities, and schools with students with special needs, will implement the curriculum in different ways. Reflecting this, their suggestions for improvement of the case studies included representing a greater variety of school types and, from one respondent, the suggestion that the studies should take a broader cultural focus. Two participants said they found it hard to use the case studies given their own lack of knowledge of the curriculum.

Provider and co-ordinator views of the case studies

The providers put forward a range of positive attributes of the case studies. Some of these attributes had also been identified by the participants. These included: the use of real contexts that participants could identify with; examples of successful implementation; and links back to the curriculum.

The providers also noted additional features of the case studies: the provision of examples of planning; the use of photographic material; and the action/reflection component [termed evaluation/reflection in the case studies]. This is widely viewed as a critical component of teacher learning in the arts (Diamond and Mullen, 1999; Hong, 2000). NZCER evaluation of face-to-face professional development in the arts suggests that teachers themselves identify action-reflection as an important aspect of the philosophy of *The Arts in the New Zealand Curriculum.* Teachers were

comparing the case studies with their own schools, and the providers also noted that some of the case study schools had been contacted by online participants. Clearly, reflection at some level was taking place, even though teachers did not make unprompted identification of this feature themselves.

The providers' attention to planning contrasts with the teachers' predominant attention to practical ideas, and ways to implement curriculum objectives. Given their different roles in the professional development process this is perhaps to be expected.

The national co-ordinators identified fewer helpful features of the case studies, but they did see them as providing examples of curriculum implementation in real situations. For the national co-ordinators these cases were a short and snappy broad-brush sweep of the implementation challenges. This is a rather ambivalent response, when compared with their enthusiastic support for the fora.

THE WEEKLY ARTS-IN-ACTION NEWSLETTER

The newsletter, e-mailed weekly, was seen by all groups as playing a key role in encouraging ongoing involvement of participants. One of the national co-ordinators noted that over time it became both lighter in tone and more encouraging, as well as more in-depth.

Participants who were interviewed by telephone noted a range of ways in which the weekly newsletter attracted them to the site. The most commonly occurring positive comments were that it is able to be printed out, and that the links to other sites are useful. Two respondents noted that they could quickly pick out the main points.

These findings suggest that an e-document that is external to the site acts as an effective reminder and form of encouragement to visit the site.

SECTION 4: DISCIPLINE-SPECIFIC ISSUES AND PEDAGOGY

This section reports on discipline-specific aspects of the evaluation. Over the 2 years of the initiative there was an interesting shift in the proportion of participants who felt that e-learning was well suited to all 4 disciplines. Just 23 percent of the 2001 participants agreed with this, compared with 57 percent for the 2002 participants. Discipline-specific comments in this section tend to relate to content and pedagogical issues, although a number of cross-discipline patterns are also evident. It could be that teachers, facilitators, and national co-ordinators all began to see more possibilities for accessing professional help in the areas of content and pedagogy as the initiative evolved, and as at least some teachers became more confident in their participation.

PERSPECTIVES OF THE NATIONAL CO-ORDINATORS AND PROVIDER/FACILITATORS

Some of the issues raised by the national co-ordinators were seen as common to all the disciplines, but with differential impacts. It was suggested that performance anxiety is lessened in an e-learning context, and that this might have particular benefits for music. Some national co-ordinators thought that the performing arts need to be modelled, and that as dance is new it particularly needs a face-to-face element. Similarly, one respondent suggested that events such as the fora are of less use if the teacher has never taught drama before. Thus the inability to directly model a performance was seen by these groups as a disadvantage of online learning. Similar concerns have been found during the evaluation of the face-to-face professional development delivered for the implementation of *The Arts in the New Zealand Curriculum*. The providers of the 6 College of Education professional development programmes also believe that dance and drama need to be directly modelled for teacher learning to take place.

One facilitator indicated that more phone calls and e-mails were received regarding dance and drama, and that different types of enquiries tended to predominate in each discipline. Whereas music enquiries tended to be focused on technical aspects of music, dance and drama enquiries often related either to how to start working with students or on the meanings of aspects of the curriculum. Visual arts enquiries often focused on how to teach this discipline in collaboration with the other disciplines. Only one of the providers felt that the disadvantages varied between the disciplines. Her view was that time-based activities such as drama, dance, and music were at somewhat of a disadvantage.

The providers believed that the general advantages of e-learning (*see* Section Six) were equally applicable to all 4 disciplines.

TEACHERS' VIEWS OF DISCIPLINE DIFFERENCES IN ONLINE FEATURES

The questionnaire respondents were invited make discipline-specific ratings of the usefulness of 3 selected online features: the resources; the forum events; and the Arts Action Weekly newsletter. The 4-point scale provided ranged from "not at all useful" to "very useful". The patterns of responses are shown graphically in Figures 2 to 4 below. Respondents were also given the option to indicate if they had not viewed the feature in question online. These responses are indicated in the "not viewed" column on the far right of each figure.

Ratings of resources for each discipline

Of the 3 features selected for this question, the resources received the highest usefulness rating. All responses to the right of the central line in Figure 2 are either "useful" or "very useful" ratings. Clearly, most teachers saw very little difference between the 4 disciplines in terms of the usefulness of the resources, although a small number of teachers indicated that dance and drama resources were "not at all useful".

Figure 2

Teachers' perceptions of the usefulness of the resources provided
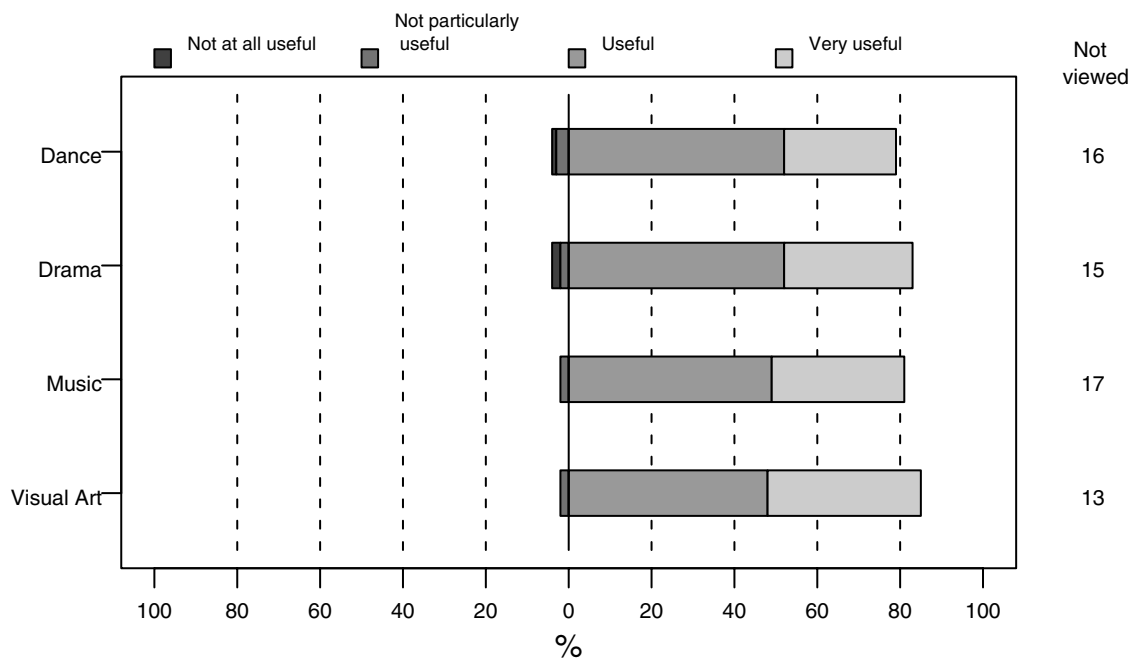
Ratings of Arts Action Weekly and fora for each discipline

Figures 3 and 4 on the next page show overall usefulness ratings for the weekly newsletter and for the online weekly forum events.

As Figure 3 shows, the newsletter was seen as slightly less useful overall than the resources, but again there was very little indication of discipline-specific differences. This pattern is repeated in Figure 4. Although overall the fora were not endorsed as strongly as either the newsletter or the resources, discipline-specific differences are again minor. The much higher "not viewed" response reflects the ambivalence about the fora that was explored in Section 3.

Figure 3

Teachers' perceptions of the usefulness of the online weekly newsletter

Figure 4

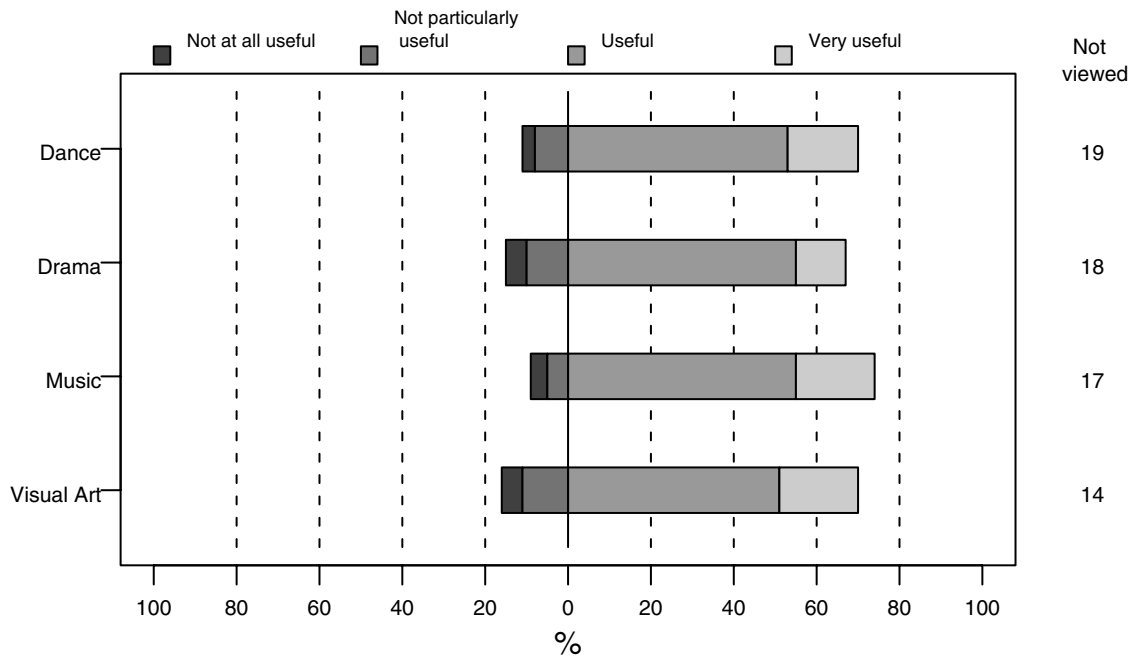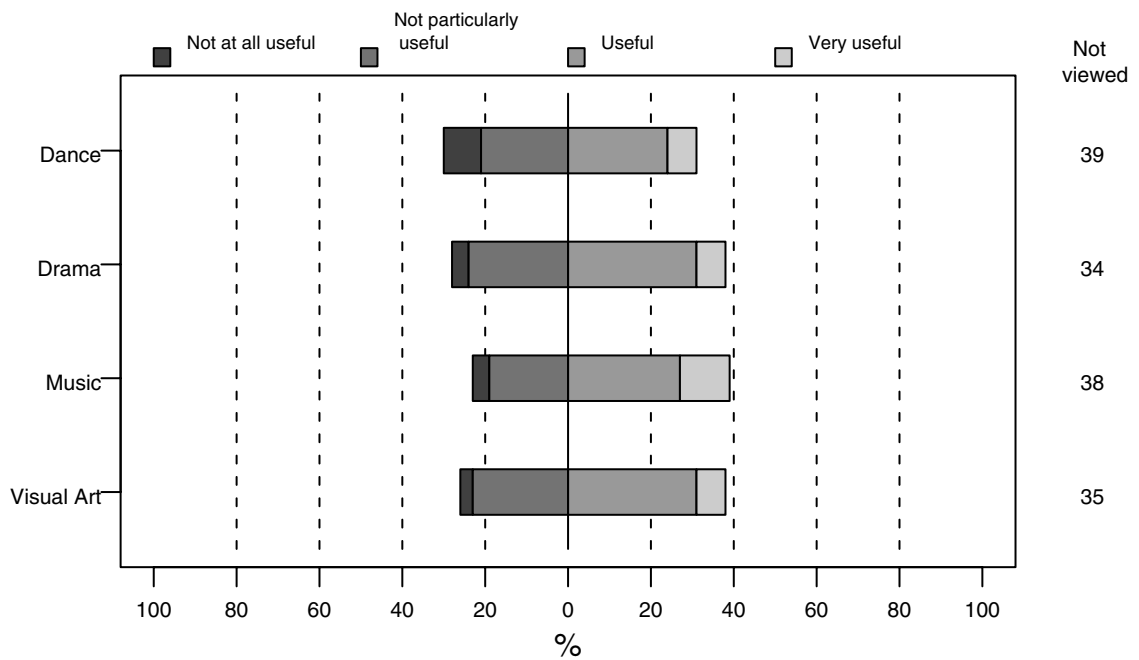*Teachers' perceptions of the usefulness of the fora*

Teachers' perceptions of personal learning

The telephone interviewees were invited to explore the impact of the initiative on their teaching practice and on the learning experiences of their students. In this context, the questions were more generic, crossing any or all 4 disciplines. Two questions addressed this issue. One asked if the Arts Online professional development had helped translate the curriculum into classroom practice. Nineteen of the 30 respondents said that it had and they provided 36 responses to this question. The second question asked if any of the learning gained in Arts Online professional development had led to changes in teaching, and also probed for perceptions of the impact of any such changes on student learning. Twenty-four of the 29 who responded to this question believed that their teaching practice had changed. When asked for examples, 20 of these respondents gave 34 instances of change or impact on their students.

The slightly different foci of the questionnaire and interview responses make for some interesting patterns when the responses are juxtapositioned. These patterns are explored next.

Discipline-specific patterns in teachers' perceptions of personal learning

Teachers responding to the questionnaire were asked to rate their perceptions of their personal learning, by thinking about how the Arts Online had assisted them to translate particular curriculum aspects into their teaching in 4 areas: knowledge and skills; planning and programme; resources; and practical applications. Responses are shown graphically in Figures 5–8 on the next pages.

Teacher knowledge and skills

Figure 5 on the next page displays the questionnaire participants' perceptions of influence of the Arts Online in translating the knowledge and skills presented into teaching for each arts discipline. About 50 percent of questionnaire respondents thought that the initiative had influenced their professional learning in the visual arts. Drama responses were evenly balanced between those who perceived an influence and those who did not. Dance and music were slightly weighted towards those who perceived no influence.

Responses to the telephone interviews give an indication of the types of influences that teachers saw as impacting on their professional practice in the knowledge/skills area. Seven teachers responded that they were now using the correct arts *terminology*. (While this question was not discipline-specific, we have already noted the facilitator perception that terminology was more likely to be a topic of teachers' telephone inquiries in music.) 4 teachers said they were now more *skill focused*, and 3 reported greater *confidence* in teaching the curriculum area generally. Two teachers identified a greater student *focus on learning*, and 2 described greater student *reflection*. Seven participants who described changes in their teaching believed that their students were now exposed to greater *challenge*. An increase in students' *engagement* was also mentioned for all the disciplines, with 7 teachers commenting on this trend for dance, 6 for drama, 2 for music, and 1 for the visual arts.

Of the 30 teachers who took part in the telephone interviews, a quarter believed that, as a result of the professional development they received, they could now teach in ways that exposed their students to more challenge in the less familiar disciplines of dance and drama.

Teachers' perceptions of influence of Arts Online in translating knowledge and skills into teaching for each arts discipline
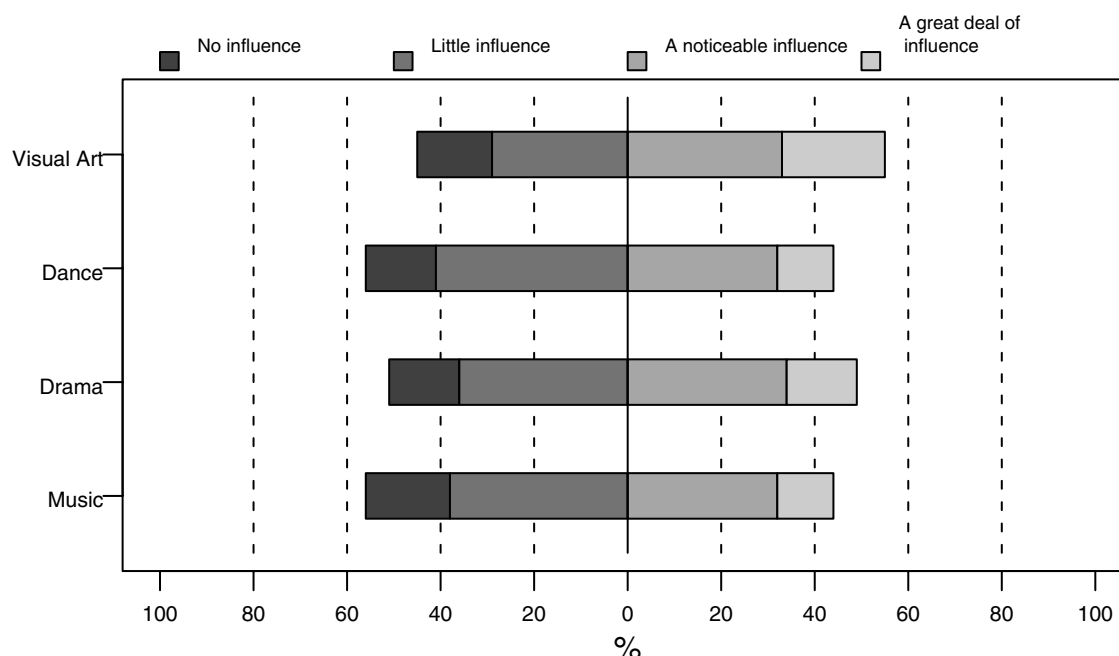
Planning/programme

Figure 6 on the next page displays participants' perceptions of the discipline-specific influence of the professional development on their ability to plan programmes for implementation of *The Arts in the New Zealand Curriculum*. The pattern of response is remarkably similar to those captured in [Figure] 5 – again slightly more teachers believe that they have been more influenced in the visual arts than in the other disciplines. This pattern will be repeated again in Figures 7 and 8, to come.

Could it be that teachers are more aware of impacts in the visual arts area because it was the most firmly established of the 4 disciplines prior to the curriculum implementation? Pre- and post-questionnaires used for the face-to-face evaluations suggest that this is the case. While music is also more established than either dance or drama, the face-to-face evaluation will also report that music is the discipline most likely to be taught by specialists rather than classroom teachers. It may be that any subsequent evaluation could detect a shift in the responses shown in Figure 6 as teachers become more confident in the other disciplines.

Telephone interviewees noted a number of impacts on their teaching that are related to changes in planning practices. Nine teachers reported now planning for increasing *coverage* of the disciplines. Eight reported that they had gained help with *unit/lesson planning*. Seven said they were now *integrating* the arts with other curriculum areas, and 3 teachers also mentioned this as having an impact on the students' learning experiences. Three teachers reported *improved planning* generally, and 1 felt they now used better *assessment* procedures.

Figure 6

Teachers' perceptions of influence of Arts Online in translating planning and programme skills into teaching for each arts discipline
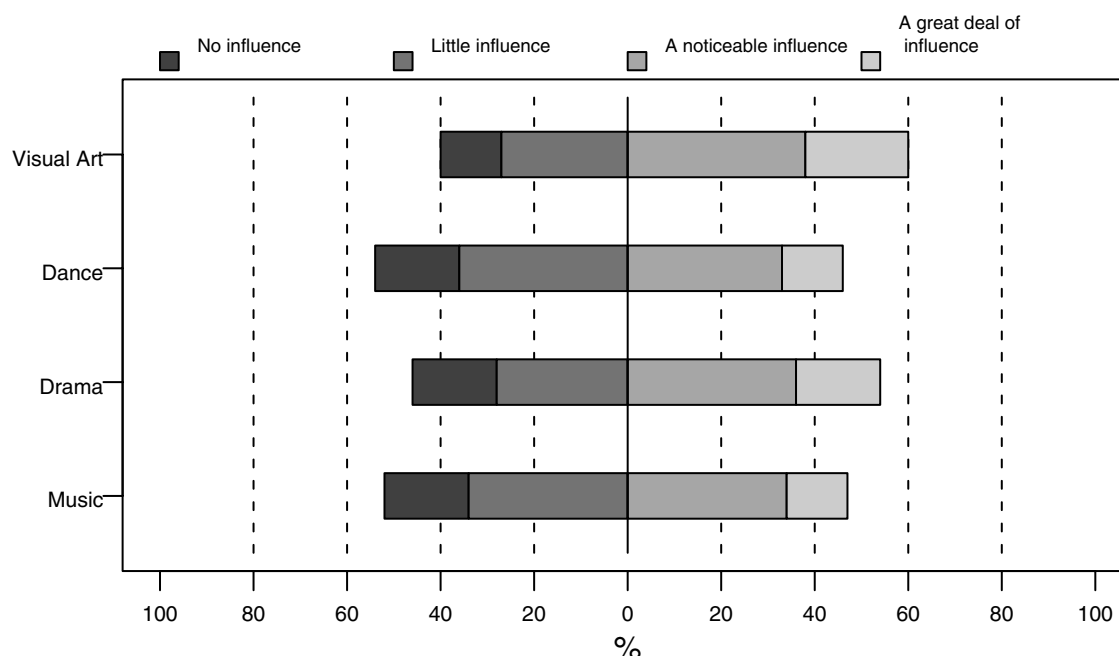
Teacher resources/practical applications

The provision of resources was seen by a small majority of teachers to have influenced their translation of the Arts Online professional development into teaching for the arts, especially in visual art and dance. Figure 7 shows the pattern of these responses. Practical applications were similarly seen to have influenced about half of the respondents in translating the Arts Online professional development into teaching for the 4 Arts disciplines. These responses are shown in Figure 8.

The response pattern captured in Figure 7 makes an interesting contrast with that shown in Figure 2. Teachers were overwhelmingly positive about the provision of resources (Figure. 2) but less certain that the professional development had influenced their use of resources in their classroom practice (Figure. 7). One telephone interviewee perhaps captured the essence of this difference, noting that it is easy to print resources and then just put them to one side. This honest moment captures a dilemma. Many factors impact on what teachers actually do, notwithstanding their good intentions.

In the telephone interviews, 9 teachers identified changes that would be experienced by their students as including more specific learning activities and/or a greater skill focus. Four teachers reported more confidence in their problem-solving abilities as a result of the professional development.

Figure 7

Teachers' perceptions of influence of Arts Online in translating provided resources into teaching for each arts discipline
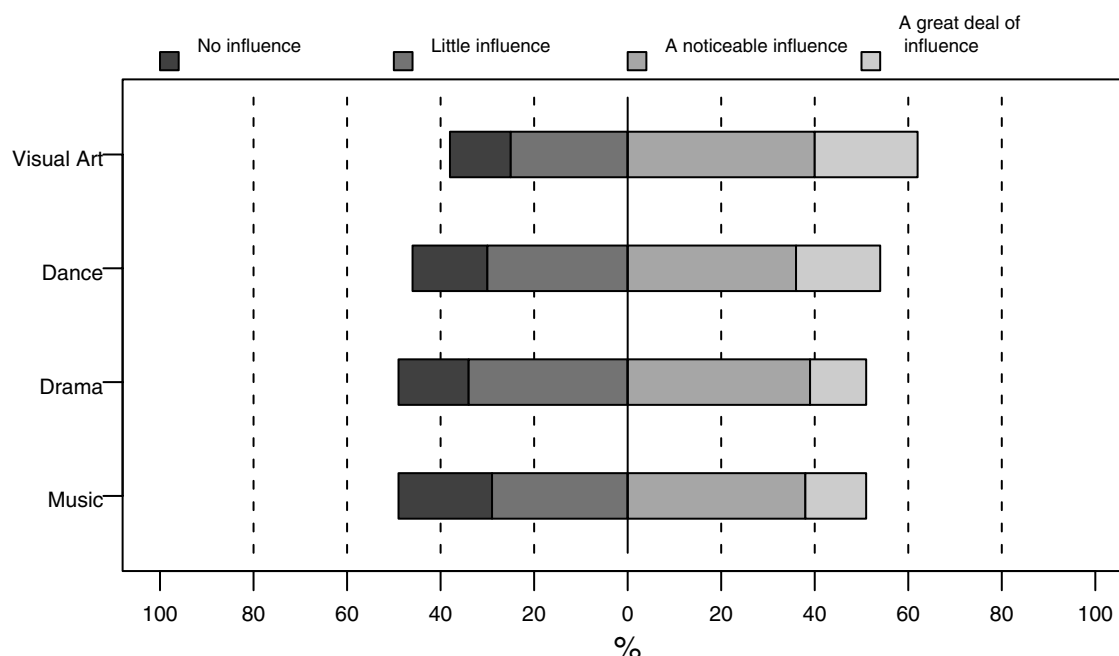
Figures 5 to 8 capture an ambivalence in teachers' perceptions of the translation of their personal learning (if any) into action. In all 4 clusters of responses the positive responses (initiative has influenced personal action) and the negative responses (initiative has not influenced personal action) are relatively evenly balanced. There are some slightly more skewed discipline-specific exceptions, especially in visual arts (slightly more positive skew) and dance/music (slightly more negative skew).

Telephone interviewees who responded that the Arts Online initiative hadn't helped them to translate the curriculum into classroom practice were asked why they thought this was so. Nine of the interviewees provided 10 responses:

Difficulty understanding curriculum philosophy	3 responses
Size of the tasks too daunting	2 responses
Lack of a face-to-face element	2 responses
Difficulty in staying motivated	1 response
Lack of ICT skills	1 response
Programme didn't extend knowledge gained independently	1 response

Figure 8

Teachers' perceptions of influence of Arts Online in translating practical applications into teaching for each arts discipline influence of described for each discipline
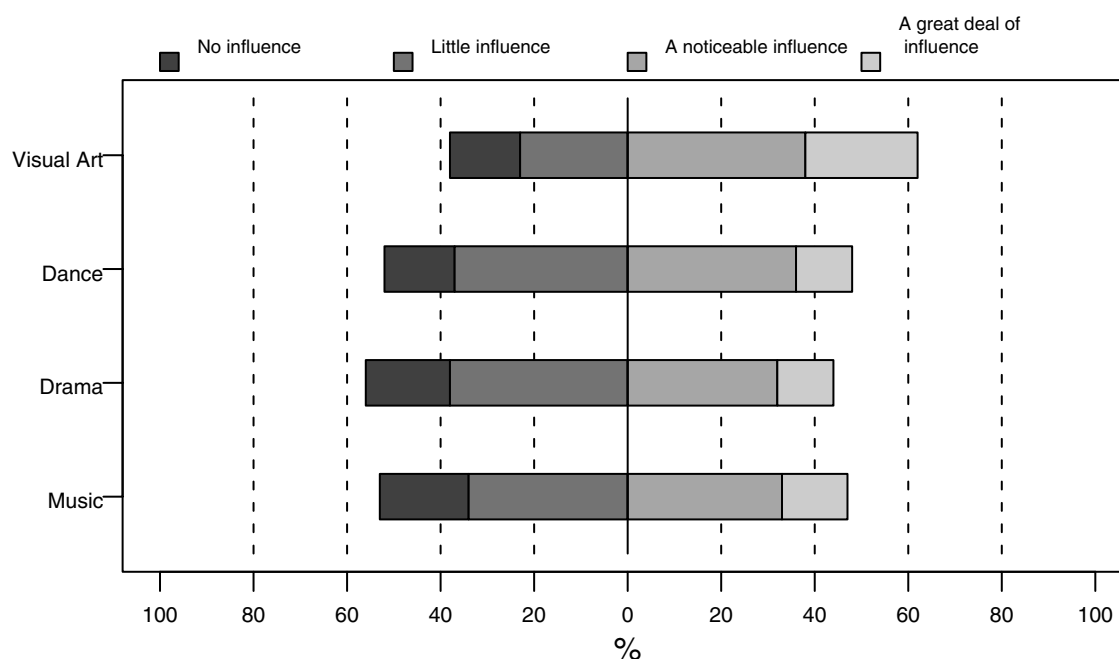
COMPARISON WITH OTHER WEBSITES

One third of both "current" and "former" participants reported that they had visited other interactive educational websites for professional development purposes. 3 respondents nominated FarNet as a good source of ideas, but most participants did not name the other sites they had visited.

The questionnaire asked participants to rate the quality of Arts Online compared to sites they had visited. All of the "current" participants who responded to this question felt that the Arts Online content was about the same (58 percent), slightly better (32 percent), or better (14 percent) than other sites. Of the 7 "former" participants who expressed an opinion, 4 felt the quality of Arts Online was about the same, 2 felt it was better, and 1 that it was poorer. In general then it can be seen that the Arts Online site compares favourably with other educational professional development sites in terms of the quality and usefulness of its material.

From a range of 8 factors provided in the questionnaire, respondents were also asked to identify as many purposes for their visits to other websites as they wished. These factors were identified by drawing on the findings of the interim evaluation of the face-to-face professional development in the arts being carried out by 6 New Zealand Colleges of Education (Strafford, Beals, and Hipkins, 2002). An "other" category was also provided for unanticipated responses. Ratings for the factors respondents selected were:

28

Ideas for planning	6 mentions
To get a specific online teaching resource	4 mentions
To access planning templates	4 mentions

Ideas for planning 6 mentions
Assessment ideas 5 mentions
Access to exemplars 5 mentions
Teaching ideas 5 mentions
To get a specific online teaching resource 4 mentions
To access planning templates 4 mentions

No participants selected "interaction with other teachers" or "help in learning how to use an arts tool or resource (e.g., pottery kiln, music, computer program, stage lighting, costuming, etc.)" as factors that drew them to other websites. The "other" category drew 2 new types of response:

NCEA level 1 resources 2 mentions
Source of inspiration 1 mention

DISCUSSION

All the responses shown graphically above were close to evenly balanced between positive perceptions of usefulness and impact on professional work, and perceptions that neither of these had occurred. In the light of other literature on professional learning for curriculum implementation in an e-environment, this pattern seems cautiously encouraging. A number of the teachers do perceive that they achieved successful professional learning through the Arts Online professional development delivery. The providers all said that the self-management of learning was a specific advantage of the e-learning model, and that this is equally applicable to all disciplines. Twenty-3 percent of telephone interviewees also identified self-management as a strength of the e-learning model (*see* Table 8 on page 35).

The findings reported above contrast with the findings of Davey (2001). His evaluative research reported that English Online was mainly used by the New Zealand teachers who took part in the associated professional development as a new source of *resources* and Ham (2001) reports a similar finding for the use of TKI[6] more generally. However, English Online is a static website, whilst the Arts Online site was designed to be interactive with the providers and national co-ordinators ensuring that opportunities for professional reflection were built into the features of the site. This development has opened up uses that extend beyond the provision of resources. However these have not been overlooked. The TKI-hosted website Unwrapping the Arts is a major source of exemplar resources and is closely linked to the Arts Online site.

Given the large literature that describes the issues and challenges that confront teachers when contemplating change in their practice generally (*see* for example Hargreaves, Earl, and Ryan, 1996) the responses discussed in this section seem to us to be more encouraging than not.

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[6] The NZ Ministry of Education-funded website that hosts the Arts Online initiative.

SECTION FIVE: ICT ISSUES

This section shifts the focus of the evaluation from the content of the initiative to aspects of the electronic mode of delivery. The importance of finding new ways to make personal contact when teaching electronically will be explored in Section Six. This section focuses on the actual computer skills needed to confidently take part in the initiative.

TEACHERS' RATING OF THEIR ICT SKILLS

Clearly, online delivery will be most successful when participants have confidence that they can access the materials with sufficient speed and expertise, so that their learning is facilitated rather than hindered by the technology that they need to use. The responses shown in Figure 1 indicate that most of the participating teachers were comfortable with most aspects of the ICT skills, at least by the time of the evaluation (*see* Section 3).

VIEWS OF THE PROVIDERS AND NATIONAL CO-ORDINATORS

The providers seemed less confident of the teachers' ICT skills, commenting on what they all saw as a generally low generic ICT skill base amongst the teachers. Some felt that teachers did not have sufficient time to become familiar with the Arts-online site by spending time exploring it. One co-ordinator raised the specific concern that teachers were finding the interactive technology a little difficult to engage with. The national co-ordinators noted technological difficulties that get in the way of learning as a disadvantage of the e-learning model.

TECHNICAL ISSUES

The providers and one of the national co-ordinators also expressed concerns about hardware difficulties. They saw limited access to computers, and lack of band-width, with consequent slow download times, as barriers to successful participation by some teachers. Since the initiative was specifically targeted for teachers in rural and more isolated areas, where most computer access is still by telephone line rather than cable, these are challenging concerns. However, the Government- funded initiative to provide broad-band telecommunications access to all rural areas should eventually ameliorate this concern.

Teachers' responses confirmed the providers perceptions about access issues. Sixteen percent of "current" participants identified technical difficulties as a disadvantage of e-learning in their questionnaire responses, as did 17 percent of the telephone interviewees. Interestingly, just 4 percent of "former" participants made this point in their questionnaire responses.

ACTUAL AND POTENTIAL CHANGES TO THE ARTS ONLINE WEBSITE

Thirty-one respondents from the combined questionnaire sample suggested improvements to the website to help overcome technical difficulties. The most common comment, made by 11 participants, was a recommendation that clearer guidance be provided about how to use the website and its professional development programme. Suggestions made by providers also focused on navigation.

The providers responded to early expressions of such concerns by designing an interactive "How to Start" programme that can be accessed directly off the home page and helps the novice to navigate the site. This was set up early in the 2002 year and mailed out to all teachers who were then on the contract. Teachers beginning their professional development after that time were guided through the tutorial, and sent paper copies in a "Starter Pack" provided to all new participants.

The providers reported that they had also developed a telephone tutorial to provide a guided pathway through the site once they realised that not all participants could be assumed to have had experience in navigating around websites. Milestone Report Five describes how they set up a database that enabled them to keep track of the contact they initiated with all participating schools, to ensure none were overlooked for ongoing personal contact.

Data that shows patterns of telephone interaction between providers and participants suggests however, that only some teachers perceived that they benefited from this type of direct contact. Table 7 summarises the responses when teachers were asked how often they had spoken on the telephone to an Arts Online facilitator during the 2002 (current participants) or 2001 year (former participants).

Table 7

Reported telephone contact between providers and participants

Number of contacts per term	% former participants	% current participants
Never	63	59
1–2 times	29	33
3–5 times	4	7
6–10 times		1
More than 10 times		

More than half the participants report no direct contact with the providers, and this pattern is substantially the same for both former and current populations. In a follow-up question, participants were asked who had initiated the contact. In the early stages, 33 percent of participants reported that they never initiated that contact – that is, the providers were proactive in contacting them. By contrast, 46 percent of current participants reported that they had never initiated the contact. This supports the providers' reported increase in their efforts to make systematic contact as the initiative proceeded.

Providers also saw the weekly e-mail newsletter as a way to "break up the size of the task" for participants. They used the newsletter to introduce a particular idea, and then to direct participants to a place on the site to get resources related to that idea. This response also stemmed from the providers' awareness of the need to maintain participant involvement. One provider noted that such a deviation from a "pure" self-directed learning model had the virtue of increasing teacher comfort with this new form of professional development.

SECTION SIX: ONLINE LEARNING AND RELATIONSHIP BUILDING

As in any learning situation, contact between people and the sharing of ideas was an important aspect of this initiative. However, the e-environment provides some particular challenges for interpersonal interactions. Varying perceptions about these challenges, and about possible solutions, are outlined in this section of the report.

THE PARTICIPANTS' VIEWS ON INTERACTIONS WITH THE FACILITATORS

Half of the telephone interviewees identified the lack of personal contact in the e-environment and the delay in receiving feedback as a challenge to their sense of ongoing involvement. Similar sentiments were expressed, albeit at a lower response rate, by "current" 14 percent) and "former" (23 percent) participants in their questionnaire responses. The providers' increased efforts to make telephone contact proactively have already been noted. This change may be responsible for the drop in this source of discouragement being reported by current participants. Since difficulties in sustaining motivation and involvement generally were noted by 40 percent of "current" participants and 31 percent of "former" participants, this remains, however, an important issue to address.

A somewhat different perspective on this issue was provided by the open-ended question "How have/did the facilitators provide encouragement for you to stay involved with the professional development?" Direct contact via phone calls (21 percent, 27 percent) of e-mail support (14 percent, 12 percent) were the predominant responses of both "current" and "former" participants. Current participants also noted the positive influence of the e-mail newsletters (11 percent). Just 8 percent of current participants perceived they had not been encouraged, compared with 23 percent of the former participants.

When asked what improvements they would like to see made to the initiative, 3 questionnaire respondents said they would like to have had face-to-face contact with facilitators and/or other teachers. One teacher suggested setting up a list serve so that teachers could share knowledge of good websites.

PROVIDER AND NATIONAL CO-ORDINATOR PERSPECTIVES ON PERSONAL CONTACTS

The facilitators were obviously aware of teachers' perceptions that a lack of face-to-face contact created challenges for staying motivated and involved. Three of the 4 national co-ordinators also suggested increasing and formalising face-to-face contact between the facilitators and the participants. Two providers reported that they had already responded to concerns about personal contact by making changes to the initiative. They made personal visits to a number of schools on the programme in an attempt to provide encouragement and meet the individual needs of those participants. One provider saw merit in making a visit to each school early in the contract to focus on developing a relationship between the facilitator and the teacher(s). Clearly, this suggestion would be resource intensive, both in travel and time costs.

Less costly approaches were also suggested. One provider thought that increasing the number of focused phone calls and e-mails between facilitators and teachers would help. Indeed the national co-ordinators noted that the phone, fax, and e-mail contact the facilitators had already engaged in, together with the facilitators' school visits, had encouraged the ongoing involvement of participants. One co-ordinator suggested starting the programme with a one-day face-to-face workshop before moving into an e-learning mode.

All the national co-ordinators commented on the strong positive influence of the facilitators' skills and their commitment to one-to-one communication with participants when possible.

A somewhat different perspective was provided by the national coordinator who expressed the view that teachers could find the implementation aspect of the professional development less scary when they were not in face-to-face contact with the experts.

SHARING LEARNING WITH OTHER TEACHERS

It has already been noted that the Arts Online initiative is closer to the "curriculum leadership" model of face-to-face delivery than to the "whole school" model. The opportunity to create a pool of teachers who are knowledgable about arts education, and who are willing to share this knowledge with other teachers, is considered to be a strength of the curriculum leadership model. Another strength of this model is seen to be that it provides opportunities for smaller and isolated schools to access professional development and the knowledge of experts in the arts disciplines (Strafford et al, 2002).

The national co-ordinators believed that increased access to professional development because of the number of schools that could participate, and the increased potential for teacher interaction with them were strengths of the online model.

With these considerations in mind, we now report on the extent to which the Arts Online initiative succeeded in stimulating and supporting sharing professional relationships between teachers. Relationships between teachers in the same school are considered first, followed by relationships between teachers across schools.

Sharing in each participant's own school

Seventy-two percent of the participants who were in a position to do so indicated that they had shared some Arts Online learning with other teachers in their school. (The 18 sole charge teaching principals were excluded from this sample since they had no same-school colleague with whom they could share.) When the same question was put to the 24 telephone interviewees to whom it could apply, 21 of them (88 percent) indicated that they had shared Arts Online learning.

Patterns of sharing with colleagues

Questionnaire participants were asked to estimate the number of times they shared their Arts Online learning in both formal (exemplified as, "e.g., during staff meetings") and informal (exemplified as, "e.g., answering questions from other teachers after school or passing on printed resources") school contexts. Participants were provided with 6 frequency indicators and asked to select one. In response to this question, the median frequency for formal sharing was "once a

term". The median for informal sharing was estimated to be "approximately two times per term". The quality and extent of this sharing cannot be elaborated because teachers were not asked to describe the nature of these episodes.

The site provided a set of presentation OHP slides that could be downloaded and used by teachers for formal sharing purposes. We found a very low rate of uptake of this feature. Seven of the respondents said that they had used the OHP slides from Arts Online for sharing ideas with other teachers in their school. Two of these teachers found the slides to be "very useful" and the other 5 rated them "useful". Perhaps the ICT capacity issues discussed in the previous section discouraged at least some other participants from downloading the resource. However, participants were not asked why they had not used the OHP slides, so this remains a speculative possibility.

The sharing of Arts Online learning was also raised during the participant telephone interviews. As noted above, most participants who were in a position to do so said that they had shared their learning. When asked to explain how this sharing had occurred the responses were:

During staff meetings   15 mentions
Informal conversations   12 mentions
Creating a system for storage of Arts Online material   3 mentions
Encouraging other teachers to visit the website   2 mentions
Distribution of printed material   1 mention

Teachers who had not shared their learning were asked if there was "anything about Online PD that made it less likely that you would share your learning with other teachers". Of the 3 teachers who replied to this question, 2 were unable to give any specific reason related to the professional development and the third noted that it was "too easy to print the material and put it to one side". This suggests that factors other than the professional development programme contributed to the non-sharing in all 3 self-identified cases.

Demonstrating leadership in teaching

Eleven of the questionnaire respondents to whom the question was applicable (a 15 percent response rate for this group) reported that they had used their Arts Online learning in teaching students from a class other than their own. When asked how often they had used Arts Online Learning in teaching students from a class other than their own the median response was "approximately two times per term".

CREATING TEACHER NETWORKS

Questionnaire respondents were asked an open question about the advantages of an e-learning approach to professional development, as opposed to a face to face approach. Most participants gave at least one response to this question, but these responses were very diverse. Table 8 summarises the most frequently expressed perceptions of the advantages of the e-learning mode of professional development. While these advantages are somewhat predictable, given that teachers in rural and isolated schools were specifically targeted, the emergence of teacher networking as an unprompted telephone interview response is particularly noteworthy.

Table 8

Features of online delivery appreciated by participants

Feature of online delivery	Former participants	Current participants	Telephone interviewees
Flexibility of time, location, and/or pace of involvement	31%	47%	60%
Self-managing			23%
Low cost/no travel		7–8%	17%
Increased networking opportunities			20%

The identification of opportunities to communicate electronically with other teachers has already been noted as a strength of the forum events – at least for those teachers who were sufficiently confident and/or who had the necessary infrastructure to take part. The current participants were more aware of advantages generally than the former participants. It could be that the networking possibilities become even more important as teachers' skills and confidence grow. This aspect of the initiative appears to be worthy of closer scrutiny in any further evaluation.

When asked about potential improvements to the site, 2 "networking" strategies were suggested. One teacher suggested creating a list-serv to share the URLs of good websites. Another suggested a "teacher bulletin board". In fact the Action Arts newsletter, which was e-mailed weekly to all participating schools right from the outset of the contract provided just such opportunities for sharing between teachers. This has continued in 2003, beyond the end of the contract evaluated for this report.

SUCCESS IN SUSTAINING ONGOING CONTACT

The questionnaire for "former" participants asked whether they were still accessing the website. Twenty of the 26 "former" participants who returned completed questionnaires addressed this question. Of these twenty, 9 respondents (less than 50 percent) indicated that they were still accessing the Arts Online website.

We asked how often the "former" participants had accessed the site up until November of the first year following their involvement. The nine who revisited the site selected the following from the range of responses provided:

One or two times	4 responses
3 to five times	3 responses
Fifteen to twenty times	1 response
More than twenty times	1 response

This is an encouraging pattern of relatively active use for at least 5 of these teachers. Purposes indicated for continuing to revisit the site included:

Keeping up-to-date with curriculum implementation   3 responses
For planning ideas   2 responses
To access exemplars   1 response
To access information for the school's arts co-ordinator   1 response

These responses appear to suggest that the Arts Online site continues to be viewed by the teachers who responded as a source of professional development ideas, not just as a potential source of resources.

Should some of the changes suggested in the section above be implemented, it is possible that teachers who are continuing to visit the site could be encouraged to make new attempts to use the innovative online features, regardless of their "current" or former" professional development participation status.

SECTION SEVEN: OVERALL TRENDS

This evaluation has presented evidence that the Arts Online initiative has succeeded in stimulating personal professional learning for about half of the participants. This finding is of significance given that previous studies of New Zealand-based online professional development initiatives have found that teachers used the hosting website primarily to access resources (Davey, 2001; Ham, 2001).

The report has identified a number of factors that contributed to the self-reported successful learning of some teachers. Perhaps more importantly, a number of changes that could enhance the prospects of successful professional learning for a greater proportion of the participants have also been identified.

This section summarises both the positive features of the initiative and the suggested changes for further consideration. Some secondary analysis of data patterns is also reported.

POSITIVE FEATURES

In order that the planned learning would actually be accessed, the first challenge for the initiative was to keep teachers involved once they had registered an initial interest. When asked for their *initial impressions* about the features of the initiative that encouraged them to stay involved the combined populations of questionnaire participants reported the range of factors summarised as Table 9.

Table 9

Motivation and encouragement to stay involved with Arts Online PD

	%
Excellent support, materials, information, easy access	24
Commitment to implementing the curriculum, support for school policies	16
Enjoying new learning and ideas	12
The forum	7
Involvement and support of facilitators and other experts	7
Action Arts newsletter	6
Recommended websites	6
In-school support for staff involvement	6
Wanting best for own students	2
Feeling of breaking sense of isolation, networking with other teachers	1

Perceptions of many of these features were further elaborated as responses to the rest of the questionnaire were made, and by the comments collected during the telephone interviews. Particular strengths are summarised below as: the supportive actions of the providers and the national co-ordinators; and the content of the site.

The supportive actions of the providers and the national co-ordinators

The responses described in previous sections indicate that both the providers and the national facilitators went to considerable lengths to be responsive to the needs of the participants. Participants' own reporting bears this out, as shown in Table 10.

Table 10

Nature of encouragement to stay involved

	%
Personalised assistance	22
E-mails	13
Positive/supportive attitude	9
E-mail newsletters	8
Personal visit	3

The potential to further develop e-mail contact is a noteworthy feature of these responses, especially given the isolated nature of many of the schools. The increasing popularity and gradual refinement of the content of the Arts Action Weekly e-mailed newsletter suggests one promising avenue for further development of contact and support.

The content of the site

There are indications that the evolving nature of the content of the site was an important aspect of the perceived responsiveness of the providers and national co-ordinators.

Having secured ongoing involvement, the next challenge for the providers and national co-ordinators was to provide stimulating professional learning for the participants. The positive aspects of 3 key features of the site are summarised next.

The planning template appears to have been accessed and used for its intended purposes by more than half of all online participants, and by other teachers who are completing face-to-face professional development.

The case studies were a popular feature of the site, with the potential to model discipline-specific skills and teaching approaches. Their ability to illustrate learning in specific types of school contexts was also seen as valuable.

While they were seen as more problematic, the online fora were appreciated by those teachers who had the time, and/or developed the confidence, and/or had the ICT expertise and capacity to access them. The issues associated with these factors have been discussed at length in Section 3. When they have been addressed, the fora may be better able to deliver on their evident potential for stimulating teachers' professional learning.

The resources provided were also appreciated by the teachers, although they may not have always used these as anticipated at the time of downloading.

CHALLENGES FOR FUTURE DEVELOPMENT

There was a sizeable group of participants for whom the experience was less rewarding. In order to inform future development of online professional development for teachers in isolated and rural communities, it is important that their concerns are represented in this summary. Disadvantages that participants reported for this mode of learning are summarised in Table 11.

Table 11

Perceived disadvantages of online professional development

	%
Easy to be put off, hard to make the time, general motivation issues	38
No personal contact, feel need for instant reply	16
Timing of forum	11
ICT technical problems	11
Lack of ICT skills	7
Harder to follow-up on ideas (than face-to-face)	7
Harder to get individual help	5
Harder to motivate other teachers	3

Personal support

By far the largest category of these responses captures issues that are not necessarily unique to this type of professional development. However, in combination with the second group of responses, the likelihood is raised that the lack of face-to-face contact is perceived by a number of teachers to hinder their motivation. Some suggestions for addressing this challenge have already been noted. Further development of the e-mailed newsletter and the forum could help. Ongoing telephone contact with providers is another strategy worthy of consideration, although the need for this may diminish as teachers' ICT confidence and competence increases. Teacher networking also emerged as a positive feature of the initiative for some participants.

Perceptions of the limitations created by the lack of personal contact may break down over time. A specific concern in the arts area, however, is that modelling is not as easy via an online medium, and this is particularly an issue for the less familiar disciplines of dance and drama.

ICT skills development

Online delivery obviously requires certain ICT skills of learners if the mode of access to learning is not to become a barrier in itself. The ICT issues identified by teachers and by providers/national facilitators have been discussed in depth. Amongst the changes recommended is careful attention to the simplification of the overall site graphics so that download times are kept to a minimum, at least until isolated schools have better ICT infra-structural access.

We probed the data for further insights into ICT issues by investigating whether there was connection between participants' perceptions of the usefulness of the online professional development programme and their self-assessed ICT competence. We did this by checking for concurrence between selecting an "uncomfortable" or "not very comfortable" rating for any of the

4 named ICT skills (question one) and a selection of "not particularly useful or "not at all useful" for each of resources, fora? (has been used up to now), Arts Action Weekly (question 13). We found no significant cross tabulation patterns between these 2 data sets. In other words, factors other than ICT comfort levels appear to have influenced teachers' perceptions of the usefulness of the significant professional development features of the Arts Online site.

LACK OF DIFFERENTIATION BETWEEN THE 4 DISCIPLINES

The relative uniformity of responses to the discipline-specific questions, as captured in Figures 2–8 was not a finding we anticipated. The participants seemed to have less they wanted to say about discipline-specific issues than either the providers or the national co-ordinators.

We checked for evidence of "blanket" judgments made with respect to the disciplines within the 4 parts of [question]13. We checked whether those who rated one aspect (resources, say) as "not particularly useful", or "not at all useful" for one discipline, also rated this aspect the same way for each of the other 3 disciplines. The data patterns bear out this suggestion. Most participants showed a strong degree of uniformity in the way they answered the sub-parts of question 13. We can only conclude that discipline-specific differences do not concern participants, relative to other aspects of their new learning.

THE SPECIAL POSITION OF THE SOLE-CHARGE TEACHING PRINCIPALS

The 18 sole-charge teaching principals form an interesting sub-group of the participant population. Such positions only exist in relatively isolated rural areas, and these teachers have only themselves, and perhaps their board of trustees, to satisfy as they make their curriculum implementation decisions. Hargeaves et al. (1996) identify a number of aspects of the change culture of schools that can assist or hinder the actioning of new professional learning. For these teaching principals, such a culture is within their own control, but they lack the stimulus of on-site interchange with their peers. For these reasons, although they are a small sub-sample, we thought it would be interesting to further analyse their responses. We found no difference between their patterns of contact with the facilitators and those of other respondents (questions 4 and 5). We also found no differences in their perceptions of the usefulness of the various features of the site (question 13) compared with other respondents.

CONCLUDING SUMMARY

The Arts Online website has been accessed with increasing frequency as it has evolved over the year and a half since its inception. While online delivery remains challenging for many teachers in the types of schools targeted, the evaluation provides clear indications of growth in teacher confidence and skills as the initiative unfolded. Teachers who used the site did so for their professional learning, as intended. The design of the content of the site enhanced the likelihood that this would happen, and the facilitators and providers worked hard to provide encouragement and structured learning support.

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APPENDIX ONE

INSTRUMENTS

ARTS ONLINE QUESTIONNAIRE

Former Participants

1. **Please use this table to rate your comfort level regarding your use of different elements of ICT.** *(Tick the circle that best represents your level of comfort)*

	VERY COMFORTABLE	COMFORTABLE	NOT VERY COMFORTABLE	UNCOMFORT-ABLE
(a) Using E-mail	◯	◯	◯	◯
(b) Visiting and navigating around websites	◯	◯	◯	◯
(c) Saving or printing material from websites	◯	◯	◯	◯
(d) Using the Arts Online forum	◯	◯	◯	◯

2. **Approximately how often did you visit the Arts Online website last year?**
    (Tick one)

    ◯ 1) never   ◯ 2) one or 2 times   ◯ 3) 3–5 times   ◯ 4) 6–10 times
    ◯ 5) 11–15 times   ◯ 6) 16–20 times   ◯ 7) more than 20 times

3. **Approximately how often did you contribute to a forum Online discussion last year?** *(Tick one)*

    ◯ 1) never   ◯ 2) one or 2 times   ◯ 3) 3–5 times   ◯ 4) 6–10 times
    ◯ 5) more than 11 times

4. **Approximately how often per term did you speak on the telephone with an Arts Online facilitator last year?** *(Tick one)*

    ◯ 1) never *[Please go to question 6]*

    ◯ 2) one or 2 times   ◯ 3) 3–5 times   ◯ 4) 6–10 times
    ◯ 5) more than 11 times

5. **Approximately how many on these phone conversations were initiated** *by you*?
    (Tick one)

    ◯ 1) 0%   ◯ 2) 25%   ◯ 3) 50%   ◯ 4) 75%   ◯ 5) 100%

6. **What kept you motivated and encouraged you to stay involved with the Online Professional Development?**

    _____

    _____

    _____

7. **How did the facilitators provide encouragement for you to stay involved with the Professional Development?**

_____

_____

_____

8. **What did you find to be the *advantages* of an e-learning approach to professional development as contrasted with a face-to-face approach?**

_____

_____

_____

8b. **What did you find to be the *disadvantages* of an e-learning approach to professional development as contrasted with a face-to-face approach?**

_____

_____

_____

8c. **Were there been any disciplines for which you found the e-learning approach to be *not* well suited?** *(you may select more than one)*

◯ a) no, e-learning is well suited to all the disciplines

◯ b) yes – please tick the disciplines below for which e-learning is *not* well suited

◯ c) dance

◯ d) drama

◯ e) music

◯ f) visual arts

9. **Did you visit other interactive educational websites for professional development in any curriculum area?**

◯ a) No *[Please go to question 10]*

◯ b) Yes *[Please complete 9b and 9c]*

9b. **How did you rate the quality and usefulness of the material on the Arts Online site in comparison with the other sites you visited?** *[please tick appropriate box]*
The material on Arts Online site was: *(Tick one)*

◯ 1) better

◯ 2) slightly better

◯ 3) about the same

◯ 4) slightly poorer

◯ 5) poorer

9c. **Please note any aspects of the other sites you think could be used to enhance the Arts Online site. (If possible please note the name of the website(s)).**

_____

_____

_____

10. What improvements can you suggest to make the Arts Online programme or website easier to use for effective professional development?

_____

_____

_____

11. Did your school prepare a development plan to support the use of Arts Online in implementing the Arts curriculum?

◯   a) No *[Please go to question 12]*

◯   b) Yes *[Please complete 11b and 11c]*

11b. How useful was the plan? (Tick one)

◯   1) very useful

◯   2) useful

◯   3) not very useful

◯   4) not at all useful

11c. Did you reflect on the plan to check your progress? *(Tick one)*

◯   1) No

◯   2) Yes *(If Yes, please answer 11d)*

11d. When did you reflect on the plan to check your progress?

_____

12. Please indicate as a rough percentage the proportion of your use of Arts Online for each discipline.

◯   a) dance   _____%

◯   b) drama   _____%

◯   c) music   _____%

◯   d) visual arts   _____%

For each of the disciplines that you visited Arts Online site for, please place a tick in the circle that best describes the usefulness of the following aspects of the programme.

13a. Dance

	1. VERY USEFUL	2. USEFUL	3. NOT PARTICULARLY USEFUL	4. NOT AT ALL USEFUL	5. NOT VIEWED
(a) Resources	◯	◯	◯	◯	◯
(b) Forums	◯	◯	◯	◯	◯
(c) Arts Action Weekly	◯	◯	◯	◯	◯

13b. Drama

	1. VERY USEFUL	2. USEFUL	3. NOT PARTICULARLY USEFUL	4. NOT AT ALL USEFUL	5. NOT VIEWED
(a) Resources	○	○	○	○	○
(b) Forums	○	○	○	○	○
(c) Arts Action Weekly	○	○	○	○	○

13c. Music

	1. VERY USEFUL	2. USEFUL	3. NOT PARTICULARLY USEFUL	4. NOT AT ALL USEFUL	5. NOT VIEWED
(a) Resources	○	○	○	○	○
(b) Forums	○	○	○	○	○
(c) Arts Action Weekly	○	○	○	○	○

13d. Visual Arts

	1. VERY USEFUL	2. USEFUL	3. NOT PARTICULARLY USEFUL	4. NOT AT ALL USEFUL	5. NOT VIEWED
(a) Resources	○	○	○	○	○
(b) Forums	○	○	○	○	○
(c) Arts Action Weekly	○	○	○	○	○

14. Is your school a sole charge school?

○   1) Yes *[Please go to question 17]*

○   2) No *[Please go to 14b]*

14b. Have you had any opportunities to share your Arts Online learning with other teachers?

○   1) No *[Please go to 17]*

○   2) Yes

15. If yes, please indicate the frequency of formal sharing of information last year; e.g. staff meetings. (tick the box which most closely matches your actions)

○   1) once or twice

○   2) once a term

○   3) 2 times per term

○   4) 3–4 times per term

○   5) 5 or more times per term

16. Please indicate the frequency of informal sharing last year (e.g., answering questions from other teachers after school, passing on printed resources)

- ◯ 1) once
- ◯ 2) once a term
- ◯ 3) approximately 2 times per term
- ◯ 4) approximately 3–4 times per term
- ◯ 5) approximately once a week

17. Did you use any of the OHP slides from Arts Online for sharing ideas with other teachers in your school either formally or informally?

- ◯ 1) No *[go to question 18]*
- ◯ 2) Yes

17a. How useful were the OHP slides?

◯ 1) very useful   ◯ 2) useful   ◯ 3) not very useful   ◯ 4) not at all useful

18. (i). Did you use your Arts Online learning in teaching students from a class other than your own last year?

- ◯ 1) No *[go to question 19]*
- ◯ 2) Yes *[go to question 18.(ii)]*

   (ii). How often did you use your Arts Online learning in teaching students from a class other than your own?

- ◯ 1) once or twice
- ◯ 2) once a term
- ◯ 3) approximately 2 times per term
- ◯ 4) approximately 3–4 times per term
- ◯ 5) approximately once a week

19. Did you read any of the case studies on the Arts Online site?

- ◯ 1) No *[go to question 20]*
- ◯ 2) Yes *[answer rest of question 19]*

19b. Did you find any of the case-studies to be particularly useful?

- ◯ 1) No *[go to question 20]*
- ◯ 2) Yes *[answer rest of question 19]*

19c. Please tick up to 3 of the most useful case studies?

○ a) Drama—Half Moon Bay   ○ b) Kapa Haka—Okaiawa Primary

○ c) Arts Intensive—King Country Cluster   ○ d) Multidisciplinary drama—Otahuhu College

○ e) Dance—Ponsonby Primary   ○ f) Visual arts—St Kentigern

○ g) Arts Festival—Devon Intermediate   ○ h) Visual arts exhibition—Glenbervie

○ i) Music programme—Belmont Primary

19d. Please explain why each case study that you ticked was useful:

a) name of the study _____   Why it was useful: _____   1 2 3

                                                                  _____   4 5 6

b) name of the study _____   Why it was useful: _____   1 2 3   NZCER

                                                                   _____   4 5 6   USE

c) name of the study _____   Why it was useful: _____   1 2 3   ONLY

                                                                   _____   4 5 6

Please fill in the tables below for each discipline to indicate how much influence the Arts Online Professional Development had in helping you to translate the following curriculum aspects into your teaching.

20a. Dance

	1. A GREAT DEAL OF INFLUENCE	2. A NOTICIBLE INFLUENCE	3. LITTLE INFLUENCE	4. NO INFLUENCE
(a) Knowledge/skills	○	○	○	○
(b) Planning/programming	○	○	○	○
(c) Teacher resources	○	○	○	○
(d) Practical application	○	○	○	○

20b. Drama

	1. A GREAT DEAL OF INFLUENCE	2. A NOTICIBLE INFLUENCE	3. LITTLE INFLUENCE	4. NO INFLUENCE
(a) Knowledge/skills	○	○	○	○
(b) Planning/programming	○	○	○	○
(c) Teacher resources	○	○	○	○
(d) Practical application	○	○	○	○

20c. Music

	1. A GREAT DEAL OF INFLUENCE	2. A NOTICIBLE INFLUENCE	3. LITTLE INFLUENCE	4. NO INFLUENCE
(a) Knowledge/skills	○	○	○	○
(b) Planning/programming	○	○	○	○
(c) Teacher resources	○	○	○	○
(d) Practical application	○	○	○	○

20d. Visual Arts

	1. A GREAT DEAL OF INFLUENCE	2. A NOTICIBLE INFLUENCE	3. LITTLE INFLUENCE	4. NO INFLUENCE
(a) Knowledge/skills	◯	◯	◯	◯
(b) Planning/programming	◯	◯	◯	◯
(c) Teacher resources	◯	◯	◯	◯
(d) Practical application	◯	◯	◯	◯

a) Do you still access the Arts Online website?

◯ 1) No *[please go to question f]*

◯ 2) Yes *[please continue]*

b) Approximately how often have you accessed the site this year? *(Tick one)*

◯ 1) never ◯ 2) one or 2 times ◯ 3) 3–5 times ◯ 4) 6–10 times

◯ 5) 11–15 times ◯ 6) 15–20 times ◯ 7) more than 20 times

c) For what purposes did you access the site?

_____

_____

_____

1 2 3   NZCER
4 5 6   USE
7 8 9   ONLY

d) Have any visits to the website this year influenced your teaching?

◯ 1) No *[go to question f]*

◯ 2) Yes *[answer next question e]*

e) Please describe the influence on your teaching?

_____

_____

_____

1 2 3   NZCER
4 5 6   USE
7 8 9   ONLY

f) Have you visited any other Arts related websites this year?

◯ 1) No *[Thank you, please return the questionnaire to NZCER]*

◯ 2) Yes *[answer next question]*

g) **When you used the website(s) which of the following did you use it/them for?**

◯ a) specific Online teaching resource   ◯ b) planning ideas

◯ c) planning templates   ◯ d) assessment ideas

◯ e) access to exemplars   ◯ f) teaching ideas

◯ g) interaction with other teachers

◯ h) help in learning how to use an arts tool or resource (eg pottery kiln, music, computer programme, stage lighting, costuming etc.)

◯ i) other – please explain

_____

_____

_____

THANK YOU FOR YOUR PARTICIPATION IN OUR PROJECT.
PLEASE RETURN YOUR QUESTIONNAIRE BY FAX TO (04) 3847933

ARTS ONLINE QUESTIONNAIRE

Current Participants

1. **Please use this table to rate your comfort level regarding your use of different elements of ICT.** *(Tick the circle that best represents your level of comfort)*

	VERY COMFORTABLE	COMFORTABLE	NOT VERY COMFORTABLE	UNCOMFORT-ABLE
(a) Using E-mail	◯	◯	◯	◯
(b) Visiting and navigating around websites	◯	◯	◯	◯
(c) Saving or printing material from websites	◯	◯	◯	◯
(d) Using the Arts Online forum	◯	◯	◯	◯

2. **Approximately how often have you visited the Arts Online website this year?** *(Tick one)*

◯ 1) never ◯ 2) one or 2 times ◯ 3) 3–5 times ◯ 4) 6–10 times
◯ 5) 11–15 times ◯ 6) 16–20 times ◯ 7) more than 20 times

3. **Approximately how often have you contributed to a forum Online discussion this year?** *(Tick one)*

◯ 1) never ◯ 2) one or 2 times ◯ 3) 3–5 times ◯ 4) 6–10 times
◯ 5) more than 11 times

4. **Approximately how often per term have you spoken on the telephone with an Arts Online facilitator this year?** *(Tick one)*

◯ 1) never *[Please go to question 6]*
◯ 2) one or 2 times ◯ 3) 3–5 times ◯ 4) 6–10 times
◯ 5) more than 11 times

5. **Approximately how many on these phone conversations were initiated *by you*?** *(Tick one)*

◯ 1) 0% ◯ 2) 25% ◯ 3) 50% ◯ 4) 75% ◯ 5) 100%

6. **What keeps you motivated and encourages you to stay involved with the Online Professional Development?**

_____

_____

_____

7. How have the facilitators provided encouragement for you to stay involved with the Professional Development?

_____
_____
_____

8. What have you found to be the _advantages_ of an e-learning approach to professional development as contrasted with a face-to-face approach?

_____
_____
_____

8b. What have you found to be the _disadvantages_ of an e-learning approach to professional development as contrasted with a face-to-face approach?

_____
_____
_____

8c. Have there been any disciplines below for which you have found the e-learning approach to be not well suited? (you may select more than one)

⭕ a) no, e-learning is well suited to all the disciplines

⭕ b) yes – please tick the disciplines for which e-learning is _not_ well suited

⭕ c) dance

⭕ d) drama

⭕ e) music

⭕ f) visual arts

9. Have you visited other interactive educational websites for professional development in any curriculum area?

⭕ a) No _[Please go to question 10]_

⭕ b) Yes _[Please complete 9b and 9c]_

9b. How would you rate the quality and usefulness of the material on the Arts Online site in comparison with the other sites you have visited? _[please tick appropriate box]_
The material on Arts Online site is: _(Tick one)_

⭕ 1) better

⭕ 2) slightly better

⭕ 3) about the same

⭕ 4) slightly poorer

⭕ 5) poorer

9c. Please note any aspects of the other sites you think could be used to enhance the Arts Online site. (If possible please note the name of the website(s)).

_____
_____
_____

10. What improvements can you suggest to make the Arts Online programme or website easier to use for effective professional development?

_____

_____

_____

11. Did your school prepare a development plan to support the use of Arts Online in implementing the Arts curriculum?

◯ a) No *[Please go to question 12]*

◯ b) Yes *[Please complete 11b and 11c]*

11b. How useful has the plan been? (Tick one)

◯ 1) very useful

◯ 2) useful

◯ 3) not very useful

◯ 4) not at all useful

11c. Have you reflected on the plan to check your progress? *(Tick one)*

◯ 1) No

◯ 2) Yes *(If Yes, please answer 11d)*

11d. When did you reflect on the plan to check your progress?

_____

12. Please indicate as a rough percentage the proportion of your use of Arts Online for each discipline.

◯ a) dance _____%

◯ b) drama _____%

◯ c) music _____%

◯ d) visual arts _____%

For each of the disciplines that you have visited Arts Online site for, please place a tick in the circle that best describes the usefulness of the following aspects of the programme.

13a. Dance

	1. VERY USEFUL	2. USEFUL	3. NOT PARTICULARLY USEFUL	4. NOT AT ALL USEFUL	5. NOT VIEWED
(a) Resources	◯	◯	◯	◯	◯
(b) Forums	◯	◯	◯	◯	◯
(c) Arts Action Weekly	◯	◯	◯	◯	◯

13b. Drama

	1. VERY USEFUL	2. USEFUL	3. NOT PARTICULARLY USEFUL	4. NOT AT ALL USEFUL	5. NOT VIEWED
(a) Resources	○	○	○	○	○
(b) Forums	○	○	○	○	○
(c) Arts Action Weekly	○	○	○	○	○

13c. Music

	1. VERY USEFUL	2. USEFUL	3. NOT PARTICULARLY USEFUL	4. NOT AT ALL USEFUL	5. NOT VIEWED
(a) Resources	○	○	○	○	○
(b) Forums	○	○	○	○	○
(c) Arts Action Weekly	○	○	○	○	○

13d. Visual Arts

	1. VERY USEFUL	2. USEFUL	3. NOT PARTICULARLY USEFUL	4. NOT AT ALL USEFUL	5. NOT VIEWED
(a) Resources	○	○	○	○	○
(b) Forums	○	○	○	○	○
(c) Arts Action Weekly	○	○	○	○	○

14. Is your school a sole charge school?

○ 1) Yes *[Please go to question 17]*
○ 2) No *[Please go to 14b]*

14b. Have you had any opportunities to share your Arts Online learning with other teachers?

○ 1) No *[Please go to 17]*
○ 2) Yes

15. If yes, please indicate the frequency of formal sharing of information this year; e.g. staff meetings. (tick the box which most closely matches your actions)

○ 1) did last year, but not this year

○ 2) once or twice so far this year

○ 3) once a term

○ 4) approximately 2 times per term

○ 5) approximately 3–4 times per term

○ 6) approximately 5 or more times per term

16. Please indicate the frequency of informal sharing this year (e.g., answering questions from other teachers after school, passing on printed resources)

    ◯ 1) did last year, but not this year

    ◯ 2) once so far this year

    ◯ 3) once a term

    ◯ 4) approximately 2 times per term

    ◯ 5) approximately 3–4 times per term

    ◯ 6) approximately once a week

17. Have you used any of the OHP slides from Arts Online for sharing ideas with other teachers in your school either formally or informally?

    ◯ 1) No *[go to question 18]*

    ◯ 2) Yes

17a. How useful were the OHP slides?

◯ 1) very useful   ◯ 2) useful   ◯ 3) not very useful   ◯ 4) not at all useful

18. (i). Have you used your Arts Online learning in teaching students from a class other than your own this year?

    ◯ 1) No *[go to question 19]*

    ◯ 2) Yes *[go to question 18.(ii)]*

    (ii). How often have you used your Arts Online learning in teaching students from a class other than your own?

    ◯ 1) last year, but not this year

    ◯ 2) once or twice this year

    ◯ 3) once a term

    ◯ 4) approximately 2 times per term

    ◯ 5) approximately 3–4 times per term

    ◯ 6) approximately once a week

19. Have you read any of the case studies on the Arts Online site?

    ◯ 1) No *[go to question 20]*

    ◯ 2) Yes *[answer rest of question 19]*

19b. Have you found any of the case-studies to be particularly useful?

    ◯ 1) No *[go to question 20]*

    ◯ 2) Yes *[answer rest of question 19]*

19c. Please tick up to 3 of the most useful case studies?

◯ a) Drama—Half Moon Bay   ◯ b) Kapa Haka—Okaiawa Primary

◯ c) Arts Intensive—King Country Cluster   ◯ d) Multidisciplinary drama—Otahuhu College

◯ e) Dance—Ponsonby Primary   ◯ f) Visual arts—St Kentigern

◯ g) Arts Festival—Devon Intermediate   ◯ h) Visual arts exhibition—Glenbervie

◯ i) Music programme—Belmont Primary

19d. Please explain why each case study that you ticked was useful:

a) name of the study _____ Why it was useful: _____ 1 2 3
                                                            _____ 4 5 6

b) name of the study _____ Why it was useful: _____ 1 2 3   NZCER
                                                            _____ 4 5 6   USE

c) name of the study _____ Why it was useful: _____ 1 2 3   ONLY
                                                            _____ 4 5 6

Please fill in the tables below for each discipline to indicate how much influence the Arts Online Professional Development has had in helping you to translate the following curriculum aspects into your teaching.

20a. Dance

	1. A GREAT DEAL OF INFLUENCE	2. A NOTICIBLE INFLUENCE	3. LITTLE INFLUENCE	4. NO INFLUENCE
(a) Knowledge/skills	◯	◯	◯	◯
(b) Planning/programming	◯	◯	◯	◯
(c) Teacher resources	◯	◯	◯	◯
(d) Practical application	◯	◯	◯	◯

20b. Drama

	1. A GREAT DEAL OF INFLUENCE	2. A NOTICIBLE INFLUENCE	3. LITTLE INFLUENCE	4. NO INFLUENCE
(a) Knowledge/skills	◯	◯	◯	◯
(b) Planning/programming	◯	◯	◯	◯
(c) Teacher resources	◯	◯	◯	◯
(d) Practical application	◯	◯	◯	◯

20c. Music

	1. A GREAT DEAL OF INFLUENCE	2. A NOTICIBLE INFLUENCE	3. LITTLE INFLUENCE	4. NO INFLUENCE
(a) Knowledge/skills	◯	◯	◯	◯
(b) Planning/programming	◯	◯	◯	◯
(c) Teacher resources	◯	◯	◯	◯
(d) Practical application	◯	◯	◯	◯

20d. Visual Arts

	1. A GREAT DEAL OF INFLUENCE	2. A NOTICIBLE INFLUENCE	3. LITTLE INFLUENCE	4. NO INFLUENCE
(a) Knowledge/skills	◯	◯	◯	◯
(b) Planning/programming	◯	◯	◯	◯
(c) Teacher resources	◯	◯	◯	◯
(d) Practical application	◯	◯	◯	◯

THANK YOU FOR YOUR PARTICIPATION IN OUR PROJECT. PLEASE RETURN YOUR QUESTIONNAIRE BY FAX TO (04) 3847933

Arts Online phone interview

Have you had a chance to read the information sheet we supplied with the fax?

1. What Year levels do you teach?

0 1 2 3 4 5 6 7 8 9 10 11 12 13

2. Do you have a particular responsibility for the Arts in the school?

⭕ a) Yes
⭕ b) No

c) What is your responsibility? [probe: curriculum or discipline leader]

3. When did you first access Arts Online?

4. Did you use the school development planning template from the Arts Online website as part of your planning of the implementation of the Arts in your school?

⭕ a) Yes [go to "c"]
⭕ b) No [go to "d"]

c) If "yes"- What aspects of the planning template has been useful? why?

d) If "no" –
⭕ 1) Why did you choose not to use this planning template?
⭕ 2) Did you use something else instead? Why?

5. Is your school a sole-charge school?
⭕ a) Yes [go to question 6]
⭕ b) No [go to "c"]

c) If "no" – Have you been able to share information from the Arts online professional development either formally or informally with other teachers in the school?

⭕ a) Yes [go to "d"]
⭕ b) No [go to "e"]

d) If "yes" – How has this sharing occurred? [probe: where, when, with whom etc]

e) If "no" – Is there anything about Online Professional development that makes it less likely that you would share your learning with other teachers? (please explain)

6. Out of : the resources, the forums, or the Arts Action Weekly, has any one of these been more or less useful than the others?

◯ a) Yes [go to "c"]
◯ b) No [go to question 7]

c) If "yes" – please explain.

7. Have you read any of the case studies?

◯ a) Yes [go to "c"]
◯ b) No [go to question 8]

c) Have any of them been useful?

◯ a) Yes [go to "d"]
◯ b) No [go to "e"]

d) If "yes"- what about them has been helpful? [Probe—Can you give an example of how they influenced your teaching?]

e)   If "no" – What could be done to make future online case studies more useful for you?

8. Have you contributed to any of the Forum discussions on Arts Online?

◯ a) Yes [go to "c"]
◯ b) No [go to "d"]

c) If "yes"- What have you gained from doing so?

d) If "no" – Why has this been something you have chosen not to put time into doing?

9. Has the Arts Online professional development helped you to translate the curriculum document (Arts in the New Zealand Curriculum) into classroom practice?

◯ a) Yes [go to "c"]
◯ b) No [go to "d"]

c) If "yes"- Can you give an example of how the Arts Online PD has helped?

d) If "no" – Why do you think this has been the case?

10. Has any of the learning you have gained from the Arts Online professional development led to changes in how you teach in the Arts?

◯ a) Yes [go to "c" then to "e"]
◯ b) No [go to "d" then to question 11]

c) If "yes"- what are these changes? [after this question go to "e"]

d) If "no" – Why do you think the Arts Online PD has not led to changes for your teaching? [after this question go straight to question 11]

e) Do you think this has led to any changes in how the students learn in the Arts?

⭕ a) Yes [go to "f"]
⭕ b) No [go to "g"]

f) If "yes" – please explain [probe: Can you give an example how you measure the changes in how your students learn in Arts?]

g) If "no" – Why not?

11. What improvements could be made to the Arts Online programme to make it easier for you to work in an online environment for your Arts professional development?

12. Has your experience of online professional development such as Arts Online Professional Development been different to your experience of face to face professional development?

⭕ a) Yes [go to "c"]
⭕ b) No

c) What have been the advantages and disadvantages of online professional development?

13. Is there anything that we haven"t covered that you like to add about the Arts Online Professional Development?

THAT CONCLUDES OUR INTERVIEW
THANK YOU VERY MUCH FOR YOUR TIME

Provider Interview Schedule

1.   a)   When participants have commented on the use of ICT in the context of their Arts Online experience what difficulties have they noted ?

        b)   Which of these difficulties would have had the greatest negative impact for the participants?

2.   What have you been able to do to encourage teachers to stay involved?

        a)   In terms of structuring the programme?

        b)   In terms of meeting the needs of individual participants?

3.   a)   What do you see as the advantages of an e-learning model for PD delivery compared to a face to face model?

        b)   Does this vary for the different Arts disciplines?

        c)   What do you see as the disadvantages of an e-learning model for PD delivery compared to a face to face model?

        d)   Does this vary for the different Arts disciplines?

4.   a)   What improvements could be made to the Arts Online programme to make it easier for participants to work in this online environment?

        b)   What improvements could be made to the Arts Online website to make it easier for participants to work in this online environment?

5.   a)   Did participants refer to the Arts Online school development planning template in their interactions with you?
        Yes ☐   No ☐

If yes
        b)   Did this aid you in supporting their implementation of the Arts curriculum?
        Yes ☐   No ☐

If yes
        d)   How has Arts Online development planning template aided you in working with the schools?

6. a) Have you had noticeably more phone calls or e-mails about some disciplines than others?

Yes ☐   No ☐

    b) If "yes", please elaborate.

    c) Has there been a difference in the type of inquiries for the different disciplines?

Yes ☐   No ☐

    d) If "yes", please elaborate.

7. Do you have a perception that it is harder to provide support for some disciplines than others in an e-learning environment?

8. a) Do you have any evidence that participating teachers are sharing their Arts Online learning with other adults, i.e., teachers, teacher aides, and parent helpers?

    b) Can you give an example of any particularly effective instances of this sharing of learning?

9. a) What are the features of the case studies that have been helpful for schools?

    b) How could the case studies be improved?

10. a) In terms of the Online forums what has worked well?

    b) What could be improved?

    c) Has there been any change over time in the number of teachers participating in the forums?

    d) Has the nature of the debate within the forums changed overtime? If so, in what ways?

11. a) Do you have any evidence to support the view that the Arts Online PD has influenced how teachers have implemented the curriculum?

Yes ☐   No ☐

    b) "If "yes", can you please elaborate.

c)   Can you recall any evidence to support the view that these changes have led to improved learning experiences for the students?

Yes ☐   No ☐

d)   If yes, please elaborate.

National Co-ordinator Interview Schedule

1. a)   When participants have commented on the use of ICT in the context of their Arts Online experience what difficulties have they noted ?

    b)   Which of these difficulties would have had the greatest impact for the participants?

2. If you have a view, can you please comment on "What the providers have done to encourage teachers to stay involved".

    a)   In terms of structuring the programme.

    b)   In terms of meeting the needs of individual participants.

3. a)   What do you see as the advantages of an e-learning model for PD delivery compared to a face to face model?

    b)   Does this vary for the different Arts disciplines?

    c)   What do you see as the disadvantages of an e-learning model for PD delivery compared to a face to face model?

    d)   Does this vary for the different Arts disciplines?

4. a)   What improvements could be made to the Arts Online programme to make it easier for participants to work in this online environment?

    b)   What improvements could be made to the Arts Online website to make it easier for participants to work in this online environment?

5. a)   Have you formed an opinion on whether the Arts Online school development planning template from the website has been of use to schools?

    Yes ☐   No ☐

    If yes
    b)   Please elaborate.

6. Do you have a perception that it is harder to provide support for some disciplines than others in an e-learning environment?

7. a) Do you have any evidence that participating teachers are sharing their Arts Online learning with other adults, i.e., teachers, teacher aides, and parent helpers?

    b) Can you give an example of any particularly effective instances of this sharing of learning?

8. a) What are the features of the case studies that have been helpful for schools?

    b) How could the case studies be improved?

9. a) In terms of the Online forums what has worked well?

    b) What could be improved?

    c) Has there been any change over time in the number of teachers participating in the forums?

    d) Has the nature of the debate within the forums changed overtime? If so, in what ways?

10. a) Do you have any evidence to support the view that the Arts Online PD has influenced how teachers have implemented the curriculum?
        Yes ☐   No ☐

    b) "If "yes", can you please elaborate.

    c) Can you recall any evidence to support the view that these changes have led to improved learning experiences for the students?
        Yes ☐   No ☐

    d) If yes, please elaborate.

FORUM EXAMPLE

Commsuite

Posted by val duthie on 10-05-2002 03:51 AM

Nga mihi nui ki a koutou. Tena koutou katoa.

Ko Rawiri Hindle raua ko Rawiri Toia nga manurihi i ringa i te rorohiko.

Na te mea kei roto i te Reo Pakeha me te Reo Maori kei a koutou te wa.

A very special welcome to our first bi-lingual forum on Nga Toi - Music.

Our guests on line today will be Rawiri Hindle (National Coordinator - Nga Toi) and Rawiri Toia (National Facilitator, Nga Toi).

As this is a bi-lingual forum you are invited to post your comments in either English or Maori.

Posted by val duthie on 12-05-2002 09:32 PM

summary of differences

Tena korua Rawiri H and Rawiri T

We extend a really warm welcome to you both. Thank you for taking the time out of your busy schedules to join us today.

It would be really useful, at the start of this forum discussion, if you could summarise for us the differences between Music in the Arts in the New Zealand Curriculum statement and Music in the Nga Toi statement.

Posted by carollangton on 13-05-2002 11:46 PM

Ko Toi te uri o Mahara Pohewa

For those of you who don"t read the Maori language, myself included unfortunately, this subject title is translated as- "Art is the child of the imagination".
Tena korua Rawiri and Rawiri
It is so exciting to be a part of our first bi-lingual forum. Thank you for sharing your expertise with us.

On page 9 of The Arts in the New Zealand Curriculum it says "...[the arts] contribute to our intellectual ability and to our social, cultural, and spiritual understandings".
Could you both please comment on this statement from the point of view of your own educational philosophy of bi-culturalism and your understanding of the Nga Toi document?

Posted by val duthie on 15-05-2002 02:56 AM

3- 4 disciplines

I have a couple of questions (very similar) from teachers who are keen to participate today but have to attend meetings after school.

I''ll post their questions for you as I''m sure that everyone will benefit from your responses.

Question 1 As a teacher of mainly Maori kids in a mainstream English medium class should I be emphaising the connections between dance and drama, using examples such as Kapa Haka, or should I be trying to demonstrate the difference between dance and drama?

Question 2 Am I right in thinking that in Nga Toi, dance and drama are combined in one discipline? The class that I''m teaching (92 percent Maori)- should I be teaching the arts as 3 disciplines or 4?

Posted by Chris on 15-05-2002 03:49 AM

Resources

Tena Kourua nga Rangitira
Tena koutou hoki ki aku hoa i roto i tenei hui

Ko taku patai tenei, (i roto i te reo pakeha)
I have a limited ability to play guitar.
I often get words to Maori songs but don''t have the chords. I do use "Hei whakakoakoa" a wonderful resource. Do you have any other suggestions?

Na Chris

Posted by val duthie on 15-05-2002 03:56 AM

Chris''s question

CHRIS- you have won a CD ROM for your school.
You will have a copy of Creative Explorer CD ROM in the post tomorrow for being the first school to post on the bi-lingual forum today. CONGRATULATIONS.

There is still one more CD ROM to be won, so get posting folks.

Posted by Rawiri Toia on 15-05-2002 04:07 AM

Tihewa mauri ora

E nga mana
e nga reo
e nga waka o te motu

tena koutou.

Ka hoki nga whakaaro ki nga mate,
ratou ki a ratou
haere, haere, whakangaro atu ra koutou ki a koutou

Ka hoki nga korero ki a tatou te hunga ora
Tena koutou katoa

Ko Rawiri Toia toku ingoa
No Ngapuhi ahau
I tenei wa kei te kawe haere i nga aahuatanga e pa ana ki te kaupapa o Nga Toi

Mauri ora ki a tatou katoa

Posted by Rawiri Hindle on 15-05-2002 04:07 AM

Kia koutou nga kaiako huri noa i te motu.

Tenei te mihi kia koutou e.

Tenei e paopao ana enei patene nei ko Rawiri Hindle Te Kaiwhakahaere a Motu o Te Marautanga Nga Toi e mihi atu nei. Ko au tetahi uri o Ngati Kuri me Poho Tiare.

No reira e nga reo, e nga mana, e nga hau e wha, tena koutou, tena koutou, tena koutou katoa.

Just a quick hello to you all. I''m Rawiri Hindle - The National Co-ordinator for Nga Toi.

Posted by Rawiri Hindle on 15-05-2002 04:15 AM

Connections between dance and drama -

Kia ora Val
That was a big question. Kapa Haka should support topics taught in the form of writing songs and music. It''s use in dance and drama or NGa Mahi a Te Rehia should look at the process of dance and drama to highlight the words of the topic - eg. waiata a ringa - action song, haka or as a choreographed dramatisation.

Posted by carollangton on 15-05-2002 04:16 AM

Greetings

Tena korua Rawiri and Rawiri
Welcome
I realise there are a lot of questions for you both to answer that have already been posted.
I am looking forward to your answers.
Tena Koe Chris and congratulations for being the first teacher on board today (not to mention a winner!)

Posted by keri on 15-05-2002 04:16 AM

😄Keri"s tale

Kia ora tatou.

I am having a hard time getting on the forum today (among my many challenges there is a pregnant pig, a computer virus, and no available technical support) and so I have asked Val to pass on my apologies to you all and to express my disappointment at not being able to engage in this discussion.

I have a set of 3 questions that I am often asked when visiting schools in the East Coast, so here are my questions

Question 1

He aha nga matea ako?
What are the learning needs?

Me pehea te tuhituhi?
How do you write it up?

Questions 2

He aha naga tauarai ako?
What are the learning barriers?

Me pehea te tukituki?
How do you write it up?

Question 3

He aha nga putanga ako?
What are the learning outcomes?

Me pehea te tuhituhi?
How do you write it up?

Posted by Chris on 15-05-2002 04:17 AM

Maori Achievement

Kia ora Val,

Thanks for the CD. Another one of those things that appears to be missing after staff turn over.

Re Maori Acievement.

Our Nag 1 requirement to report on the achievement of Maori students gives me some difficulty.
In reading for example we have reading ages that we measure against.

How do we compare achievement in Nga Toi, The Arts?

It is my experience that Maori students, especially those with Marae links are great artists in all disciplines of Nga Toi.

It leads me to think about learning styles and learning intelligences and the degree to which they may be cultural.

Back to my question. Do we report that our Maori students are the best at drawing and dancing or should we have some other external measure?

One could argue albeit superficially that the achievement objectives in this document have more to do with a programme that a teacher will provide than a measurable outcome.

(It has been a long day)
Kia Ora Tatau

Posted by Rawiri Hindle on 15-05-2002 04:19 AM

Combined discipline - dance and drama

Kia ora ano Val

We must remember that Nga Mahi a te Rehia is not just dance and drama. It looks at the performimg Arts in it''s whole. You''re able to teach 3 or 4 disciplines depending on the contexts that your''e using and the AOs you''re looking at.

Posted by val duthie on 15-05-2002 04:22 AM

question from Judy

The forum is not accepting my password today, so I have asked Val to post this question for me.

I work with Auckland College of Education and visit lots of schools. I find as I work with Maori teachers that they treasure the value of playing by ear but are keen to have the children learn to read music too.

How will the document support that balance?

Posted by Rawiri Hindle on 15-05-2002 04:25 AM

playing guitar

Kia ora Chris

Pureingia tonu o 3 chords e hoa. Can"t help as far as known resources go but as for playing the guitar, don"t restrict yourself in thinking that you have to play guitar or any other instrument for that matter to get Maori waiata into your classroom. Explore acapella styles, low tech instruments, and inparticular kohatu (stones) to find the manawataki (beat) and tauira ungeri (rhythm patterns).

Posted by Christine on 15-05-2002 04:27 AM

Greetings,

My class love singing simple waita. I have a very limited number and need some ideas. I can read music, and need to have music to help me sing the melody line, as I am not so good at remembering melodies.

Can you please let me know of book of simple waiata with the melody and chords, so that I can teach my Year 1-3 class.

Many thanks.

Posted by jean on 15-05-2002 04:28 AM

music scores on wall etc

Kia ora koutou

I asked Merryn Dunmill a question on her music forum last week about putting music scores on walls, hanging as mobiles etc. so that children could interpret and play them.

Merryn responded that "the reo/language of music is universal and a wonderful sight to behold in a room. Putting up the students" work on the walls is commonplace but not their actual music creative work (yes, the projects are there but that is literacy in context). So let"s all do it and bring music alive, make it talk, sing, sound....and play away!"

Is this a practice that you would encourage? Have you seen many teachers do this and how successful has it been?

Posted by Christine on 15-05-2002 04:31 AM

Re: playing guitar

Pureingia tonu o 3 chords e hoa. Can"t help as far as known resources go but as for playing the guitar, don"t restrict yourself in thinking that you have to play guitar or any other

instrument for that matter to get Maori waiata into your classroom. Explore acapella styles, low tech instruments, and inparticular kohatu (stones) to find the manawataki (beat) and tauira ungeri (rhythm patterns

Yes that is fine Rawiri, if one can maintain a tune. I personally need to have the melody line so that I can keep in tune. I am willing to teach the song without accompaniment once I am very familiar.

Posted by Phil on 15-05-2002 04:36 AM

translation of the document

Kia ora Rawiri and Rawiri

Great to get an opportunity to "speak" with you both.

The Nga Toi statement is written fully in Maori. Will there be a translation or summary in English so that teachers like me ,who don"t speak Maori ,can get a grasp of the concepts?

Posted by Rawiri Hindle on 15-05-2002 04:39 AM

summarising music/puoro

Kia ora ano again Val

You"re in da house!!

Sorry we missed this question earlier. Merryn the National Co-ordinator for Music would have a more in-depth knowledge of Music in The Arts Curriculum. However here goes for the Puoro dicipline in the Marautanga Nga Toi. The elements are comparable to the Arts doc. The Maori doc places emphasis on Te Reo in each of the disciplines esp around specific language that the children will need to learn/know related to each of the disciplines. The whenu (strands) are as follows tuhura (explore) mahi (make/do) mohiotanga (knowing) maioha (appreciation). You are able to make connections from this to the strands in the Arts doc. Another IMPORTANT aspect about the Nga Toi doc is that it comes from a strong whakapapa and tikanga base and is not a direct translation from the English doc. Ask Merryn her opinion because she has a good grip on what she see as different.

Posted by Chris on 15-05-2002 04:40 AM

Re: Re: playing guitar

[QUOTE] [i]Originally posted by Rawiri [/i]
[B]
Pureingia tonu o 3 chords e hoa. [/B][/QUOTE]

I"ll keep trying

[QUOTE][i]Originally posted by Christine [/i]
[B]

Yes that is fine Rawiri, if one can maintain a tune. I personally need to have the melody line so that I can keep in tune. I am willing to teach the song without accompaniment once I am very familiar. [/B][/QUOTE]

E tautoko ana ahau Christine.
Can anyone else suggest resources that have tapes and music with chords and melody?

Posted by carollangton on 15-05-2002 04:43 AM

A question for Rawiri Toia

In The Arts in the New Zealand Curriculum, a culturally inclusive programme provides students with a safe environment in which to develop and express their identity,
by encouraging positive attitudes towards cultural diversity. Also, it recognises the diversity of indiviual students within particular cultures. It goes on to state "cultural practices are always changing and contemporary cultures are in a continual state of development" (pg. 104).
Question: With this continual changing nature of cultural identity, how can teachers ensure that what they are teaching is relevant for the needs of students today?

Posted by Rawiri Hindle on 15-05-2002 04:44 AM

Translation

Kia ora Phil

Sorry there is no translation and there will be no translation of the Nga TOi curric. In short - The Nga Toi curric is for Kura Kaupapa and Maori immersion education. That"s not to stop teachers in general stream using it and access to it is depend on learning Te Reo me ona Tikinga.

Posted by Phil on 15-05-2002 04:45 AM

Christine

Have you checked out these two sites on TKI? I"m sure that Rawiri will have other suggestions for you

1 Presenting a Waiata or Haka
In this level 3 learning example the students listen to, discuss and present a traditional waiata or haka, following the leader"s cues and directions closely. Includes notes on elements and terms, traditions and styles, ideas for planning and assessment, soundmakers, supporting links and references for teaching and learning. [Full Record]
http://www.tki.org.nz/e/arts/music/music_L3/music_L3_A2_menu.php

2 Waiata Maori
This site has pictures and explanations of waiata Maori, including audio and visual files of action songs, poi, titi torea and haka. It also contains lyrics and history for each category. [

Full Record]
http://waiata.maori.org.nz/

Posted by brenda on 15-05-2002 04:46 AM

👍**Kapa Haka**

Kia ora koutou,
koinei taku korero tuatahi mo tenei tumomo kaupapa e pa ana ki Nga Toi. Ehara ko Brenda ko Jojo ke tenei.

Just wanting to know how everyone is going in terms of what kind of resources there are to do with kapa haka.

hei kona

Posted by Christine on 15-05-2002 04:53 AM

🙂

Thanks Phil,

I have noted those two resources down.

Posted by carollangton on 15-05-2002 04:54 AM

😀**Keri Kaa"s questions**

Kia ora Rawiri and Rawiri,
If you have time to answer Keri Kaa"s questions (which you are porbably frantically trying to do right now) we"d appreciate it. As the Maori arts adviser to this professional development programme, she is in the position to be "out there" helping teachers with their arts programmes in a really influential way. Kia ora Keri!!

Posted by Rawiri Toia on 15-05-2002 04:54 AM

cultural diversity

Kia ora Carol

Hoki koe ki te timatanga koorero

We must maintain the tikanga of why we do things. From a Maori perspective we should not look to change or learn new processes first, instead, look to the beginning of who we are as maori. In particular with puoro the way nature has influenced maori music.

The musical instruments have a whakapapa that links back to the environment, so should our cultural idenity

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Posted by val duthie on 15-05-2002 04:56 AM

Kapa haka

Welcome folks, good to have you on the forum.

Re: " Kapa Haka
Kia ora koutou,
koinei taku korero tuatahi mo tenei tumomo kaupapa e pa ana ki Nga Toi. Ehara ko Brenda ko Jojo ke tenei".

I think we may have a Kapa Haka finalist here, so perhaps you could tell us, JoJo a bit about what inspired you to get so committed to music?

Posted by carollangton on 15-05-2002 04:57 AM

Thank you

Thank you Rawiri, that was a beautiful answer to my question about cultural identity.

Posted by Rawiri Hindle on 15-05-2002 04:58 AM

music scores on wall

Kia ora Jean!!

I haven"t seen this in the Maori immersion classroom much -but I think it"s a great idea!!

Posted by Rawiri Toia on 15-05-2002 05:03 AM

Keri Kaa"s questions

T ena koe me ou mahi ki roto i nga kura

I"ts hard to put learning needs into one basket, ne!
He rerekee nga aahuatanga o te Tai Rawhiti ki te ta rohe o Poneke me nga Taone nunui. Engari, kei nga kura tonu te whakaritenga mo tenei. E tika ana ka puawai tonu nga tauira ki roto i nga mahi o NGa Toi

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Posted by val duthie on 15-05-2002 05:06 AM

another few minutes

As you know, we try to keep to the forum times and let all our busy teachers go home to their families. So we will be wrapping this forum up in a few minutes. If there are any unanswered questions, please check the forum in the next day or so, as I am sure that Rawiri H and Rawiri T will respond to these.

Posted by Rawiri Toia on 15-05-2002 05:06 AM

Simple waiata

Kia ora Christine

Most Col of Ed have booklets and tapes

Posted by Rawiri Hindle on 15-05-2002 05:07 AM

Kapa haka resources

Kia ora Jojo

there is a new Mahi a Te Rehia resource coming out through Poutaki korero ((Learining Media). So be on the look out for it. You may be able to go through TVNZ to look into the possibility of ordering specific videos from the National Kapa Haka festivals run every two years. Wonderful resources for viewing top level Kapa haka.

Posted by val duthie on 15-05-2002 05:10 AM

👍**a huge thanks to you both**

Mihi atu ki a koutou mo nga whakaaro pai rawa o Nga Toi. Nau mai haere mai ki te whakanui tenei kaupapa a te wa e heke mai nei.

Thank you both for answering all our questions so brilliantly and for helping us to understand Nga Toi - music a little better.

We hope that you will join us on the forum again.

Until next time...

Posted by carollangton on 15-05-2002 05:10 AM

Kakite ano

Thanks to the two Rawiris! I feel like we just got started and now it"s finished! Val- who gets the 2nd Creative Explorer CD?
Let"s do this again. Greetings, Carol

Posted by Rawiri Toia on 15-05-2002 05:11 AM

learning music

Kia ora Judy

The document looks at providing a base for students. As you work through the levels (koeke) the Whainga allow the growth and avenue to learn to read music

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Posted by val duthie on 15-05-2002 05:13 AM

CD ROM

Thanks for the reminder Carol

The second CD ROM goes to Christine. Congratulations as you are the second teacher to post on the forum today. A CD will be on its way to your school tomorrow.

Posted by Chris on 15-05-2002 05:22 AM

Ka Kite

Kia Ora nga Kaiwhakahaere,

Tena korua mo o awhi ki a matou.

Ka kite ano

Na Kirihi

All times are GMT. The time now is 03:30 AM.

PROVIDER DATA FOR FORUM PARTICIPATION

The Arts Online forum hit rates 2002				
Date	**Topic**	**Facilitator**	**Participants**	**Site hits** (lurkers)
21-05-03	Art Philosophy	Camilla Highfield	44	394
07-05-03	Developing an implementation plan	Catherine Gibbs	80	827
02-04-03	Getting to know you	Carol Langton Sarah Wilson	42	370
20-11-2002	Time based art	Ann Brodie	35	212
08-11-02	Drama planning	Peter O'Conner	31	225
30-10-02	Singing	Merryn Dunmill	30	191
26-10-02	Drama questions	Peter	16	180
25-10-02	Sculpture	Ann	30	150
11-10-02	Where to next ?	Camilla Highfield	16	158
09-10-02	Dance	Tina	20	167
20-09-02	**INTO MUSIC 2**	Merryn	40	233
11-09-02	National Library Resources	Dylan Owen	31	225
03-09-02	**Computers in Art**	**Tessa Grey**	**41**	**291**
14-08-02	Drama	Peter	28	256
07-08-02	Painting	Ann	38	182
05-08-02	Music	Merryn	32	171