

The TAPP Model and what we learned through developing it

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Teacher Artist Partnership Programme

Introducing TAPP: A Professional Development Model for artists and teachers in partnership

Notes & Remarks

Jot down your thoughts
in the margin here...

The Teacher Artist Partnership Programme (TAPP) was an accredited professional development programme for teachers and artists working in school settings with children and young people and ran as a pilot programme in London between 2004 and 2007.

With growing expectations that teachers and other practitioners will collaborate to offer creative learning opportunities to children and young people, there has never been a more important time to focus on how best to support the development of professionals working collaboratively.

Creative Partnerships, the Find your Talent programme and the work of many partnerships up and down the country depend on professionals from the education, cultural and creative sectors collaborating effectively to offer meaningful and worthwhile learning experiences for young people. TAPP has been exploring an approach to preparing teachers and artists to work together that we believe has been both powerful and effective.

We want to share the learning from this programme as widely as possible.

This resource outlines some of the key principles and approaches that have been developed in the programme. Many agencies will be developing approaches to professional development and we offer these materials as a contribution to the drive to enable effective practice in collaborative working.

Once we had drafted these materials, a consultation process took place with a selected range of individuals and organisations involved in providing professional development for teachers, artists and creative practitioners (with support from Arts Council England's Grants for the Arts programme and the Training and Development Agency for Schools (TDA) – see Appendix in booklet 3). The materials were amended in the light of feedback and are now being made widely available to agencies and individuals involved in devising professional development programmes for teachers, artists and creative practitioners. We hope that these

materials and background notes will prove valuable and would appreciate suggestions or feedback about them – a proforma for this process is on the IVE website.

This resource is in three parts:

TAPP01 The TAPP model and what we learned through developing it

TAPP02 Perspectives from the literature

TAPP03 Resources and further reading

There has never been a more important time to focus on how best to support the development of professionals working collaboratively

The TAPP programme was established by a consortium of leading arts and education organisations: Animarts, IVE (formerly known as CAPE UK) (Creative Arts Partnerships in Education), GSMD (Guildhall School of Music & Drama), LEAParts, Lift (London International Festival of Theatre), LONSAS (London Schools Arts Service), NewVIc (Newham Sixth Form College) and PLEY (Proactive Learning from Early Years).

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The TAPP Model and what we learned through developing it

This booklet is structured as follows:

- 1 A brief **introduction**
- 2 The **context** in which TAPP was developed, including recent history, partnerships and collaboration, and principles and philosophy
- 3 The **Programme elements and content**, including the programme components and an overview of its **structure**
- 4 **Sample activities**, describing in detail the content of various session plans
- 5 **Reflective questions** that guided and underpinned the programme content
- 6 **Lessons learned** over three years of testing and refining the programme
- 7 **Evaluation findings**
- 8 **Case studies**, offered as examples of the focus, achievements and tensions inherent in the paired research undertaken by artists and teachers in schools

1 Introduction

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TAPP was an extended postgraduate professional development programme jointly undertaken by teachers and artists from a range of educational settings and disciplinary backgrounds between 2005 and 2007, with accreditation towards the Graduate Diploma in Professional Studies at the Institute of Education, University of London. Participants undertook guided learning and reflection and together completed action research projects in educational settings. The model was informed by the Continuing Professional Development (CPD) initiatives of the London International Festival of Theatre (LIFT) and the Guildhall School of Music and Drama (GSMD), Newham Sixth Form College's research project Pathways into Creativity, the Animarts Action Research Programme and IVE's (formally known as CapeUK) work in supporting partnership based pedagogies. A related programme, Eastfeast, is now underway in Essex and Suffolk. Both TAPP and Eastfeast derive from a sustained commitment by LIFT to action research in the field of arts in education and

the community, which began with LIFT's Teacher Forum in 1999.

This resource tells the story of TAPP – it is not a fixed model and this publication has been designed to offer approaches that may be of interest to, or even adapted by, CPD providers in different contexts. The primary audience is those who are developing professional development and training programmes that bring artists and teachers together in shared learning encounters. The TAPP evaluation report is available at www.weareive.org.

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2 Context

Recent History

Partnership-based pedagogies that involve teachers working with creative practitioners and artists are assuming increased prominence both in English educational policy and internationally. Recent developments include the extension of the Creative Partnerships scheme, the introduction of a pilot 'cultural offer' for young people (Find Your Talent) and the growth of policy initiatives promoting the creative industries. All seek to give value to young people's creativity as a route to greater social inclusion, active citizenship, and employment. These developments suggest that pedagogies which make connections between formal educational settings and a wide range of creative/cultural organisations, or with creative and artistic individuals, are likely to become a more central feature of our educational system.

Across the world, there is considerable interest in the power of artistic and cultural activity to enhance learning across all stages of

education. This has developed in the context of emerging approaches to creative learning, the opportunities provided by a network-based 'knowledge society' and a greater awareness of the value of artistic experience and expression in the development of learners as persons and as citizens. These interlocking agendas around creativity, culture and learning have a long history and are not without tensions and contradictions.

Whilst TAPP is conceived as an interdisciplinary approach to the professional development of artist-educators, it is also important to acknowledge the specific contributions of different fields of practice, and particular disciplinary approaches in arts education. The field of partnership-based pedagogy is too new to have an agreed or settled history. It often employs fairly loose terminology, which can lead to confusion. Artist-educators have to navigate between different climates and regimes for learning and need to be able to recognise different genres of pedagogical

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practice. Developing a degree of scepticism about some of the more extravagant claims made for 'creative learning' may also be helpful, and this 'constructively critical' approach is most likely to be developed through practical experience in a range of settings. Whilst these debates are complex and probably unresolvable in a short programme such as TAPP, it is important to acknowledge that they exist. Arts education and creative learning are not automatically synonymous. They draw on a variety of sources and intellectual traditions (see Banaji et al 2006 and Sefton-Green 2008).

Partnerships & Collaboration

TAPP was originally developed by a consortium of organisations including: an arts organisation; a sixth form college; and a Higher Education Institution (HEI) with an existing history of working collaboratively. This group was subsequently joined by a pan-London strategic support organisation for arts practitioners and an equivalent organisation supporting London schools.

The initial agreement to a set of common aims was tested as personnel and organisations changed; certain partners were more active than others; constant nurturing and careful communication was a necessary and time-consuming aspect of management. The accrediting university was not represented

within the Consortium, but drew up a memorandum of agreement with TAPP in which TAPP paid for the costs of validation and the Institute provided the services of a link tutor.

Huxham and Vangen (2003) offer a succinct analysis of the issues surrounding interagency collaboration and conclude that, to gain real advantage from collaboration, something has to be achieved that could not have been achieved by any one of the organisations acting alone. Although this was the case in TAPP – in that the consortium achieved what one partner on its own could not have done – there were considerable challenges in a multi-agency approach. Success will depend on the agreement of common aims and effective trust-building processes between partners; knowing who partners are and why they are there, and leadership that is highly facilitative and concerned with empowering, involving and mobilising members. Each of these factors or aspects could have benefited from more consideration before we embarked on the programme.

Ideal generic partnerships for the TAPP model would consist of: an HEI and an arts organisation with an ongoing programme of work, in partnership with a creative agency or organisation capable of generating relationships with schools and artists and raising partnership funding.

Principles & Philosophy

There are particular risks in falling back on versions of creative partnership that imply what might be described as a 'deficit' model, in which the 'creativity' is to be supplied by a visiting artist and the 'discipline' by the teacher. A more sustained, dynamic and difficult dialogue, which acknowledges the expertise of the artist but also the artistry of the teacher, will be required if the capacity is to be built within the education system to embed and sustain creative learning over the longer term. The TAPP model of professional development is based on the premise that creative and cultural learning needs to involve all participants – teachers, artists and students – in change processes.

The TAPP programme was developed with the following principles in mind:

- If artists and teachers are to collaborate effectively then methods of professional development allowing both partners to reflect and refine their skills together are critical.
- At the same time, the ability of artist-educators to act as change agents within their own settings can be developed and enhanced by promoting a process of individual reflection and enquiry.
- The agendas, settings and contexts in which creative and cultural learning take place need to be critically reflected upon and explored within a supportive and

challenging framework for professional learning and exchange.

- By definition, creative learning and teaching involve an element of risk, exploration and uncertainty. This may lead to tensions between creative, sometimes experimental approaches, and the more regulated nature of educational systems. Such tensions can be productive if handled carefully through 'creative professionalism' and undertaken within an ethical framework that respects the rights of the learner.
- Practitioners work under considerable curriculum pressures in formal educational settings. They need to engage in active learning based on enquiry and reflection through shared practice if both individual and institutional capacity for sustained partnership working are to be developed.
- Time, space and resources need to be devoted to researching, refining and designing appropriate interventions which bridge the gaps between:
 - the aspirations of schools to be inclusive;
 - the creative capacities of individual learners;
 - the requirements of curriculum and assessment frameworks; and
 - the neighbourhoods and settings in which schools, colleges and cultural organisations work.
- Training and developing the capacity of practitioners to be able to navigate these

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complex agendas will be of critical importance if this set of approaches is to become more widely embedded in everyday educational practice.

The programme was intended for experienced artists and teachers rather than those at the beginning of their careers

3 Programme structure and content

This training model was developed by TAPP over a three-year period from which the following processes, structure and contents emerged.

Selection process

TAPP has worked with over 60 artists and teachers drawn from across London. Participants were drawn from all sectors of education, from early years through to higher education, and all sectors of practice in the visual and performing arts.

The programme was intended for experienced artists and teachers rather than those at the beginning of their careers. Participants were selected through group and individual interviews plus portfolio of work.

Selection criteria included:

- Evidence of experience in working in the arena of arts education, including some experience of partnership working

- Openness/willingness to share knowledge and practice
- Willingness to engage in a dialogue about their own learning (requiring qualities such as trust, active listening, openness, and evidence of the capacity to be self-critical).

Applicants to TAPP were required to have at least two years' experience of classroom teaching or equivalent experience as an artist working in schools. Prior experience and interest in the arts was a prerequisite. The recruitment process took into account the need to create a learning group with a balance of teachers from nursery, primary, secondary, special and further education and artists from a range of different disciplines. Shortlisted applicants were asked to attend a group interview and to make an informal presentation about an aspect of creative teaching and learning. The group interviews were managed as a discussion, enabling potential applicants to engage with tutors and potential peers. The process was a successful way of modeling the

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collaborative learning approach and assessing commitment to such an approach from prospective candidates.

Accreditation

TAPP was accredited for 60 credits towards the Graduate Diploma in Professional Studies at the Institute of Education, University of London. Entry requirements included a first degree, but in exceptional circumstances applicants were considered who did not match these criteria. The flexible accumulating modular system acted in many cases as a foundation programme for further post-graduate study.

Programme cost

The cost of the delivery of the TAPP programme per participant was approximately £3,500 (not including the cost of the honorarium paid to freelance practitioners on the programme or the costs of the international seminars). All participants in this programme were engaged in an extended research process to develop the model and so future programmes based on this model will not need this research time – thereby reducing the potential cost per head. The professional development hours were equivalent to a part-time MA programme of study.

Programme elements

The programme comprised the following elements:

- Equal numbers of teachers and artists (ideally not more than 20 in total)
- Initial two-day residential introductory session
- 10 three-hour sessions (evenings and weekends)
- Workplace observations (by peers)
- Practical projects in school (conceived by teacher and artist in partnership)
- Individual tutorials
- International research opportunity (although this could be replaced by a research opportunity in another UK setting)
- Portfolio/Learning Journal/assignment
- Accreditation at post-graduate level.

The course structure, set out below, was designed to incorporate several kinds of engagement with practice. These included:

- Retrospective reflection on practice/experience of work in a residency or other arts educational setting
- Shared focus of research enquiry between teacher and artist during the course sessions
- Research-oriented participant observation of teachers and artists in practice with specific points or issues to observe for consideration in subsequent discussion

- Intensive period of practical work in a five-day (or equivalent) residency in a learning setting, jointly designed and delivered by an artist and a teacher
- Substantial independent study and enquiry undertaken outside of course settings by participants
- Observing education practice in inter-cultural contexts and in a range of different spaces and places
- Learning Journal and portfolio of evidence.

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Outline of TAPP course structure

The following outline structure provides an overview of the course offered. In section 4 below, sample activities illustrate how the content of each session was realised.

Session 1

Weekend Residential
Background
Introductions – Who are we?
What are our histories?

This session sets out the aims of the programme and introduces the teaching and learning strategies. Through a series of workshop exercises, participants identify and share professional histories, values and motivations based on reflection on their previous practice.

Sample activity 1

Session 2

Weekend Residential
Shared Learning and
Reflective Practice.
The reflective Portfolio. Ground
rules for action research and
self/peer assessment

Approaches to creative group work and the ethics of collaboration. The session introduces the principles of reflective practice and keeping a Learning Journal.

Sample activities 2 & 3

Session 3

There is No Empty Space
(nothing is neutral)

Group collaboration drawing on individual artistic practice, producing work from found objects and responses to place. An artistic exploration of stories and meanings generated in response to an unfamiliar site, using a variety of media and processes, visual, performative and aural. Exploring the concept of 'sites for learning' and how space and place affect creative learning processes.

Sample activity 4

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Session 4 How do we learn? Issues in inclusion and pedagogy	Investigating what 'inclusive' arts education practice might entail: questioning assumptions about 'ability and 'disability', 'inclusion' and 'exclusion'. What is at stake in developing participation in arts practice? What might a participatory pedagogy involve? What are the issues, obstacles and tensions?	
Workplace sessions Teacher/Artist Observations	Paired observations in the workplace with specific points or issues to observe in order to familiarise each other with each other's working practices and to inform subsequent discussion about professional roles and contexts. <i>Sample activities 5 & 6</i>	
Session 5 Research Methodology and Tutorials	Group briefing to inform and support collection of evidence for assessed portfolio, with individual tutorials to agree the focus and form of research portfolio/reports. Introduction to action-research methods.	
Session 6 Risk, Creativity & Education	Using TAPP archive material of artist and teacher collaboration (video clips), an exploration of the implications of experimental practice in school/community environments. Exploring perceptions of 'risk-taking', the dynamics of communication and the requirement for risk management within the regulatory frameworks of arts education settings. <i>Sample activity 7</i>	
Session 7 The arts and intercultural learning (linked to external stimulus – attendance at performance or exhibition)	Using the external stimulus of a performance or visit to an exhibition/event to explore how cultural artefacts and performances can stimulate intercultural learning. Exploring how such experiences can be put to use in a culturally diverse, pluralistic, classroom context.	

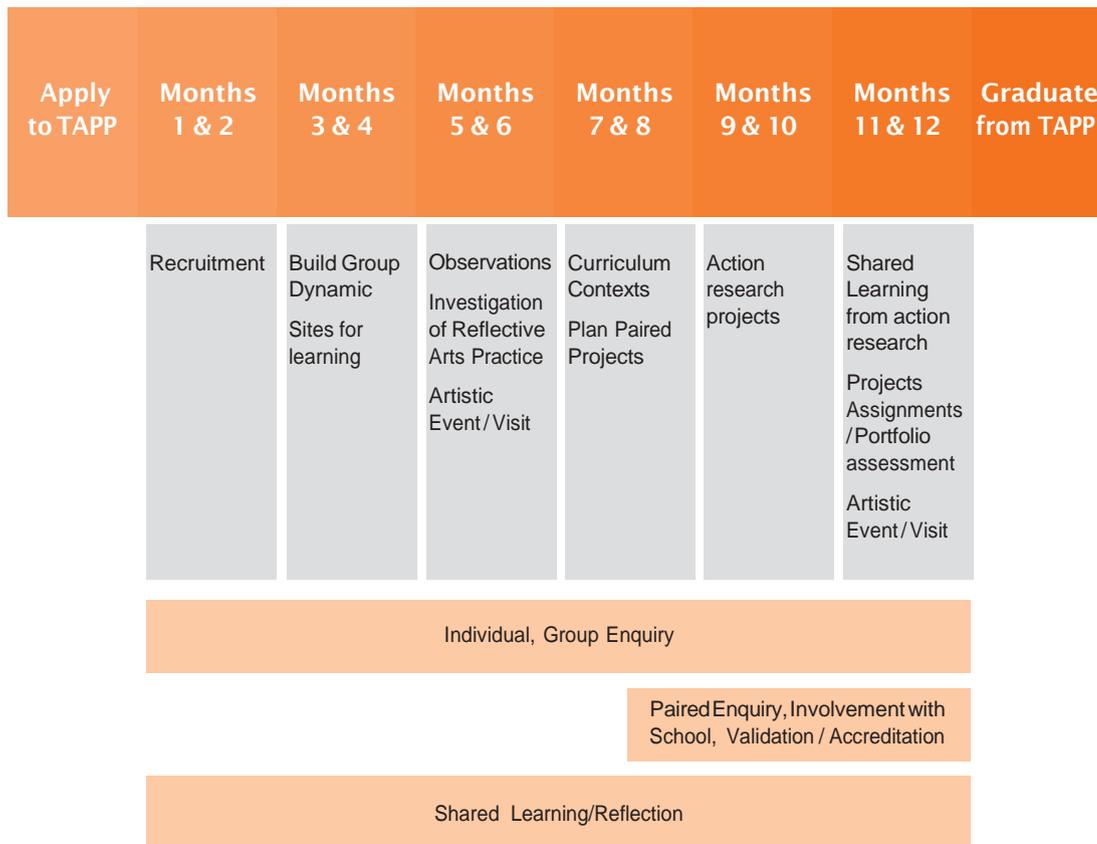
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<p>Session 8 Perspectives on curriculum</p>	<p>Seminar exploring key debates in the formation of the arts curriculum. What roles can be played by artist/teacher partnerships in developing interventions within curriculum frameworks? What positions do the arts hold in the formal curriculum of different learning settings?</p> <p><i>Sample activity 8</i></p>
<p>Session 9 Project Management and Evaluation</p>	<p>Project management and formative evaluation strategies for arts education projects in schools and learning settings. Practical issues in designing and delivering arts based project work.</p>
<p>Session 10 Schools Research Project Planning</p>	<p>Artist/teacher teams reflect on outcomes of the first phase of the programme. Identify learning goals for professionals and wider community of learners in schools.</p>
<p>Field Projects Minimum three one-day Schools Research Investigation Projects in artist/teacher teams</p>	<p>Tutor visits and observation/feedback on projects</p>
<p>Session 11 Portfolio Presentations and Tutorials</p>	<p>Guidance in portfolio writing and presentation. Individual research tutorials.</p>
<p>Session 12 Presentation of Portfolios and Learning Outcomes from Research Projects</p>	<p>Research Presentations</p> <p>Artists and teachers present key action research findings. The aim is to build advocacy and presentation skills and to celebrate outcomes.</p>

TAPP Process Diagram

The programme is set out in diagrammatic form below.

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4 Sample activities

The selected activities below were used within TAPP to explore key concepts of partnership working between teachers and artists such as: collaboration; leading creative processes for others; reflection on practice. Taken alone these exercises will remain just that – exercises. However, when incorporated into a wider framework of action research, facilitated reflection and supplemented with targeted reading they can become valuable experiential learning tools. Many of these ideas have been honed and adapted from the ideas of others who are credited where known.

Sample activity 1 *10 minutes* Session 1 Role definitions

Aims & Rationale

In order to gather perceptions of the differing roles and definitions of artist and teacher, complete this exercise at the very beginning of a course or programme and repeat it towards the end. This will enable you to gather some baseline data about perceptions of roles, definitions and responsibilities. A comparison of the two exercises can be a measure of changes in attitude or understanding and a useful source for discussion.

Description

Give all participants paper and pencil and ask them to complete the following sentences: 'an artist is...' 'a teacher is...'. The facilitator should instruct them to write continuously for two minutes on each sentence, without lifting the pen from the paper. This unpremeditated approach can release freer, more spontaneous responses and reduces the anxiety felt by some at the thought of committing words to

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paper. It should be introduced as just one technique to start the process of reflection, perhaps as part of the introduction to the use of the Learning Journal as a reflective tool.

Further Reading

Moon, J. (2004) *Learning Journals: A Handbook for Academics, Students and Professional Development*, London: Kogan Page.

Rolfe, L. (2006, pp 95-106) 'Using Learner Journals in Teacher Education in the Arts' in Burnard P. and Hennessy S. (eds) *Reflective Practices in Arts Education*, Dordecht: Springer.

 **Sample activity 2** *90 minutes*
Session 2 The dynamics of collaboration

Paired Creative Process

(Adapted from Mary Caddick's 'shared drawings workshop'. Mary Caddick facilitates her creative process and self-expression workshops at Central St Martin's College of Art and Design, London)

Aims

- To reflect on the experience and dynamics of social and collaborative learning encounters for adults and children
- To engage in image making through 'play'
- To provide a safe space to engage with the variables of a creative process
- To engage in verbal and non-verbal activities
- To enable the group to 'meet' each other through a creative process.

Rationale

This exercise enables participants to engage in 'play' in collaboration with others and to think about the relationship between the individual idea and collective art making. It can act as a precursor to further investigation of theories of play, social learning and collaboration (e.g. Piaget, Vygotsky, Cziksentsmihalyi).

Description

For a group of 20 you will need 10 sets of contrasting art materials, 200 sheets of A3 cartridge paper, long tables and chairs with 10 people on each side facing each other.

Examples of pairs of materials: rubber and pencil, ink in pouring pot and dipping pen; string and a pot of acrylic paint; wax crayons and watercolour paints; oil pastels and charcoal; sellotape and string; scissors and paper; masking tape and plasticine; felt pens and oil pastels; soft pastels and poster paints. The selection and pairing of the art materials is important – they must have the potential for both harmony and discord – so a pencil with a rubber, or water-based paint with oil pastels. The objective is to introduce different sorts of constraints and possibilities into the collaborative art-making process.

Instruct group to sit opposite one another so that each has one of a pair of art materials, for example one person has a pencil, the person opposite has a rubber. The facilitator then

instructs the pairs to 'play' with the person opposite in different ways using only the art material they have in front of them. At the end of each episode of activity each participant moves on a step so that they are not working with the same person or with the same set of materials and they start a new piece of paper with their new partner.

The facilitator varies the instruction so that participants experience short or extended activity; working in silence or with speech; activity where one partner takes a lead and the other follows and vice versa; some for one minute; some three minutes; and up to five minutes.

Participants should start with a new piece of paper each time. The facilitator encourages reflection between moves asking questions such as: What does the activity have to say about collaboration? What worked well? What did not work well? What kinds of communication were taking place? Give pairs time to talk to each other about the activity as well as briefly reflecting back to the whole group. The facilitator may then introduce other variations: e.g. one partner may talk, the other may not etc.

Once each person has experienced 10 different materials, invite them as a final exercise to work in sets of four – giving them two new types of material and 10 minutes to

work together with a shared piece of paper. This final exercise enables the group to consider the dynamics of group creative tasks. Encourage questioning about passive/active roles, leadership/facilitation and explore how ideas 'emerged' from the group activity. Exhibit final pieces – give time for people to look at others' work, and allow participants to select pieces for their Learning Journals.

Extended reflection at the end of the process is important, at which point the facilitator may explain the objectives and deepen questioning by asking: what kinds of qualities are essential to effective collaboration? What kinds of learning were taking place? What insights does this exercise give us about engaging children in creative activities in the classroom? In what ways did issues of power and direction come to the surface in this activity? What role does interaction with others through conversation and experimentation play in building skills and learning?

Further Reading

Mooney, C. (2000) *Theories of Childhood: an introduction to Dewey, Montessori, Erikson, and Piaget*, St Paul, MN: Redleaf Press.

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Sample activity 3 90 minutes

Session 2

Developing as reflective thinkers
Paired autobiographies

Aims

- To identify and acknowledge critical incidents or turning points in education and professional background
- To gain insights into the values, preconceptions and assumptions underlying our practice
- To acknowledge autobiographical motivations
- To engage in a focused listening activity.

Rationale

Certain habits of mind are fundamental to effective teaching and reflection. They have been characterised as:

- 1 trust in oneself and others (students, colleagues, administration)
- 2 curiosity for learning about self and others
- 3 openness of mind to modifying existing teaching/facilitating strategies or classroom environments
- 4 sharing thoughts and feelings about teaching with others (possibly students as well as colleagues)
- 5 observation of all interactions with participants in the learning environment
- 6 listening to colleagues, mentors, peers, students and self in order to understand and learn about teaching – learning partnerships. (Kerchner, 2006)

Description

Invite participants in pairs to reflect together on the significant incidents in their own lives and educational experience/training that have led them to be arts educators. Organise group into

pairs A & B (preferably from different discipline or professional background). Person A draws time line and places a Polaroid photograph of B at the top and, starting with date of birth, asks B to identify critical incidents which have led them to be here today. A must ask questions, listen and write down B's story. Make it clear that everyone present will be looking at the autobiographies but that these will not be shown outside the space. After 35 minutes, change over and B does the same for A.

Reflection

Are there any common themes and qualities to the incidents that have shaped our learning most powerfully?

This implies arts educators who are open-minded, willing to change practice and perceptions and curious about teaching and learning. This 'tool' can be used at the beginning of any programme to develop reflective thinking and nurture dialogue between different kinds of arts educator (teacher and artist) so as to reflect on what meaningful teaching and learning experiences are for others (teachers, artists, students, participants). In order to reflect on and appreciate other peoples' experiences it is

important to explore one's own. This exercise enables participants to identify and acknowledge their own creative education backgrounds whilst also comparing their experiences with others. It is these experiences that shape how we teach, what we value, and what we embrace as preconceptions, biases, assumptions and skills.

Further Reading

Burnard, P. (2004) 'Critical Incident charting for reflecting on musical learning'. Mountain Lake Reader: Conversations on the study and practice of music teaching pp 7 - 21, Dordecht: Springer

Kerchner, J. (2006) 'Tools for Developing Reflective Skills in Teacher Education in the Arts' in Burnard P. and Hennessy S. (eds) Reflective Practices in Arts Education pp 95 - 106. Dordecht: Springer

Dadds, M. (2001) 'Continuing Professional Development: nurturing the expert within', in Soler, J., Craft, A. and Burgess, H. (eds), Teacher Development, Exploring Our Own Practice pp. 50-57. Milton Keynes: Open University Press.

Sample activity 4 6 hours

Session 3 There is no empty space

This is a simple template for a day's activities that can be adapted according to context and the level of group experience of devising and making in different sites.

Aims and Rationale

- To facilitate a group interdisciplinary arts collaboration, drawing on the skills of the group to explore sites for learning
- To explore the spatial and physical context for learning in and through the arts
- To explore the ways in which meanings are generated by the material, cultural, historical and architectural characteristics of different spaces
- To use a range of senses to respond to sites and places
- To introduce a range of devising methodologies and making use of the environment – social, cultural, material – as a source for learning through the creation of short improvised responses
- To reflect on what this process reveals about narratives of place, potential uses of space and collaborative working processes.
- To explore what different kinds of knowledge and experience can be generated through the process of engaging with a site.

Description

Select a space that is not normally used by the group as a learning setting. This could be a street, a museum, an 'empty' plot of land, woodland, a post-industrial site, a public space or a workplace atrium – any space that offers opportunities for imaginative interaction. It is important that it is big enough for small groups to explore independently and that movement

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and interaction are not highly constrained or regulated. Begin the day with a simple warm-up exercise drawn from drama, music or dance.

Sensory Immersion

In pairs one guides the other around the space. Each leader takes responsibility for their partner who, with closed eyes, is guided around the space responding to an agreed sound or gentle touch. Encourage listening and using senses to absorb the environment. After 15 minutes swap roles.

Once everyone has done this each person is invited to make a response to the experience on a postcard (can be words, drawing, picture).

Responses to the Site

Individuals are then invited to explore the space and to document responses in the form of images, text, sounds, smells, textures, observations. Each person is asked to collect one object or impression that is powerful for him/her – bring back and be prepared to say why he/she has made this selection.

Divide the group into sets of four – within those groups they share the objects, impressions and find out if there are any shared narratives and connections.

Questions to ask include: How did you experience the space? What relationship does that have to your own histories? What did you discover about the space?

Each group either selects or is allocated an area within the site and is given the instruction to change it in some way – by making an intervention lasting no more than four minutes. They may use sound, image, text, their own bodies and/or objects/materials gathered from the site.

Interventions

– witnessed by the group

Reflection

- What did you uncover about the space that surprised you? Why?
- What different 'ways of knowing' did this set of activities stimulate for you?
- What connections with your prior experience were evoked by today's activities?
- What cultural, symbolic or historical reference points did the experience generate for you?
- To what extent has this process been about collaborative art-making? What are the advantages and disadvantages of working in this way?
- What is the place for this kind of way of working in today's schools? What issues might be raised in relation to curriculum and pedagogy if this approach was to be used with young people?

Resources (can be adapted)

A wide range of art materials (see activity 2) and plenty of paper of all sizes, string, bags, masking tape etc. Participants should also be

encouraged to bring portable recording equipment or phones, digital cameras, notebooks and Learning Journals. Whilst such technology has the advantage of enabling speedy documentation, it can sometimes have the disadvantage of 'distancing' participants from the site and from each other, so it should be used with discretion.

Further Reading

Brook, P. (1968) *The Empty Space*, New York: Touchstone.

DFES (2006) *Learning Outside the Classroom Manifesto*.

Kester, G. (2004) *Conversation Pieces: community and communication in modern art*, Los Angeles: University of California Press.

Schechner, R. (2006) *Performance studies: an introduction* (2nd ed), London: Routledge.

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**By definition, creative learning
and teaching involve an
element of risk, exploration
and uncertainty**

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 **Sample activity 5** *70 minutes*
Session 4 Mutual observations

Observation of practice is used as a tool to explore the conditions that lead to effective teaching and learning in the different contexts that artists and teachers work in. It is also a means of exploring how artists and teachers use different approaches for different kinds of learning context and group. It is important to establish trust and a non-judgemental environment for observations – this is helped by the ‘mutual’ nature of this observation with each partner having the opportunity both to observe and to be observed.

Rationale

For the observer it can provide the opportunity to:

- Watch and understand the development of complex learning interactions in classroom or community context
- To observe how artist and teacher use different strategies
- To observe the effects of different teaching or facilitating styles and strategies.

For the observed it can provide the opportunity to:

- Look closely at aspects of your teaching/facilitating practice
- Discuss your teaching/facilitating practice in a non-judgemental environment.

For both observed and observer it is an opportunity to connect theoretical knowledge with practice. The challenge is to try to provide objective observational feedback in order to expand perceptions of what is happening in the teaching situation.

Setting up the Observation

Both artist and teacher need to observe each other in a context where they are working with others (for the artists this could be a community context). Meet beforehand and agree a particular focus for each observation (ensure that the observer has any information that would be useful). Each observation should take not less than 30 minutes, but not more than an hour. Meet to reflect on the observation immediately after the session.

Further Reading

General Teaching Council for England 2006
Peer Observation Booklet
www.gtce.org.uk/shared/contentlibs/gtc/141488/201083/Peer_Observation.pdf

 **Sample activity 6** *70 minutes*
Session 4 (after Observation)
Seminar discussion on experimental and participant centred learning

The TAPP approach to creative learning is rooted in the assumption that creative learning happens most effectively in experiential and participant-centred learning environments. In

TAPP the mutual observations were set up as a research tool to investigate what the implications of such an approach are in the normal practice of classroom teaching or workshop facilitation.

Following the paired observations the group is given a summary of different perspectives on experiential and participant-centre learning (see booklet 3 TAPP Resources and Further Reading, resource sheet 1).

Participants are divided into four sets, with a balance of teachers and artists in each, and invited to read and discuss the implications for artist and teacher of the four statements in the resource sheet. They are also invited to consider the underlying theoretical assumptions of the statements. Each group draws up a list of conditions for experiential learning, and possible advantages and disadvantages of such an approach. These lists are amalgamated and reflected on.

Further Reading

Craft, A. & Jeffrey, B. (eds) (2001) *Creativity in Education*, London: Continuum
Rix, J., Sheehy, K., Simmons, K. and Nind, M. (eds) (2003) *Inclusive Education: diverse perspectives*, London: David Fulton
Wells, G. and Claxton, G. (eds), (2002) *Learning for Life in the 21st Century: sociocultural perspectives on the future of education*, Oxford: Blackwell

Sample activity 7 45 minutes

Session 6, 7 or 8
Everyone's not everyone's
Objects Exercise

Aims

This is an exercise to explore power dynamics and behaviours of groups. The aim is to get participants to reflect on how we communicate, on what is the communication culture of their working context, and on how this impacts on their own communication with external partners such as artists or others. It offers a safe space to enable reflection on individual motivations when in collaboration with others. (Borrowed and adapted from Antonella Mancini of Action Aid.)

The Task

Prepare an assortment of objects (one set of about 25 objects per four participants – for 20 participants you will need five identical sets). The objects can be a range of items so long as they represent some ambiguity of either material, function, colour or category (the range might include: torch, candle, matches, key, cocktail stick, sweet wrapped in shiny paper, cocktail umbrella, ribbon, brooch, badge, needle, light bulb, paperweight, wooden or plastic pegs, pencil, paper, etc.).

Set out five tables and lay out the sets of objects on each table. Invite the groups to sit at the table and assemble the objects into four

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categories. The task must be done in silence. No one may speak or signal. The group has to arrive at consensus. No miscellaneous pile is allowed.

After seven minutes, the facilitator takes out one person from each group and moves them to another group.

Allow another five minutes for the exercise to continue.

Each group is asked to reflect for five minutes on what it felt like doing this exercise.

Ask:

- What did you discover?
- What happened?
- What have you learnt?

Sharing reflections from the groups

- What lessons have we learned?
- Did we feel that they had an idea but couldn't communicate this to the others?
- What roles did different people in the group play? Whose opinions held sway?
- Did anyone feel frustrated? How did they deal with this?
- When new people joined your group how did the dynamics change? What was it like for those new people joining?
- Did we break the rules? How?
- Did we think about going to look at how the other group were doing the task?

Pairs/Journal reflection

- What types of communication and ways of learning help to enable and reinforce a shared understanding?
- How do we create shared understanding and values with our colleagues/ external partners?
- What is the role of non-verbal communication in collaborating with others?
- What does this exercise tell us about resolving conflicts with others?

In reflecting, acknowledge that we won't always agree – but ask what we need to do to ensure that all views are heard. Is the partnership we work in one in which we can honestly and openly say we disagree or we don't understand? How much time in busy working lives can we give ourselves to critically reflect and learn from relationships we engage in through our work and the issues and challenges we face?

Sample activity 8 90 minutes Session 8

Curriculum role play (developed by Adam Annand and Siobhan O'Shea – TAPP participants 2006/07)

This activity would act as a starting point for further reading and discussion, deepened in subsequent sessions and at tutorials.

Aims

To introduce a definition of curriculum: “All the learning which is planned and guided by the school, whether it is carried on in groups or individually, inside or outside the school”

- To offer a practical approach to understanding different ways in which curriculum can be defined
- To introduce four contrasting theoretical curriculum models: curriculum as body of knowledge to be transmitted; curriculum as outcome driven, curriculum as process; the curriculum for business
- To stimulate discussion and debate about the aims, purposes and values underpinning curriculum planning in schools.

The Context

A new Secondary School is being built and a consultation with the local community is taking place in order to devise an approach to curriculum planning which responds to local needs.

Preparing

Split into four groups of five – a mix of artists and teachers – and give each group one of the four definitions of Curriculum (see TAPP resource sheet 2). Ask each group to write a Mission Statement for a school modelled on the definition. Then each group should nominate two members to act as Education Consultants who are the most competent to explain the Mission Statement.

The remainder of the participants, having helped draw up the mission statements, are divided into four, as follows:

- four prospective parents
- three prospective students
- three local business leaders
- two Ofsted inspectors

Preparing the roles

- The Education Consultants will present their school mission statement to interested parties whom they are about to meet: prospective parents, students, Ofsted, and business leaders. They can spend a few moments agreeing some of the practical implications of their mission statement for these interest groups.
- The prospective parents; students; Ofsted inspectors; and local business leaders meet together, and in these roles they agree what kinds of questions they would wish to ask about the school.

The Role Play

- Each set visits the four proposed ‘schools’ and hear the mission statement. They then ask questions to find out as much as possible about what kind of curriculum is on offer, what are its particular strengths and characteristics and how far it meets their priorities.
- Still in role each set selects the school model that most closely meets their priorities and decides on their reasons for choosing it.

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Presentation from each of the four sets explaining which 'school model' they would like to adopt and giving their reasons.

Discussion

Reflect with the whole group on what issues emerged from the role play and discuss: Who does the curriculum serve? What is a 'responsive' curriculum? What is an empowering curriculum? For whom? How do schools balance the interests, expectations and needs of the different communities that they serve?

Further Reading

TAPP Resource Sheet 2

Smith, M. K. (1996, 2000) 'Curriculum theory and practice': the encyclopedia of informal education, www.infed.org/biblio/b-curric.htm. Last updated: 28 December 2007

How much time in busy working lives can we give ourselves to critically reflect and learn from relationships we engage in through our work?

Three approaches underpinned the entire process and ran alongside the activities described above.

Underpinning Activity 1

Peer reflection – a technique to sharpen listening (with thanks to David Jenkins)

Peer reflection is an important feature of the collaborative learning setting.

Participants are often invited to present pre-prepared tasks to the group, e.g. responses to questions based on readings; notes on mutual observations; summary of research investigation focus. The group is invited to offer peer feedback on each other's writing. In order to focus the delivery and sharpen listening skills, a particular form of presentation is set up. The presenters are asked to make their presentation. The group is then asked to offer responses and feedback to the presenter, at which point the presenter must listen but cannot offer any response. This has the effect of sharpening the listening skills of the presenter and ensures that they fully absorb the responses of the group. Tutors also offer feedback in this way, drawing together what has been observed by peers and offering additional feedback.

Underpinning Activity 2

Learning journals

Our thinking on Learning Journals has been informed by the work of Jenifer Smith, tutor in education at the School of Lifelong Learning at University of East Anglia. Jennifer Moon's Learning Journals Handbook is a key text.

A reflective journal is a tool to help us to understand better our practice as arts educators. It can foster metacognitive skills (awareness and understanding of one's thinking and cognitive processes; thinking about thinking) and help reflection on learning. To use the Learning Journal as an effective intellectual tool requires preparation and its use must be incorporated into planning for all aspects of a learning programme. Facilitators should introduce the concept of the reflective journal at the beginning of a programme and plan opportunities to reflect in the journal into every session so that it becomes a habitual part of the reflective process. Facilitators should ensure that participants are shown past examples and are taught a range of strategies for making effective use of the journal for reflection.

An A3 or A4 journal can be given to participants at the launch of course or programme and can then be used throughout as a tool for recording, collecting evidence and reflecting on learning. Participants should be

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encouraged to use digital cameras to supplement written/other reflections with images.

Further Reading

Moon, J. (2004) *Learning Journals: A Handbook for Academics, Students and Professional Development*, London: Kogan Page

Rolfe, L. (2006) 'Using Learner Journals in Teacher Education in the Arts' in Bernard P. and Hennessy S. (eds) *Reflective Practices in Arts Education*, Dordrecht: Springer

Underpinning Activity 3 Action Research

TAPP encouraged both teachers and artists on the programme to explore teaching as a form of active enquiry into their own and others' learning. All participants were involved in practice-based action research as a central feature of learning. The research rationale and methodology were rooted in principles expounded by Lawrence Stenhouse (1975) with pedagogy and values being tested in the classroom. Small-scale action research investigations provided the opportunity for teachers and artists as co-researchers to study an aspect of a collaboratively developed creative initiative in a school setting. The focus could be on pupil, artist or teacher learning. Artist and teacher each identified a specific area for investigation. The intervention thus provided the context for both individuals to

look at different aspects of their practice in partnership. There was an iterative relationship between project design and methods of investigation, with programme tutors providing support and advice in planned sessions and tutorials. Evidence gathered was collated into TAPP final portfolio and assignment.

This process was introduced as a PLAN-DO-REVIEW cycle (Kolb).

- PLAN: identify research focus and question, give context and background
- DO: implement project, collect data
- DO: analyse data, review literature, determine findings
- REVIEW: how will findings affect practice?

Examples of TAPP action research investigations:

- What are the essential ingredients of a 'TAPP brokered' partnership between artist and teacher in the primary classroom? What features of 'brokerage' are most effective in enhancing professional skills of artist and teacher?
- Assessment in transition from KS2 to KS3 in music
- The artist's role in Secondary schools: celebrity chef, circus performer, chat show guest; where do I fit in and could someone else do it better?
- How can we create the conditions for students' freedom of speech within studies in art?

- What are the consequences of working in different small group configurations in a creative arts project?
- Non-performance in non-place: a collaborative project in a secure adolescent mental health unit.

Further reading

Chappell, K., Craft, A. and Best, P. (in review). Mapping Ripples of Influence: Understanding shifts in practice within the Creativity Action Research Awards 2 (2006-7). Submitted to Cambridge Journal of Education, October 2008

Kolb, D.A. (1984) *Experiential Learning: Experience as the Source of Learning and Development*, London: Prentice Hall

McGuigan, P. et al (2006) *Building Creative Futures: the story of the creativity action research awards*, Leeds: CapeUK 2006, now known as IVE.

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Developing a degree of scepticism about some of the more extravagant claims made for 'creative learning' may also be helpful

5 Reflective questions

Reflection on practice was a central characteristic of the TAPP learning process. A series of organising questions underpinned the programme content.

- What is an artist?
- What is a teacher?
- Who are we? What are our histories?
- How can we use this Forum as a shared learning resource?
- How do we learn?
- How do we observe others' learning?
- What is participant-centred learning? What is inclusive practice?
- What is at stake in developing participation in arts practice? What might a participatory pedagogy involve? What are the issues, obstacles and tensions?
- What is the framework for creativity in schools?
- What do we mean by curriculum? Arts curriculum? Hidden curriculum? What is the teacher's role in the curriculum? What is the artist's role in the curriculum?
- What roles do the arts hold in the formal curriculum of different learning settings?
- What roles can be played by artist-teacher partnerships in developing interventions within curriculum frameworks?
- What are the tensions of meeting different expectations and priorities whilst staying true to creative goals?
- In creative risk-taking what precisely is being risked and what is being put at risk?
- Is the 'risk-taking artist' more than a romantic myth and how might it play out in education given that teaching is often regarded as a risk-averse activity?
- Evocative places carry the footprints, if not the ghosts of the past. How do places and spaces impact on your work and practice?
- How can the stimulus of attendance at cultural events be put to use in a culturally diverse, pluralistic classroom context?
- What does it mean to be a cultural observer?
- What does it mean to be a researcher?
- Who is this project for? What is its impact? How do we know it's working?

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6 Lessons learnt through developing the TAPP model

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TAPP was designed to explore the issues of collaboration between teachers and artists. It was driven by the conviction that a rich and dynamic learning environment can only be created and sustained if it is carefully nurtured. Through three years of testing and refinement, we learned about the following key components of our educational model:

People

Collaborative learning, in which artists and teachers learned together, was fundamental to the process. Initially this took place without clear differentiation or separation of prior professional roles. Learning was grounded in practice and relevant theory, with an emphasis on mutual encouragement and support using the experiences of the cohort as well as specialist tutor input.

Learning through partnership:
The project also allowed me to develop an understanding of how a partnership can involve different levels of collaboration. John [Webb's] musical skills and my own professional knowledge of the children and the context in which we were working had to jointly inform our planning. We also analysed children's learning together, and through discussion and reflection were able to deepen our understanding of what we observed. This experience will inform any future projects with artists in my school.

Sarah Davies, TAPP 2005/06

Collaborative tutoring, involving more than one tutor on the programme reflected and illustrated the nature of the partnerships being explored. The ideal team might include a practising artist, a practising educator and have access to someone with knowledge of research methods and experience of tutoring

action research. This approach models the kinds of collaborative relationship the group is being encouraged to adopt.

A reflective approach Involving dialogue, debate and reflection on practice was a central characteristic of the learning process.

An inclusive learning laboratory was established. The learning process engaged participants in a theoretical and practical exploration of inclusive learning, in which the group itself became a kind of 'laboratory' for testing and exploring what inclusive and participatory practice might involve.

Social learning & inclusive pedagogy: [Success lies in] a well established relationship between the artist, teacher and participants so that the content of the project is inclusive and sensitive to the social context, abilities and interests of the group; and so that it may engage 'the layers of socio-cultural and personal complexity' (Rix et al 2003) that lie behind each participant's life experience and needs.

Chris Beschi, TAPP 2005/06

Exploratory and interactive teaching methods were drawn from workshop techniques in the creative and performing arts as well as discussion, critical analysis of key texts and practice-based research.

An ethical framework was established, based on trust between partners and agreed expectations and offering opportunities for everyone to contribute in a variety of ways.

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Time

An extended learning process lasting twelve months, allowed for reflection over time.

Time:

The amount of time we allowed for our ideas to gestate and an openness to listen and take on each others' concerns was crucial in the development of trust that is necessary when exploring new ways of teaching in the classroom.

Cath Greenwood, TAPP 2005/06

Honorariums for unsalaried freelancers acknowledged their investment in the programme.

Time for planning and reflection built around activities was critical if teachers and artists were to develop as skilled practitioners.

Reflective practice:

Using participatory and dialogic approaches in the creation of knowledge is probably a key ingredient of creative learning. However it is my contention that without a sufficient level of reflection a creative act cannot be realised. Reflective practice, in this sense is not just the evaluation of a creative act; it is the realising of knowledge and the acquisition of skills.

Inigo Rousham, TAPP 2006/07

Space

A Range of Spaces for Learning ('the environment as educator') with a balance between functional and inspiring spaces, enabled learning in different ways and different kinds of learning encounters.

Environment as educator and resources for learning:

This experience [a day workshop at Trinity Buoy Wharf] had quite a profound effect on my thinking as I later reflected on the importance of the organisation of an early years classroom. Consideration of all the 'multiple perspectives' such as, will the children be engaged? Will it support my teaching? How will staff be deployed? Understanding the impact of the environment in cultivating and developing children's creativity therefore means thinking about the space that is available in perhaps a different way. Making the familiarity of the classroom feel unfamiliar for the children is one way of doing this but for this to be successful it needs to be respected and valued by everyone in the setting.

I had been 'playing' in a space in which I became connected with what I could see, hear, smell and touch. My senses being heightened to what was around

me enabled me to become self-reflective and use these internal feelings to make sense of the external world that was being presented. Although the space was unfamiliar I was relying on my natural instincts, past memories and imagination to envisage new perspectives and alternatives, in the same way that a child does. A response to a place, space or object is subjective and 'the way it interacts with those who view it' evokes 'different reactions and meanings' and can therefore change it's meaning according to the individual (Schechner, 2002, What is Performance Studies?). This is exactly what happens in the classroom every day... So much can be gained if we look at the potential of a space and opportunities that are available within it to explore and 'play in'. Familiar spaces can be made unfamiliar, unleashing or developing a child's creativity and imagination not only educationally but also emotionally.
Becky Powell, TAPP 2005/06

We explored the **codes and conventions of settings and spaces**, and the idea that the arts and cultural experiences are mediated by a variety of spaces and places that carry expectations and inscriptions.

Hospitable environments with good food are critical factors in establishing a convivial and informal atmosphere for learning and acknowledging the connections between the environment and learning.

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Reflective practice in this sense is not just the evaluation of a creative act; it is the realising of knowledge and the acquisition of skills

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Pedagogy

Support for appropriate pedagogical risk-taking within clear organizational frameworks recognised that creativity, by definition, involves 'doing things differently', but this need not compromise 'institutional risk' involving child protection, health and safety etc.

Modelling behaviours/risk taking:
Working with an artist skilled within her profession provided confidence and security in 'taking a risk' or the 'breaking of convention' (Craft 2000, p.127) to the usual routines and practice of the classroom. What was important therefore was that as artist and teacher we would 'model' a collaborative way of working together to the children, which would present a relationship of trust between us. [...] Artist and teacher were also explicit in modelling listening to one another and taking turns in conversation. This modelling worked effectively as the project progressed as the children began to work more positively as a group creating collaborative stories and cooperating with one another when assigning roles from their stories.

Becky Powell, TAPP 2005/06

Participation in interdisciplinary arts processes – exploring different physical, visual and narrative approaches to learning in and through the arts – can lead to shared understanding of the educational and artistic aims and objectives of the partnership.

Pairing of artists and teachers can be just as effective when they come from different disciplinary or sectoral backgrounds. Intercultural/intersectoral partnerships offer opportunities for extended dialogue and reflection to air different perspectives, views and experiences. Such dialogue can equip teachers with the skills and resources to manage partnerships with a wide range of professionals (not only artists).

Paired observations, shared planning, group reflection and evaluation were used as intellectual tools in preparation for a jointly conceived 'action-research project'.

Reflective Professionalism & Critical Incident Charting (reflection on social and personal histories) were used as a means of understanding and marking shifts in professional development.

Enquiry-based learning and research through school-based research projects enabled participants working in partnership to interrogate their practice as artist or teacher.

Pedagogic Partnership

As I lacked experience in TIE (theatre in education) and Cath [Greenwood] showed confidence in her pedagogy, with considerable anxiety I accepted the risk in the spirit of the experimental partnership. On the day, I found the profundity of the students' reflections and the meaning they drew from them poignant. I learned from this experience how difficult it can be for a teacher to give up control and be open to unanticipated direction and learning outcomes, yet also how rewarding. In the context of the art classroom the potential consequence of a high degree of variety in content allows students to directly experience the transformative effect of their creative thinking in learning. In this way, the outcome of learning is not a product, but a process of developing the means and content of lifelong learning.

Siobhan O'Shea, TAPP 2005/06

within the highly regulated learning environments of formal schooling.

Exploring and recognising specific traditions and approaches to arts-based learning, and accepting their ambiguity and confusion, acknowledged the complexity and possibilities of the field of creative learning.

Documentation/advocacy/presentation of new learning was part of the learning itself and an investment in the future of creative education.

Situated Pedagogy – learning in a community of practice – allowed us to explore the overlaps between socially, professionally and personally constructed worlds and identities. External accreditation validates and underpins the learning experience with formal recognition and professional 'currency'.

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Exploring the politics and practices of curriculum design and cultural learning unpacked some key issues in arts education. These included the balance between prescribing and assessing learning outcomes and nurturing individual creativity, and the ethical and practical challenges of mounting collaborative and exploratory creative projects

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Resources

Cultural events/experiences acted as stimuli for inter-cultural learning.

Events as stimuli for learning:
The visit to Big Brum was a defining activity in our partnership. Both of us were struck by the tightly structured piece that at the same time was very open to the students to define the meaning for themselves.

Cath Greenwood, TAPP 2005/06

Key texts were used as prompts for discussion and analysis and access to wider reading material and reflection.

The 'body of knowledge' explored was partially located within the group as a community of learners.

Cross-sectoral links in the design and delivery of the programme, drew on expertise from higher education, schools and colleges, and the cultural sector.

Learning Journals were effective as tools for reflection.

Learning journal:

This tool, together with being part of a professional forum where artists and teachers are encouraged to reflect, collaborate and share together, was contributing to a context where I began to reflect on my own practice.

Surya Turner, TAPP 2005/06

Social and professional networks encourage longer-term exchange and participation.

An international exchange programme (with schools and cultural organisations in Barcelona, Bologna and Lisbon) allowed cross-cultural comparison, built intercultural awareness, and raised issues of arts and educational policy and practice in other European settings.

Action research

All participants were involved in practice-based action research as a central feature of learning.

The focus could be on pupil, artist or teacher learning. Artist and teacher each identified a specific area for investigation. The intervention thus provided the context for both individuals to look at different aspects of their practice in partnership.

TAPP action research investigations included:

- What are the essential ingredients of a 'TAPP brokered' partnership between artist and

teacher in the primary classroom? What features of 'brokerage' are most effective in enhancing professional skills of artist and teacher?

- Assessment in transition from KS2 to KS3 in Music
- The Artist's Role in Secondary schools; celebrity chef, circus performer, chat show guest; where do I fit in and could someone else do it better?
- How can we create the conditions for students' freedom of speech within studies in art?
- What are the consequences of working in different small group configurations in a creative arts project?

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Exploring the politics
and practices of
curriculum design
and cultural learning
unpacked some key
issues in arts education

7 Evaluation findings

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TAPP'S strengths

- Participating teachers and artists expressed the view that the core teaching team and guest tutors provided provocative and challenging teaching. Teachers and artists overwhelmingly endorsed the programme and agreed substantially that:
 - they had benefited from the joint approach to personal and professional development;
 - the programme had been a profound learning experience;
 - teaching had been inspirational;
 - the programme rekindled participants' imagination allowing them to tap into their creativity;
 - the programme helped develop specific skills applicable to classroom settings.
- TAPP participants responded to the programme with commitment and enthusiasm (reflected in their high attendance, 99 per cent completion rate and 100 per cent pass rate when one might expect a drop out rate of at least 20 per cent over the life of the programme).
- TAPP participants produced impressive research on arts education partnerships: 'the cumulative effect of so many case studies in cognate areas has made a significant contribution to our knowledge and understanding of the problems and possibilities of teacher artist partnerships' (David Jenkins).
- Excellent accreditation outcomes demonstrate that candidates met Institute of Education standards effectively and TAPP was cited by the Institute's validation board as an example of good practice.
- TAPP learning is recognised by 'graduates' as having impact in terms of their onward paths and particularly their practice in partnership with others since the programme.
- TAPP has a demonstrable legacy and is already being adapted by 'graduates' in other areas (e.g. in the set up of CPD Programmes at Half Moon Theatre, Unicorn

TAPP has a demonstrable legacy and is already being adapted by 'graduates' in other areas

Children's Theatre, Epping Forest District Council). TAPP principles are directly informing the development of a sustainable model of CPD in Eastfeast, which is exploring the concept of 'communities for learning' as part of a national field trial, Next Practice in Communities for Learning (NPCL), commissioned by the Innovation Unit (IU) and the Training Development Agency (TDA).

- Valuable and continuing International links have been forged through the exchange and seminar programmes.

TAPP'S weaknesses

- TAPP was labour intensive if considered solely as an award-bearing postgraduate Diploma programme.
- External evaluators suggest that better division of labour would have maximised the distribution of particular strengths of the three tutors, and perhaps enabled economies in cost.

- Cost implications were high unless considered as elite provision for high flyers likely to make a policy impact.
- There was an imbalance within the programme between imaginative problem-solving activities and delivery of foundational knowledge. Evaluators suggested the inclusion of a more proactive seminar approach to explain key concepts alongside experiential methods.
- The evaluators questioned whether participants were adequately prepared for the action or participant research aspects of the programme. The research was perceived by evaluators to be closer to participant enquiry with insufficient methodological preparation for substantial 'action-research'.
- Consortium management was tested as personnel and organisations changed; certain partners were more active than others; and constant nurturing and careful communication was a necessary and time-consuming aspect of management.

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- TAPP asserts that serendipity plays a part in the discovery of insights of importance to the arts curriculum in the small gaps between art forms and disciplinary structures. This assertion remained intuitively sound, but the intellectual problems posed by it were not fully addressed.
- Substantial variations in tutorial practice were observed combined with a lack of clarity about the core tasks of the research tutorials.
- TAPP leading to posts in cultural organisations – for example as associate director and director of education and youth.

TAPP participant exit routes

Although we must be wary of making claims for TAPP as a sole influence on exit routes and career changes, there is evidence to suggest that TAPP has acted as a significant catalyst for advancing professional development. The progressions cited by TAPP 'graduates' included the following:

- TAPP as a foundation for further postgraduate study: eight 'graduates' continued studies either at MA or PHD level.
- TAPP as a factor in gaining promotion in school or higher education: there were several promotions to senior management and posts including CP co-ordinators.
- TAPP experience resulting in project development leadership: there were five examples, including projects abroad and at the British Museum;

8 Case studies

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Case Studies of TAPP Research Partnerships

Pairs, each comprising an artist and a teacher, undertook research together in the classroom. The following four case studies draw attention to some of the issues emerging from these research partnerships. These Case Studies are extracted from the TAPP research report written by David Jenkins of Proactive Learning from Early Years, Mediated Conversations at a Cultural Trading Post (PLEY 2007).

 **Siobhan O'Shea** *Visual Art Teacher at Oaks Park School, Essex*

Cath Greenwood *Freelance Theatre practitioner (up to 2007)
Education & Youth Director – Unicorn Theatre (from 2007)*

Research Focus: An investigation into the ways in which collaboration between teacher and artist can act as a catalyst for learning and pedagogical change.

Siobhan, an art teacher in a comprehensive school, reports on her partnership with Theatre in Education practitioner Cath Greenwood, undertaken in part because she wanted to 'be a learner' and extend her skills as a teacher. The task was to explore the TAPP model of partnership in support of experiential learning, by bringing role-play into the pedagogy of the visual arts. There was general agreement, shared by the evaluators, that the experiment was a huge success and the methods were shared with the second TAPP cohort, several of whom cited it as an inspiration.

The point of contact with the visual art syllabus was Picasso's Guernica as 'political art' and an imaginative way was devised to stimulate interest in it and reconstruct its historical meaning, seen as having resonance with the London World War II bombings. The role play centred on a artist, played by Siobhan, whose art has dried up and who is refusing to communicate, instead being obsessed with Picasso's painting. Cath played her sister, trying to cajole her into meeting the promises she

Siobhan had initially sought security in prescriptive planning but learned from Cath that if you have a strong thematic overview you can safely trust the art form

has made to her gallery. Children are pulled into the scenario with interesting details. One boy refuses to tear up his teacher's painting although given 'permission' in the role play ('I found it really hard to rip up her work. You need a reason'.).

The subsequent student discussion was lively, with some good intuitive responses, as Siobhan and Cath probed how reflection can tackle emotional issues. The next lesson was an oil pastel experiment that made parallel technical inroads into the theme, but both agreed that the role play had broken barriers, allowing them to 'model playfulness'.

The dissertation was one of the few to be set up strictly within an action research paradigm and carried some interesting reflections. Siobhan had initially sought security in prescriptive planning but learned from Cath that if you have a strong thematic overview you can safely trust the art form, in this case methods drawn from a hybrid of forum theatre (Boal, 1979) and teacher-in-role (Neelands,

2000). The unexpected profundity of the children's responses was seen as validating the exercise. There was also a double interest in theory, with both Siobhan and Cath interrogating their ideas surrounding intuition as a cognitive goal and on the technical side going with Dorothy Heathcote's view that teachers-in-role do not simply retell stories but allow contained confrontations between individuals, thereby offering a safe space in which to take controlled risks.

This partnership highlighted the value of mutual learning and an exchange of skills, although the exchange was across art forms (forum theatre/theatre-in-education juxtaposed with the visual arts) rather than between partners who defined themselves as predominantly an 'artist' or a 'teacher'. TAPP enabled both to explore aspects of their professional identities that crossed the divide. Their work also went beyond a piece of imaginative curriculum development by making a contribution to curriculum research.

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 **Sarah Davies** Millennium Primary School, London *Foundation Stage teacher*
John Webb *Musician*

Research Focus What are the problems and possibilities of traditionally contrasting approaches to music making with Early Years children?

The 'brokered' partnership between Sarah Davies and John Webb brought together an imaginative class teacher and an experienced musician who from the beginning shared a common philosophy. Going beyond the assumption that TAPP research was action research (although staying with facets of the Kemmis/McTaggart model) they hit on an experimental design in which they compared the effects of teaching music using adult directed and child-directed methods.

Sarah sought to develop her interest in creativity and the arts, and both she and John had a deep interest in the research question posed with respect to music. Both she and John examined the two settings by reference to the balance of control and direction – the 'pedagogical style' of the workshops – and their consequences.

Sarah's focus was on two types of learning encounter: type A – whole class session which was imitative directed learning, modelled by John and imposed on the children ('I hate being the hen'); type B – in which John

engaged in some playful reverse imitation by reciprocal musical echoing, a more equal partnership between the adult and the child.

Sarah concluded that type A teaching and type B teaching need to achieve a balance. She also affirmed the qualities held by TAPP to promote successful partnerships: equality, sharing, openness, trust, mutual observation, skills exchange and shared learning.

John and Sarah's project raised some interesting questions about the nature and pedagogical implications of power and authority in the classroom, which John subsequently explored further in work on training music educators in Bedfordshire to adopt a more 'facilitative' approach.

It also raised questions about the level of support TAPP was able to offer. Although handling the methodological aspects of his assessment piece competently, John's choice of a comparative experimental approach took him outside the range of methods that TAPP is fully competent to support, and there was some evidence of mild confusion around how this might be combined with case study or action research approaches.

 Wayne Cooper *Primary School Year 3 teacher* Helen Marshall *Artist*

Research Focus An enquiry into the problems and possibilities of an arranged encounter between a teacher and an artist in a primary school.

Video and graphics artist (and qualified teacher) Helen Marshall's partnership with Wayne Cooper remains TAPP's best example of how even deep-running difficulties in a teacher-artist partnership can be resolved by conversations and negotiations around the terms of the encounter.

Helen has Qualified Teacher Status but prefers to think of herself as a community artist. The partnership with Wayne was brokered by TAPP and placed Helen in the unfamiliar setting of Year 3 in a primary school. Wayne had only come across artists as 'minor diversions'.

Helen, coming from a background in contemporary photography and fine art, stood for aesthetic shock, novel approaches based on the new technologies that control moving images, serendipity ('letting things happen') and risk. Wayne felt all the more driven back towards teacher-like qualities of planned learning and responsible stewardship.

At the heart of the tension was a piece of subject matter. As well as considering stop frame animation, sub-titling, the editorial manipulation of truth and other themes,

Helen wanted to introduce horror as an alternative genre, using *Nosferatu* and *The Grisly Alien*. When in a mirror filter the two creatures became one, Helen treated it as symptomatic of her relationship with Wayne. It seemed that Helen at first saw Wayne as an obstacle, or at best ballast to steady her boat, but came to respect his skills and insights as their partnership progressed.

The fact that the children managed the challenges well was a part of Wayne's growing sense of reassurance with the validity of the exercise, but his account in his own dissertation is also largely pathological, offering a natural history of the relationship, charting its break-through moments and the 'aesthetics' of their 'decision making'. But he too saw the monsters as a metaphor for the partnership, although in the end the success was due to the willingness of both teacher and artist to engage constructively with the risks and challenges to their established ways of working. The learning, ultimately, was mutual and shared.

Helen and Wayne decided to document their differences through tape-recording every discussion and rigorously analysing their debates. The conversations touch on a number of important themes; the professional identities and mythologies of artists and teachers, differential attitudes towards risk and the value of scrupulously examined partnerships in resolving their differences.

Notes & Remarks

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 **Kumiko Mendi** *Theatre Maker*
Lizzie Crane *Reception Class Teacher*

Research Focus: Storytelling into theatre: an investigation into a story-telling performance with a reception teacher in the Early Years classroom.

This is an interesting example of the possibility of conflicting pressures that artists with secondary agendas might bring to partnerships. The theatre maker wanted to 'test' a theatre piece that she was creating with an outside director prior to taking it on tour. Her preference was to collapse the two agendas by treating this artistic development as her TAPP research. At the same time, her TAPP tutor was pressing her towards an action research paradigm working with her Early Years teacher research partner. Additionally there was potential for difficulty in the conflicting tasks of developing the piece in situ with teacher and children in workshop conditions, and heeding the authority of her director. In general all parties negotiated carefully and sensitively around this muddle, but the issues never went away.

The tensions are honestly recorded in the theatre maker's assessment piece, where she cites 'the presence of the director and her strongly held beliefs around children's theatre' as a distracting influence from a TAPP perspective. The demands of her main job –

the commission to create a piece of children's theatre – conflicted with the demands of TAPP that she work more directly from the setting in which she was placed. To borrow a famous phrase, the partnership was a little crowded. On her side the teacher brought to the partnership a theatre background but had chosen teaching as what she acknowledged to be a 'failsafe career'. She was and is totally committed to TAPP principles of collaborative learning, both for Foundation Stage children and for teacher/artist partnerships. She made 'the challenges of the processes' into her research question. Her analysis of the challenges was very perceptive but her account also revealed that the strong mutual trust she had developed with the theatre maker was what had allowed her to 'relinquish control'.

In the classroom the theatre maker became the story teller and the teacher joined in the role play. Both had a theoretical interest in how much of the narrative very young children retained, either by 'character' or 'object', and whether the props and theatre conventions made any sense to them; a subsequent session explored this. An interesting intercultural detail was that this Japan-inspired performance should be watched by children 80 per cent of whom were from a Bangladeshi background, both being, as the theatre maker put it, 'countries a long long long way away'.

The theatre maker concludes by summarising the effects of the dilemma that opened this account, admitting tension between the needs of the theatre piece and the needs of the collaboration: 'we were never truly able to follow and develop what the children suggested. The outside director imposed her own objectives, making a piece for, not with, children'.

In terms of 'reference group theory', this partnership was interesting in the multiplicity of conflicting reference orientations. The theatre maker was in effect committed to work in a school context with a set of institutional expectations defined through her partnership with the teacher. Surrounding this were not one but two potential 'outside drummers' with antithetical demands, and although the conflict was sharpened by the incompatibility of the demands, tensions of this kind are not at all unusual.

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