Singapore Schools Project
Summary Report November 2011

for

Theatre Training and Research Programme (TTRP)

now known as the

Intercultural Theatre Institute (ITI)

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1.   Introduction

The Singapore School Project was initiated and administered by the then Theatre Training and Research Programme, now known as the Intercultural Theatre Institute, ITI. Under the artistic direction of T. Sasitharan, the project's initial idea was to have artists from different artistic disciplines as well as different Asian countries to form a team of facilitators in the schools who would bring about intervention in the usual curriculum by undertaking artistic projects with the students and teachers. The eventual outcome resulted in four theatre and two dance practitioners working on the project. Of the four theatre artists, two were from Singapore, one from India and another from Malaysia. Both dancers were from Singapore. Table 1 offers a breakdown of the demographic of artists involved in the project.

Because SSP project was a pilot project and the schools involved were experimenting with the introduction of arts into the curriculum, it was agreed that research and documentation would be undertaken anonymously so that explorations could be made without 'formal' answerability. This is not to say that the project did not have 'intention' but rather that explorations and experimentation could take place without the participants having to produce a product as such. A greater emphasis is spent then on the process – itself an intervention from the usual strictures of academic and curricula answerability .

Accordingly, participants in this research are referenced in the following way: TA 1, for theatre artist 1, DA 1, for dance artist 1 and so on. Teachers and students are likewise coded using alphanumeric codes. Schools have been given pseudonyms. Two primary schools were involved in the research and they are referenced as Edgeword Primary School and Regent Junior School.

Table 1: Artists' background and schools

Artists	Background (brief outline)	Schools attached	Age-group of students
TA 1	Puppetry, Director, Children's Theatre (Singapore)	Edgeword Pri School	10 years old
TA 2	Actor, Director, Singer (Singapore)	Edgeword Pri School	10 years old
TA 3	Actor, Movement/Physical Theatre (Malaysia)	Edgeword Pri School	10 years old

TA 4	Actor, Orator, Comedian (India)	Regent Junior School	9 years old
DD 1	Contemporary Dancer (Singapore)	Regent Junior School	9 years old
DD 2	Traditional Indian Dance (Singapore)	Edgeword Pri School	10 years old

2.   Why research the Singapore School Project?

To date, a study of artists' involvement in educational settings, particularly in schools, in Singapore is limited. The earliest record of a specific case study was done in 1999 between The Necessary Stage and the National Institute of Education for the former's Development-Thru-Drama project with Mayflower Primary School (Wong & Hunter, 1999)[1]. The Necessary Stage Development-Thru-Drama project was an in-curriculum drama programme offered to the entire cohort of primary two students. The pilot ran for 30-weeks in 1999. The programme continued under the administration of the The Necessary Stage till the latter discontinued its involvement with the project in 2000, handing it to a group of theatre artists to manage it under the National Arts Council Artist-in-School scheme in 2001.

While this may have been the first recorded documentation of artists work in Singapore schools, the history of artists involvement in education can be traced to the establishment of the first English-language children's theatre in 1984 (http://theonlinecitizen.com/2009/12/three-cheers-for-act-3/), led by R. Chandran, Ruby Lim-Yang and Jasmin Samat. This was followed by the founding of the first English-language Youth Theatre Singapore, administered by the Singapore Theatre American Repertory Showcase under the leadership of Christina Sergeant and Roger Jenkins.

Prior to the existence of the National Arts Council in 1993, Singapore English and Mandarin language theatre companies had already began their fledgling work with bringing theatre into schools. In 1991, TheatreWorks, with the British Council supported Springboard programmes, organized a Theatre-in-Education (TIE) workshop conducted by Alan Lyddiard and Toni Graham of TAG Theatre. The workshop was attended by Singapore theatre artists Rani Moorthy, Alvin Tan, Haresh Sharma, Nora Samosir, Loke Meng Chue, Lim Yu-Beng and Noorlinah Mohamed, to name a few. The experience with TAG Theatre was significant in that it inspired Rani Moorthy in pursuing a postdoctoral degree in Theatre-in-Education. Upon her return in 1993, she lectured at the National Institute of Education as well as designed several Theatre-in-

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[1] Wong, R & Hunter, M. (1999). *Development-thru-drama: Towards providing a holistic education in Singapore schools.* Singapore: The Necessary Stage.

Education project for TheatreWorks (S) Ltd.The Necessary Stage, helmed by Alvin Tan and Haresh Sharma, too began their own brand of TIE, which successfully toured schools in the 1990s. These and many more practices went undocumented.

With the establishment of the NAC, as well as the availability of the Totalisator Board funding in 1994, more arts education programmes were offered not only by arts organisations but also commercial education service providers. But in-curriculum arts education intervention developed more significantly in the last 10 years with the establishment of the NAC Artist-in-School scheme in 2001. According to the National Arts Council, from 2001 - 2010, over 80 AIS projects were initiated in 6 primary and 36 secondary schools. The NAC also supported artists led projects in three junior colleges, and one at a tertiary institute. These AIS projects are different from the NAC Arts Education Programmes. In the latter, arts organisations initiate, develop and manage the arts education projects while much of the work in the AIS is predominantly initiated by independent artists.

The development in practice, however, is not matched by an equal amount of research and analysis. It was crucial then that when the TTRP initiated The Singapore School Project, it offered researchers an opportunity to develop a parallel research journey to investigate, understand and unpack the practices of artists in educational settings. This involvement however, foregrounded questions such as: What considerations inform negotiations that artists make when they work artistically in schools? Similarly, how do schools engage with the artists and what might be possible expectations through an artists' presence in the classroom? These two questions formed the basis of many more that were addressed throughout the research. However, due to constraints in both time and resources, the questions were narrowed down to two key research questions.

3.   Key research questions:

1. What is the impact of the artists' presence to the learning and teaching environment during curriculum time in Singapore Schools?

2. How does arts education taught during curriculum time enhance critical thinking and a holistic learning dynamic in students?

Overall research questions addressed:

1. Explicating expectations:

What does it mean to have an artist and the implication of their approach within a school context?
What do schools expect of artists when working with students?
What are the motivations of the arts organisation in developing a school project?

2. Artist understanding school limits and constraints

3. Artists experimentation with classroom engagement

4. Benefits of artists presence: student learning

5. Benefits of artists presence: impact on teacher development

6. Benefits for artists being in school

7. Challenges

4.   Research methodology: Multiple case studies

Responding to the two key questions, the research team opted for a multiple case studies approach (Yin, Robert, 2003; Stake, Robert, 1995 & 2006). Multiple case studies offer an immersion into each schools' classroom culture, a capacity to gain insights into the different approaches undertaken by the each artists involved in the project, as well as increase the robustness of findings through heterogeneity of cases.

The SSP was offered to two primary schools and one secondary school – three schools. However permission was only granted by the two primary schools, Edgeword Primary School and Regent Junior School for research to be conducted. Consequently, it allowed the research team to focus specifically on primary school engagement. The strategy was to isolate the two schools as two

separate cases and to zoom in on the specific classes involved in the SSP as sites for our investigation. In other words, we chose to temporally and spatially bind our research to the classes that were involved in the project. There were then three sites: two classes in Edgeword Primary School and one in Regent Junior School. This allowed us to compare different artists' approaches and engagement with the specific cluster of students and teachers involved with the classes. The specificity affords us an opportunity to use the classes as snapshots for our larger discussion on artists' presence in primary schools and their corresponding issues.

In addition we also allocated research time to a subsidiary project attached to the SSP, that is, the teacher's workshop. We focused on the teachers' workshops at both Edgeword Primary and Regent Junior Schools. The teachers' workshop generated a different perspective of the artists' presence in schools through the lens of the teachers. Central to our investigation on the teachers' workshops were these questions:

1. Would the teachers' workshop offer teachers an understanding of the artists' way of working in the classroom?

2. Would the teachers' workshop empower the teachers to attempt using the arts as a teaching tool?

3. Would an engagement with artists increase the teachers' appreciation of the arts?

4. What other benefits would arise out of an engagement with the artists' work?

Table 2 illustrates the different concentrations of the respective members of the research team.

Table 2: Areas of concentration of research team members

Research Team	Areas of concentration
Noorlinah Mohamed	Concentration: Edgeword Primary School Supporting role in Regent Junior School Interviewed two artists Interviewed teachers at Edgeword Primary School
Chris Lee Ban Loong	Moved between Edgeword Primary School and Regent Junior School Interviewed two artists.
Lee Tuck Leong	Concentration: Regent Junior School and Teachers' Workshops Interviewed two artists
Jane Gilmer	Concentration: Regent Junior School Interviewed organiser of SSP

5.   Research method:

The case studies were undertaken in the following way, adhering to a three-pronged approach –
a) classroom observation; b) collation of documentation and writing; c) interviews with teachers,
students, artists

Classroom observation

Each site is assigned one researcher. The duration of the program was divided into three
developmental phases. The researcher identified two sessions of two hours in each phase, which
translated to a minimum of 6 hours of observation in each site.

With classroom observation, the researcher worked with a rubric of observation adapted from
Donald Schön's 'Educating the Reflective Practitioner'.[2] The adaptation is necessary taking into
account the multiple artists and their different practices. The rubric focuses on three categories:
context; modes of communication; behaviour/action.

Collation of documentation and writing

The researchers also collated students' writing samples as well as documentation of students'
voices in order to study the impact on learning. However, the team only managed to collate the
students' journals from Edgeword Primary School. Apart from writing samples, video recordings
of the final presentation were also collated. Again, only at Edgeword was the recording made
available.

Interviews

Interviews were conducted with the artists and teachers who were directly involved in the
project. The interviews were semi-structured and each interview session lasted between 30 - 45
minutes. The artists were interviewed formally once throughout the process of observation.
However shorter discussions either before or after classroom observations were also conducted.
These discussions were transcribed from memory and later offered to the artists for review.

The interview questions were framed along the following topics:

i. Identify types of learning objectives – this could be a focus purely on the artistic process. Were
there learning objectives in mind and were they met, or not, and why (exercise critical
reflection)?

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[2] . Schön, D. (1987). Educating the reflective practitioner: Towards a new design for teaching and learning
in the professions. San Francisco: Jossey-Bass Inc. p. 19.

ii. What were the challenges artists faced in the classroom and engagement with teachers and students.

iii. Any additional thoughts about the process of working in a school and with young people during curriculum time?

6.   Report on Case Studies

a)   Case Study 1: Edgeword Primary School

Nestled within rows of public flats in Singapore is Edgeword Primary School. Established in 1997, it has a student population of 1,937, comprised mostly of children from within the vicinity. It is, by a Singaporean definition, a 'neighbourhood school'.

As you approach the school, you are stopped at the security guard post, which sits just by the metal gate. With a declaration of identity and purpose, you are offered a visitor's pass and given permission to enter. A car park immediately greets you thereafter. A little farther afield stands the school foyer with its ubiquitous shelter from the weather. As you walk towards the foyer, the sound of ongoing classroom rumblings can be heard. On the day of the observation, we arrived at 9am. The canteen, with its rows upon rows of benches and long table, was empty; food stall vendors were preparing their meals for the mid morning break time. A sign tells us visitors to report at the "General Office". Greeting us as we entered the general office was a friendly staff, a lady. When "TTRP Singapore School Project" was mentioned, the lady's smile disappeared. She was caught off guard, unaware of the event. She turned to her colleague for help and a question was asked, "Who is the teacher?"

Chances of the front office staff knowing the goings-on of the school are low. Indicating not the lack of knowledge by the staff that 'man' the general office reception, but the multifarious activities that take place in a Singaporean school. To get to where you are needed, you must be specific. Mention the name of the teacher in charge and the fragments of information start to rattle off the mouths of the staff at the front office. Better yet, come to school ready with the information of the classroom location, classroom number, lesson type, time and students' academic level. Details like that help you navigate your way in a school. Otherwise the building engulfs you within its concrete maze. Trapped in the traffic of students and teachers rushing from one point to another, the school seems like a country all to itself, with its own vocabulary of living and doing things.

The researcher reflection above highlights the atmosphere that is specific to a school culture. There is structure and order. Indeed, the presence of uniformed children attests to the structure and order that exists in schools. Add regulated and structured format of teaching, standardization of tests and quantifying learning outcomes. These seem antithetical with the more experimental, in the moment, embodied and qualitative experience of arts practices. As such the Singapore School Project (SSP) offers an opportunity to observe what happens when arts practices enter an institutional environment. How does it impact both practitioners – the artists and teachers – engaged in the conjoined experience of arts in schools? What are the considerations to affect positive experiences for both school and arts practitioners in their effort to collaborate?

In this section of the executive summary, we present preliminary findings of the SSP in Edgeword in two parts. The first part focuses on factors that contribute to a positive implementation of SSP in Edgeword Primary School. The second section raises challenges that the 8-week SSP immersion surfaced and offers recommendations that are informed by the observation of classroom engagement as well as interviews with teachers and artists involved in the project.

It is important to highlight before we proceed how the SSP was integrated into the Edgeword curriculum. Two classes of Primary 4 students participated in the SSP. One class had a size of thirty eight and the other, forty two students. Each session lasted for two and half hours in the morning from 8.30am – 11am, twice a week for seven weeks, amounting to thirty five hours per class. In the final week (8th week), the two classes experienced four hours of contact time with the artists each day, for five days, leading to the final presentations. This spelt a massive adjustment made to the everyday time-tabling of students. It affected not only the teachers directly involved with the two classes but also other teachers' whose class periods needed the use of the music rooms and contact time with the students.

The final presentations, focusing on process rather than product, were conducted in two separate rooms – one class was in the school hall and another in one of the music rooms. Parents were invited to witness the presentations. A discussion between the artists, teachers and parents was subsequently conducted for each presenting class.

Part 1: Factors contributing to the positive implementation of SSP in Edgeword Primary School

School Commitment

An educational institution runs on a system of practice that is informed by an operation of cascading directives. As explained by the Head of Department (Aesthetics), TC1:EP, the school's involvement with the SSP was a response to the Ministry of Education's directives in promoting '21st Century learners'.

> *We are committed to developing pupils in the 21st Century and we are looking at the arts as a vehicle to develop these 21st Century skills. Be it confident people, self-directed learners, contributors to society.*

While the Ministry has outlined the goals for 21st Century learners, it did not spell out *how* these goals are to be achieved. There is space for each school to use their discretion on how best to meet these needs. As TC1:EP explained, Edgeword's choice of "the arts as the vehicle for 21st Century skills" rests on the "driving force of . . . the leader", in particular the Principal. She

continued to elaborate that the arts is embedded within the principles of holistic education that Edgeword upholds.

Seen from this perspective, the success of the SSP and by extension any arts education program rests upon the schools' commitment. At Edgeword, support for the SSP cascaded from the school leaders to the teachers. With strong leadership, inclusion of programs that deal with the softer aspects of learning, such as the arts, are better integrated. This was further strengthened by a hands-on approach of the Head of Department of Aesthetics who not only visited the classes to observe the artist-student-teacher engagement, but also assisted the artists when the needs arose. She also participated in the professional development workshop that was conducted alongside the student engagement.

TC1:EP presence in her capacity as middle management staff was a crucial factor in the successful transmission of information between the arts organization (TTRP), the school leaders and staff, as well as parents. With her involvement she was able to organize the curriculum time, manage the hours that were taken out of academic concentration and led discussions on the integration of the learnt arts practices with mainstream pedagogy. In addition, her interest and experience in drama as well as teacher of music were also motivating factors.

In other words, committed leadership requires an equally committed staff, especially at middle management level that can help generate 'buy-in' of the arts endeavour. The 'buy-in' translates to effective allocation of space, time and manpower to achieve a successful implementation of the project.

On-going and open dialogue between arts organization, artists and teachers and the arts experience

A strong element present in Edgeword is a dialogic connection between the arts organization staff, artists, teachers and their experience with the arts. Here, we emphasize the individuals in the project as opposed to the organizations as entities that contribute to the success. It is the key players and how they interact and dialogue with one another that affect the success of the project. A continuous and open dialogue allow for both sides to negotiate differences in practices not as negatives but possibilities to be harnessed.

As identified by TC1:EP,

> *I think a lot of that is also a result of the driving force from the teachers. It cannot come alone from the artists. Because the artists don't know what we need. We know what we need and they (pause) can help us.*

It is necessary to be aware of the strengths each has to affect and benefit the students. In the case of Edgeword Primary, the dialogue between staff and artists took place not only in the classrooms but also in a series of teachers' workshops. In the five teachers' workshops, the teachers drew from the experiences of the respective artists and consequently strategized to incorporate arts practices in their curriculum.

Despite the exposure with the artists, the teachers encountered difficulties in incorporating the arts in their teaching. As Edgeword teacher, TC2:EP recounted,

> *We realized how difficult it is to actually make the puppet itself, ya. So,*
> *we actually kind of adapt it, ya, a little for our pupils because it's*
> *meant to be a one day kind of activity, ya. . . . at the beginning we*
> *thought that, oh it's quite tough, you know. That with all the set up and*
> *with the light and everything else you know, how it's going to turn out.*
> *But in fact after trying it out, we find that it's actually pretty*
> *interesting, ya, both for the pupils as well as for us to see that you*
> *know, it can actually take place, ya. And then, of course they have*
> *learnt something because erm prior to this, they would, they might just*
> *have seen puppets you know, but they might not have really you know,*
> *put their hands together to create them.*

The initial fear of working with the arts is not an uncommon experience, particularly for teachers with limited arts background. Nonetheless, as demonstrated in TC2:EP account, overcoming the difficulties opened up possibilities for the teacher and students to learn through and with the arts. As such the artists' ability to translate the joy of working with puppetry is but the first step in the negotiation. What sustains the engagement is the teacher's openness to experience and experiment the arts process with her students.

Collaboration between artists and teachers

A strong recurring theme in the Edgeword case was the presence of collaboration between classroom teacher and artist. When both sides feel empowered and respected as practitioners with contributive and complementary skills, collaboration becomes effective and beneficial not only to the students but also among teachers and artists. This was evident in one of the two classes observed. In it, the attending teacher TC3:EP was acknowledged by artist TA 1 to be a supportive and participative teacher.

> *She joined in the games, she worked with the kids and she understands, try*
> *to understand us, she takes pictures and then after that I think she also*
> *affirms some of what we do with the children in class.*

TC3:EP followed up on the reflection tasks that were assigned by the artists. Believing that the students needed greater scaffolding and structure, she organized writing sessions with questions to guide their reflections. Her work complemented the 'open' and sensory frame that the artists offered to the students. As she was a keen participant in class, she generated strong rapport with the artists. As observed, the rapport translated to a positive environment for the students as well. The teachers' active and 'joyful' participation enhanced the sense of community-driven learning experience, which the artists were trying to achieve through their art forms.

The impact of strong teacher collaboration further enhances not only the arts experience for the students but also the learning outcomes in other subject areas. This was evident in the students' reflective journals as well as the writings they did for their English composition. The students, according to TC3:EP, demonstrated greater imagination and willingness to experiment with their writing. We attributed the development in writing skills not only to the artists' presence in exciting the students' imagination but also TC3:EP support and scafolding of writing tasks.

Reflective and reflexive artists as educators

The requirements for artists selected for an in-school engagement often highlight two aspects: a trained practicing artists and an ability to work with young people. We suggest that a third aspect should be included in the requirements: the artists' ability to be both reflective and reflexive.

When an artist reflects, he considers his approach and the impact it has on young people: what to do, how and when to do them. Their lessons are improvised within a structure of planned actions and negotiated responses developed with the students in class. But a reflexive artist goes beyond reflecting in and on the action, but is critical of their practices, questioning the tensions and contradictions that they embody as artists, and how they respond to the ideologies of the schools.

In an interview with two artists working at Edgeword, TA 1 and TA 2, they both acknowledge the paradox of artists as being more 'free to experiment' or enjoying a sense of 'liberation'. As highlighted by artist TA 1, arts practice is flexible and open, but at the same time it has discipline, aims and structure, which exemplifies the similarities it has with the school system. TA 1's observation is further supported by TA 2 arguing for a need to "get to the feel of the system". He warned that an attitude of "this is how we are going to do things and nothing else", denies the possibility of allowing two systems to co-exist. The notion of 'freedom' is perhaps a matter of degree, limited by varying expectations and demands rather than a question of presence in one system and an absence in the other. As TA 2 explains, "because we don't have a quota to meet, and there is no minimum that I have to meet" there is greater 'freedom' within the discipline and structure to allow for a "range of performances, where non of them is a failure".

Reflective and reflexive artists, we argue, are then more able to find, as TA 2 suggests, 'meeting points' between these seemingly disparate systems to construct a complementary approach to benefit the students in schools.

Part 2: Challenges of SSP in Edgeword Primary School

Lack of clarity in objectives

The data suggests that lack of clarity and competing objectives are challenges to a smooth implementation of an arts education programme. This finding pertains to the implementation of the teachers' workshops. The school's intention viz-a-viz teachers' workshops were to harness the artists' expertise to help them integrate the arts in their curriculum. However the objectives outlined by the arts organization focused on sharing the approaches the artists took with the students. The school aimed for specificities to feed their curricula needs, while the arts organization's intention was to offer broad ranging artistic principles aimed at offering the teachers an artist-led classroom experience. A point of intervention occurred when the teachers' expressed their wishes directly to the artists and consequently the workshops were then tailored to meet the teachers' needs. The question here is how best to strike a balance between harnessing artistic practice to meet curricula demands and developing the 'artist' in the teachers. Both are equally important in the journey of implementing arts education in schools. We suggest that negotiating issues concerning the aesthetic and instrumental educational aims will be critical to the success of arts education in schools as more and more artists carve their presence in education.

Empowering teachers as collaborators

As mentioned earlier, one of the factors to a smooth implementation of an arts education program and partnership with an arts organization is the role the cooperating teacher plays in class. A disempowered teacher feels inadequate and impedes her participation and consequently her support of the program. This was observed to be one of the problems encountered in one of the two classes at Edgeword Primary. The observation and interviews suggested two reasons for this. The first is the lack of clear communication between the artists and the teacher. The second is the lack of active engagement of the teacher in the classroom activities. As a result, the teacher failed to understand the approach the artists were taking and found it difficult to support the artists. Consequently, she made a decision to take a backseat and distance herself from class activities. Unlike the success with TC3:EP, as previously discussed in the earlier section, the case of the disempowered teacher limits the possibility of linking what is gained from the arts experience into mainstream education. Learning with and through the arts is then seen as a separate and one-off experience with no connection to the larger learning enterprise in the school.

Difference in learning and teaching approaches

Tensions were also observed between the teacher and artist on the approach to learning as well as the type of knowledge valued. While the chalk and talk approach is the teacher's way of constructing and disseminating knowledge, the artist privileges a whole body experience. The classroom is transformed into a an open-space learning, with room for children to sprawl, run and actively moving and working in groups. The emphasis is on learning by doing, privileging discussion and often, noisy. This was noticeable in the two classes at Edgeword. One of the artist's primary goals of wanting the students to take ownership of their learning experience was translated as unmediated and unstructured chaos. Teachers who entered the room were often alarmed at the lack of discipline and attributed it to the artist's limited experience in classroom management. This resulted in the teachers wanting to intervene, yet censoring themselves from doing so out of respect for the artists' position in class. Negotiating this tension relies on collaboration between teacher and artist in understanding and experimenting with different approaches to classroom management.

Apart from the obvious difference in the form and structure of the learning process, there was also a distinction in emphasis. An example is the reflective exercises, which the artist sets for the students. In one case, artists TA 1 and TA 3, privileging the qualitative and sensorial experience of learning, requested for more fluid and open responses highlighting 'feelings'. The teacher, TC3:EP, on the other hand, brought in a sense of structure to the students' reflections by focusing on the quantifiable outcomes of the learning process. While not a major setback to the reflective exercise itself, the difference in emphasis between the artist and the teacher does raise questions on the type of knowledge perceived as valuable. One of the ways forward is to negotiate both 'feelings' and 'objects' of learning as twinned structures in the reflective exercise. A balance is needed between identifying and owning the *how I feel* with the *what* and *how I learnt*.

Recommendations

The recommendations offered here relate to the three issues discussed above and gleaned from the interviews and observations.

Collaborative identification of objectives

The twinning of the teachers' workshops alongside the students' engagement with the artists is a good one. Coupled with in-class observation by the cooperating teachers, the teachers' workshops offer teachers, albeit short, immersions with the artists' way of working.

A recommendation to further improve the process is to take on board principals of adult learning known as 'andragogy'.[6] Andragogy emphasizes the importance of understanding adult learners' reservoir of knowledge and how that impacts their subsequent learning experience. It also accounts for adult learners' expectations of the immediacy of knowledge application and the connection the new knowledge has to their social roles. How does this translate to artists – teacher relation? For a start, establish an initial dialogue phase between teachers and artists where objectives of learning in the teachers' workshops can be mapped out collaboratively. A collaborative mapping of objectives positions both the artists and teachers as partners, recognizing the different skills sets that each bring to the table. This collaborative stance need not negate the original aims of artists sharing their expertise. On the contrary, we suggest that the initial dialogue phase will enhance the sharing process, open channels of communication and empower teachers as owners of their learning journey. We further suggest that a collaborative identification of objectives need not surplant any divergent or competing objectives that the school and the arts organisation may have. Rather it points to ways of negotiating differences rather than emphasizing consensus. Being transparent about each other's objectives raise the bar on experimenting and realising an approach that engages with both agendas.

Offer artists an understanding of the school culture

While artists are experts in the various art practices, they are by no means trained educators. While an in-depth and comprehensive understanding of pedagogy may not be necessary, an engagement with what it means to be within a school culture may offer points of reflection for the artists. Accordingly, it raises the level of discourse between the artists, deepening the understand of their own training and professional experience as unique pedagogical resource and the value that may add to the school culture.

Bracketing arts practices as unique encounters

One of the strengths of the SSP is the position it offers itself as an alternative and unique experience to the students' learning in school. Such a position situates the artists participating in the SSP as 'not teachers' but artists who use their professional expertise to create an 'encounter' with the students. This bracketing of the artists as 'not teachers' is an important consideration for future artists-in-school collaboration. To effect a successful collaboration, it needs a strong teacher collaborator that takes the ownership of engaging with the artists.

In the collaboration between artist and teacher, sits the nexus of artistry and pedagogy. Each informs the other, yet respecting the independent yet symbiotic existence of both entities. In that way, the artist has the liberty to construct a pocket of experience that is different from other classroom engagement. In that pocket of experience the students, working with and becoming

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[6] Knowles, M. (1984). Andragogy in action: Applying modern principles of adult learning. San Francisco; London: Jossey-Bass Inc

artists themselves, learn in a different way; a process which engenders play, imagination and courage to take risks in being creative. They gain entry into sense and meaning making using artistic impulses. They are subject then to different rules of engagement, or social contract, with terms of evaluation where necessary, different from the standards set by other academic subjects. It follows that the 'encounters' can be constructed in diverse ways, at different times and duration to suit the school's culture and needs.

What this means to the larger school system is to allow for an alternative approach to learning, thinking and feeling that is informed by arts practices and experiences to exist alongside existing pedagogic approaches. Teachers are then encouraged to work with the artists but not expected to duplicate the artists way of teaching. They may be encouraged to involve some artistic approaches but not pressured to assume the entire gamut of the artistic experience for the students. Meanwhile, the artists too are given the freedom to practice as artists without the pressure of having to integrate assessment criteria that are determined by other academic demands. They work collaboratively with teachers in understanding what is needed to enhance the learning process without supplanting the teachers' process. Collaboration may then occur where both teachers and artists dialogically sharing the teaching arena, working together within the same classroom, impacting the students learning journey both structurally and aesthetically.

b)   Case Study 2: Regent Junior School

This report draws from the data sources - observations of classes and interviews of artists and teachers, - gathered primarily at Regent Junior School.

Data Collection

Class Observation: Field Diary, Field notes, Analytic Notes			
Dates	Artists	Lesson	Site
01/07/2011	TA 4, DD 1	Charlotte's Web	Regent Junior
11/07/2011	TA 4, DD 1	Charlotte's Web	Regent Junior
13/07/2011	TA 4, DD 1	Teacher's Workshop	Regent Junior
27/07/2011	TA 4, DD 1, DD 2	Teacher's Workshop	Regent Junior
03/08/2011	TA 4, DD 1, DD 2	Teacher's Workshop	Regent Junior
Interviews			
01/07/2011	Interview with TC1:RJ of Regent Junior		RGPS
03/08/2011	Interview with TA 4 and DD 1		Artists
12/09/2011	Focus Group Interview with Teachers from Regent Junior		Regent Junior

Drama and a Holistic Education

In both formal interviews and informal conversations with the teachers and artists, a recurrent trope is the importance of having participants in drama-based pedagogy experience a 'holistic' education. For some of the artists, the 'holistic' is qualified by being present to another participant's 'body' and being attentive to that body's creative process and communicative acts. For some of the teachers, it is qualified by learning important skills that are not primarily 'conceptual' in nature. Bearing in mind these indicators of a 'holistic education' by the two different groups of pedagogues, we traced the emergence of a 'holistic education' that is specific to the Students' Workshops. We noted two key aspects of such an education – that it is both transformative and mediated by the 'social' body as a 'way of knowing'.

Drama as transformative

A key reason why the senior management and many of the teachers 'bought-in' the value of drama-based pedagogy for students is a belief that it contributes towards a more 'holistic' education thereby addressing the issue of developing 'soft-skills'. Asked how drama might do so, and implicitly what are her constructs of a 'holistic education' – TC1:RJ gave two indicators (1) greater psycho-motor control, and (ii) greater confidence in self-presentation. Contributing to such a view was firstly, the success of a recent collaboration with a different group of artists on a

'physical theatre' project. Secondly, the same teacher observed how, in the SSP class, a student who formerly resisted class participation, transformed in the artist-mediated class into a competent story-teller, whose contribution significantly impacted the collaborative work of the class. The latter example of the 'transformed' girl is an important example of how drama might also contribute to transforming the social space around a student: The artists' presence facilitated a 'new' and different space that provided resources for the student to assert her voice, and allowed her to act with an agency that shapes the learning process of the class, and in turn, repositioned her as a competent student in this altered space. We cannot tell whether such success has been sustained but from this experience, we can acknowledge the potential for teachers and fellow students to work with notions of a repositioned identity to further support learning.

Adding to TC1:RJ's observations, we propose two other significant contributions that the drama-based lessons gave to the learning spaces that emerged from our observations. The first has to do with using the 'body' as a 'way of knowing' and, the second has to do with allowing the students to experience a different space of learning, where learning is contingent on social interactions, and facilitated by a motivating 'flow' of learning experience.

Drama facilitating body as way of knowing

Body as way of knowing refers to how students use their bodies in service of 'abstract' thinking and problem solving. This is evident in the observations conducted at Regent Junior School. In one example, we witnessed how DD 1 led an activity which required students to use their bodies to represent different types of tables, located in the house of the story-world in the novel 'Charlotte's Web'. DD 1 asked the students to present three different versions of a 'table'. The students had to work with a few constraints – their bodies were not necessarily flexible enough to create different types of tables and they had to observe the rules of safety. Hence, in this activity they had to activate two types of thinking: (i) how to solve a problem of forming shapes with their friends in a game governed by rules, and projected towards goals of presenting different types of tables; and (ii) how can they abstract out qualities of a table and the qualities of different types of tables, think in terms of such abstraction, and present such qualities in a stylistic way, given the limits of their corporeality. Under the guidance of DD 1, the students were led to think in three different ways. At first, each student was led thinking literally of a table in terms of a 'plane and four legs'. They were then requested to thinking imaginatively of its spatial significance (does it dominate the space?) and finally its narrative significance (how does it gather characters around it?). Furthermore, given such an extended thinking about the meaning of the 'table' in the narrative, its embodied representation required more than one student's body and that called for some element of creative thinking that is negotiated between two or more students. This, however, is just a simpler example of learning with the 'social' body. In the next example, we will look at how a group of students' experiment with embodied montages become a site of a dialogic conversation in a narrative-making process.

Learning through the body is not limited to individuated learning experience. On the contrary working with the body is a social act, demanding active and committed participation of every member of the class. The second example discussed here demonstrates how working with dramatic conventions allowed a fully embodied experience of learning that is distributed socially across many participants. In this example, TA 4 asked the students to present a scene from the novel 'Charlotte's Web', showing the protagonist's birth. This scene was collaboratively constructed:

> *((TA 4 asks for an additional scene. Students to provide a short improvisation on the Father going into the barn, checking on the piglets and then realising that one of them is a runt – a piglet far smaller and weaker than the rest.))*
>
> *TA 4: Okay time up. We want to see some theatre.*
> *S1: The piglets have their eyes open and they start talking.*
> *S2: The father is staring into the mother pig all the time.*
> *S3: Why aren't the mother pig suckling the piglets?*
> *S4: The farmer wasn't saying anything.*
> *S4: all the pigs were laughing.*
> *((TA 4 focuses on a split scene of what happens when the father pigs up the runt. He directs, in slow motion, the way in which the father picks up the runt in tenderness, in contrast with the farmer's ambivalence.))*

This was a touching moment, and no doubt was also touching for the students. As it was shaped through dramatic conventions, it drew together physical expressions, rhythm of movements, placement of bodies in space and fostered understanding that cannot be mediated, except by full-bodied or embodied, experiences. Furthermore, this moment was threaded from a number of students' contributions. Not only were the students active agents in having a say in how the birth scene was presented, but as well, the resultant performance resounded with polyphonic voices that were more than the sum of the individual contributions.

While the artists' presence had generated a different space for learning, activating different behaviours, making available different resources, and generating different types of interactions – compared with the daily practice of the formal classroom – there were some challenges. There was a precocious student who was positioned by TC1:RJ as the "best girl" in her class. However, in newly emergent space of the drama-based lesson, TA 4 considered her a very difficult student. She would question other students' interpretations of text; ask for strict faithfulness to it; stick very closely to the artists; volunteer herself whenever possible and essentially dominating the class. In order to cope with such behaviour, artists may need to better understand the transferral of behaviours from one learning space to theirs. Coupled with more opportunities to act in the

new learning environment, such behaviours may result in a dominating participation. Artists may need to moderate some of their idealism towards class management without seeing the student as a problem to be 'solved'.

c)   Teachers' Workshop: Teacher Development Model and Patterns of Participation

Teacher Development components at Edgeword Primary and Regent Junior ran on entirely different models of structuring teacher development sessions. They were also facilitated by very different artists, and resulted in entirely different dynamics of participation. TTRP, now ITI, left it to the artists to decide on their goals and procedures for the sessions. Consequently the artists had to work from scratch predicting teacher needs. Accordingly, the shape of Teacher Development Workshops in the two schools were directed by very different systems of interactions. While it is difficult to make direct comparisons or evaluate the success of one system to another, we can learn some lessons on the challenges and potentials offered by these contrasting systems.

Model 1: Artists as Service Providers for a Teacher-owned Process

At Edgeword Primary, the attendees of the Teachers' Workshops included Primary Four teachers and Subject Heads. The first group attended because the Primary Four classes were involved in an ambitious interdisciplinary enrichment programme where drama functions as a hinge between the subjects. One class was working with shadow puppetry with the objective to draw together the arts and sciences. Another group was involved in a Problem-Based learning process, using Forum Theatre techniques to identify an existing problem in their school and to explore perspectives of various stakeholders. The subject heads were there because there were plans, supported by the school management, to extend the Arts-Based interdisciplinary integration to another level of classes the following year. It was hoped that their participation in the teachers' workshops would allow them to explore how they could connect Arts-Based processes with their own disciplinary-specific teaching practices. All these participants came with a dual role: As learners of Arts-Based techniques and as Managers assessing the viability of Arts-Based approaches.

In such a context, teachers exerted a significant control over the teachers' workshops. Before each session, the teachers would discuss with the artists what they would do in the session and after each session, they would hold a debrief suggesting ideas for the next session. In response to such direct input from the teachers, the artists became especially sensitive to the teachers needs. TA 3, for example, conducted a session on voice to address a perennial need from teachers who are using their voices all the time, and so worked with a pedagogical tool to 'map' voice training processes. Likewise, TA 1, in his puppetry lesson, aimed to provide teachers with the necessary skills to be competent teachers of puppet making – he gave very detailed instructions on puppet making, down to the specificity of problems they might anticipate from the choice of craft material.

Model 2: Teachers learning in an artists-mediated space

Teachers in Regent Junior were selected for the Teachers' Workshops because they were teachers of languages. For one reason or another, these workshops were deemed suited for their training needs. Some teachers were experienced in some forms of drama-based processes, others were new to it but whatever their exposure there was some resistance to the training process. Madonna Stinson[2] identified one result of such a "top-down" imposition of participation might take the form of teacher resistance, and we see some evidences of such resistance in the workshops. However, such resistance need not be a 'bad' thing, a point to which we will return towards the end of this section.

The artists involved with this school were all very competent and confident practitioners in their own fields. As a result, the artists took charge of the workshops. The teachers became immersed in the world of artist training: sampling traditional South Asian dances and modern dance processes while digging into their own histories and experiences for performance materials. For TA 4 and DD 1, they wanted the teachers to know how it felt to be present in the moment and to each other. Furthermore, for TA 4, an indication of deep learning occurs when teachers expose vulnerability to one another. Teachers that benefitted from such an approach were teachers that were open to the introspective processes, and appreciated the opportunities to learn 'afresh'.

Furthermore, the workshops were deeply community-building and teachers learned many news things about their colleagues. However, there were also teachers who needed support pedagogically. Unfortunately, due to limited time and resources these teachers were perhaps, misconstrued as being not 'open' to new learning processes. For instance, one of these teachers openly resisted the way the workshops were run and wanted a session in which they explored using drama-based in teaching school subjects. Her intervention had two results. First, it led to a very fruitful dialogue where teachers shared some of their practices – one explained how she used body-based role-plays to explore earth processes of weathering and erosion. Second, her intervention invited Sasitharan to provide a lesson on voice projection – a lesson deeply informed by the intercultural theatre practices of voicing from the different resonators of the body, with a concentrated intentionality towards a person. This experience led teachers to consider what it meant to be 'alive' and 'present' in class, when their voices were directed at the students, with clear intentionality. In all, the very different 'space' of theatre practice juxtaposed with an alternative teaching practice, made for opportunities of deep reflection.

As mentioned earlier, resistance may well be a positive element in any learning process. It is through resistance that discomfort is expressed and opens up possibilities for engagement and understanding. Future artists who engage in projects would do well to open such sites of

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[7] Stinson, M. (2009). ' Drama is like reversing everything' : Intervention research as teacher professional development. *Research in Drama Education*, *14*(2), 225-243. doi:10.1080/13569780902868820

learning, and make the best use of teachers' resistance, bearing in mind that teachers' buy-in of the art practices and philosophies is crucial for sustaining an Arts-Based approach to learning.

d)   Evaluating Creative Pedagogy in School.

Using the data generated from the interviews with the artists as well as observations of classes, this section of the summary raises questions on the practice of artists as educators, specifically on artists planning of lessons. It also offers some considerations for further research in this area.

Preliminary Findings: Creative Practice & Pedagogy

Process of Documentation

The observations and interviews of the artists were guided by the questions listed below.

1. What is the impact of the artists' presence to the learning and teaching environment during curriculum time in Singapore Schools?

2. How does arts education taught during curriculum time enhance critical thinking and a holistic learning dynamic in students?

    i.   Identify types of learning objectives – this could be a focus purely on the artistic process. Were learning objectives in mind and were they met, or not, and why (exercise critical reflection)?

    ii. Challenges artists face in the classroom and engagement with teachers and students

    iii. Any additional thoughts about the process of working in a school and with young people during curriculum time?

In this summary, however, emphasis is placed on the artists' evaluation of their learning objectives, strategies used and expected outcomes. The preliminary findings were analysed from the observation of three teaching artists over a total of five sessions at Regent Junior School and Edgeword Primary School. The observations focused on the strengths of their approaches and the struggles they experienced engaging with the students. In addition, interviews with two teaching artists- TA 3 & DD 2, were conducted.

Discussion: Creative Practice & Pedagogy

Translating creative practice as pedagogy

Inferring from the observations made, two points can be made. The first is that the artists relied heavily on their respective artistic training to shape their teaching practice. However not all artistic practice translates effectively to young people, especially with 10-year old children. This was observable in the case of DD 2 where the emphasis on repetitive dance technique without specific context was lost on most students in the class. However, from the observation, we could

not ascertain if the situation was made difficult because of the intention of imparting skills, or the inability of the artist to manage the class. Indeed this had been an issue, meaning, how best to unpack the difference between ability and approach.

The second point is that efforts at comparing approaches were difficult because of the diverse practices. One needed to consider artistic tradition and philosophy and how best these can be translated to a class of 10 year-old students. Take DD 1 and DD 2 for example. As a contemporary dancer DD 1's approach was less on dance technique but more on the sense and feel of movement. Her approach offered space for the students to explore movement with limited instructions. She framed the movement work openly working with simple words like, 'Knees touching' or 'run slowly as if in slow motion'. At times, DD 1 directed the students through the movement activities without verbal instructions. Instead she used small, subtle movements of her body and/or eyes to draw the students to move through the space and perform the various actions. DD 1 was also able to draw out students who were shy into contributing to the class group movement exercises. For example, DD 1 lied on the floor, on her side and looked at the students with a smiley face. She then proceeded to move across the floor on her buttocks and wedged herself between the students who were already seated on the floor. She then looked at the students and began weaving between them, and one of the students spoke out loud, saying, 'She wants us to follow her!' DD 1 continued to lead the students in one big circle around the classroom. All the students formed a single file following her across the floor on their buttocks.

Interestingly, the observation of TA 1's (a puppeteer artist) teaching approach offered a different way of teaching. His approach seemed aligned with imparting skills and technique. But closer examination and discussion with TA 1 revealed that he had scaffold the puppet making technique within the context of games and stories. He explained that in prior sessions, he focused on what he identified as key principles in his work: observation and description, discipline, sharpness and specificity. These were imparted through games and with each game, he highlighted the learning points repeatedly. He felt that this made it much easier for the children to learn about making and performing puppets.

How then do we make sense of these contradictions that surfaced between creative practice and pedagogy? Why does it work well for one artist and not the other? An argument can be forwarded that students' play an important part in the success of a class. Challenging students notwithstanding, we suggest that more research is needed to delve on the artists' approach in class, especially on how they decide what to do, how to do it and when. In other words, how they translate the skills they possess as pedagogy.

The place of planning lessons in creative pedagogy

Conversations with DD 1, DD 2, TA 1 and TA 3 revealed that the initial scheme-of-work was created in response to the school's need for documentation. The teaching artists for the most part

were not required by the Artistic Director and Head of the SSP, T. Sasitharan, to follow any specific plan. They were encouraged to develop their own processes as they deemed suitable for each engagement. As articulated by DD 2,

> *Sasi left it very open, he didn't give us a lesson plan or ask us what we are going to do there. The only thing he told is the presence of the artist in the classroom during curriculum time. I like that, not been told what you are expected to do. I think he trusted us, the artists. That was a huge thing…*

The freedom to plan, we suggest, recognizes the divergent artistic backgrounds each artists come from. Furthermore a one-plan-fits-all would run counter to the creative ethos that the SSP uphold. From our interviews, this freedom was welcome by the artists. The question then, in the absence of a specific plan, what did the artists work with? How did they come up with the strategies they employed in class? Did they plan them in advance or on the spot? Were they written like how teachers are trained to write?

TA 3 offered what he termed as a 'frame'. In this 'frame' he would organize some preliminary ideas on what he was going to do. He would then make the assessment on what he would execute upon meeting the students. He would spend time interacting with the students before finding out the best way to deliver what he wanted to do within the 'frame'. TA 3 further added that his focus was on the in-the-moment responses instead of setting up a fixed structure so as to be more creative and spontaneous.

Meanwhile DD 2 mentioned that no preparation was done and that she entered into the classroom with an open mind preferring to let the artist-student engagement to offer her directions.

However, it was interesting that during the observation, discussions between artists prior to the arrival of the students were common. In addition, some artists would list the goals to be met on the board. This was one of the strategies adopted by TA 2 to get the students on task. Each item was ticked off as the students completed them. The information generated from such a discussion and the checklist of items proved that some form of planning was present. The question then is why do the artists feel this approach is dissimilar to a scheme-of-work? Perhaps in resisting the scheme-of-work artists express their identity and practice as different from teachers. The scheme-of-work connotes structure, discipline, rigidity and permanence. Meanwhile verbal and mental planning is ephemeral and hence more open to spontaneous change. Is this disdain towards writing plans a shared perception by all artists?

Unlike the other artists involved in the SSP project, only TA 1 had pedagogical training. He was a former teacher trained with the National Institute of Education. In his opinion, the pedagogical

knowledge is useful to his theatre teaching work. He too did most of his planning through discussions with his partner, TA 3, or by jotting mental notes. However his approach is, as one teacher described, 'structured chaos'. Does a pedagogical understanding help the artist better structure his artistic approach in class? Is this a necessary condition for artists wishing to partake in education?

Creative pedagogy is still largely unknown. Much of what is available in arts education research in schools pertain to the teaching of visual arts and music. As such questions raised here are yet to be answered. More research is needed to better offer an understanding of how artists teach.

7.   How can the Singapore Schools Project contribute to New Education Praxis?

Addressing the question of 21st Century learning skills in the classroom has become a priority for the Ministry of Education (MOE) evidenced in recent directives such as the Primary Education Review and Implementation report (PERI) and Secondary Education Review and Implementation (SERI) report.

These reports have greatly contributed to changes in the thinking of schools to embrace the arts as tools to address emotional and social learning, creative and critical thinking and to redress the balance in the school classroom where the students sit and absorb information, by adopting ways of teaching and learning that place the student at the centre of embodied classroom practices, such as participating in drama in the classroom.

The main objective of the Singapore Schools Project, initiated by T. Sasitharan in 2010 was to "…make an intervention into the education system…" by offering schools the opportunity to suspend teaching their subjects in the usual way, and instead to adopt a creative process that would extend their teaching and their subject area through the use of an arts based project during curriculum time.[3] Underpinning the project was the aspiration for a three-fold relationship between the artists, teachers and students. The question of how the interactions of these relationships would forge a learning experience that could address changing educational needs of all three parties was a priority.

The challenge of setting up the project so that these relationships could develop and play themselves became an interesting part of the project and of the research outcomes. Some of the teachers and artists involved were better able to accommodate the dynamics than others. For the students however, setting up and meeting a different structure of learning within the context of forging new relationships, was not such an issue. From a researcher's perspective, observing the dynamic process of these relationships was seen as an integral part of arts based projects in schools due to the possibilities of extending learning in a two-fold way: in subject matter and human interaction. Observing this, was proof enough that when introducing arts education into the curriculum, there are layers of negotiations that need to take place between all the parties involved. It is not enough to decide to introduce arts education and hope that the parties involved can and will take on board new ways of working in order to facilitate new learning. The creative process needs careful tending and skilled negotiation. Rachel Watts the director of the Marin Youth Centre in San Rafael, California, suggests that arts facilitators can be useful in providing effective communication between the artist and teacher due to their difference in 'languages':

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[3] Interview conducted between T.Sasitharan and Jane Gilmer on October 13th 2011 at 1.30 pm, at ITI office, Emily Hill, Singapore.

She states: "…artists' language can seem foreign to teachers, and teachers' language can seem unintelligible to artists". In her article she continues to describe the usefulness of developing such relationships:

> "…sending program staff into schools to facilitate encounters between teachers and artists increases the likelihood that they will connect in meaningful ways. Through a series of planning meetings and reflection meetings that span a residency, [or project] the facilitator helps teachers understand the artists' processes and goals for the residency [or project]. Similarly, he or she helps artists understand teacher language, curriculum requirements, and pedagogy."[4]

Introducing the arts into the classroom is itself a pedagogical process because of the need to address and contribute to a much needed reform in schools to include social and emotional learning of all parties. As Watt's suggests, appointing a facilitator for a project, can be highly useful to developing relationships. Working in this way could also become increasingly important with the changing tide of external influences such as economic policy. Integrative education, where the arts become a part of the school curriculum will inevitably shift teaching and learning attitudes. The notion of integrative education is itself integrative in that teachers will need to be able to be both emotionally fluid in approach to teaching and learning while at the same time maintaining control of the learning process. "Doing integrative education well depends on our capacity to hold a paradox: we must open free space for the unpredictable *and* enforce an educative order. In contrast to top-down delivery of information that leaves the teacher in control, integrative pedagogies [arts] involve a communal exchange that is fluid, complex, and confusing".[5]

The capacity for being able to hold this dynamic can be seen as a quality needed for 21st century learning. Moreover, the question of how we facilitate the learning of these skills and delivery of them is something that the SSP explored as an integral part of the arts in the curriculum intervention.

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[4] The idea of appointing a facilitator has been discussed by Rachel Watts in her article *Facilitating partnership, building community: Meetings in the residency framework* about the organisation ArtsConnection through which she works.

[5] Palmer, P. J; Zajonc, A & Scribner, M (2010). *The heart of higher education: A call to renewal*. USA: John Wiley & Sons. pg 30.

7.   Recommendations

1. That the School Project offering arts in curriculum time, continues and contributes to the school curriculum and that arts based projects become viable options for schools as a way to work with artists and, to develop expand new education parameters for 21st century learning.

2. That a facilitator be appointed who can liaise between the schools and ITI and whose function is to be informed about the 'art of collegial conversation' that is, to be able to bring the teachers, students and artists together in a way that can be discursive and communicative. It is also essential that for a continuation of the schools project, research and documentation is gathered and deciphered, so that projects can be recorded, evaluated and appraised as to their effectiveness and, by extension contribution in the introduction of arts into the school curriculum. It is also advised to include teachers, artists and students in the documentation process in order to encourage a *Reflective Practice* that in the short and long-term can contribute to professional development, which is an essential part of Integrative Education and the development of 21st Century learning skills.

8.   Conclusion

The SSP project is a pilot, and with all pilots, much of the processes are being learnt and negotiated as they are implemented. On a parralel journey, so is research on how artists contribute to the educational landscape in Singapore. Much of what is happening still needs to be excavated, documented, analysed and made accessible to public discourse. In that respect both the SSP and the research on artists' work in school are at their infancy. They are in the process of becoming and more data needs to be generated to offer better understanding of the impact such projects have on the students as well as school culture. Accordingly, there is a need for more collaborations and openness between artists, schools and policy makers to harness the potential of arts education and its contributions to 21st century education. It is important also that the process and/or objectives of projects such as the SSP is seen in contradistinction to 'product'. Working with 21st century holistic and integrative notions of educational reform, process *is* the product. Correspondingly, the findings of this pilot project are fluid and generative rather than closed and conclusive.