

Exploring Teacher-Artist Partnership
as a Model of CPD for Supporting &
Enhancing Arts Education in Ireland:

A RESEARCH REPORT

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Exploring Teacher–Artist Partnership as a Model of CPD for Supporting & Enhancing Arts Education in Ireland: A Research Report

Commissioned by the Association of Teachers’/Education Centres in Ireland (ATECI) under the auspices of, and funded by, the Department of Education and Skills (DES) and the Department of Arts, Heritage and the Gaeltacht (DAHG)/Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs (DAHRRGA).

Written by Dr Ailbhe Kenny and Dr Dorothy Morrissey.

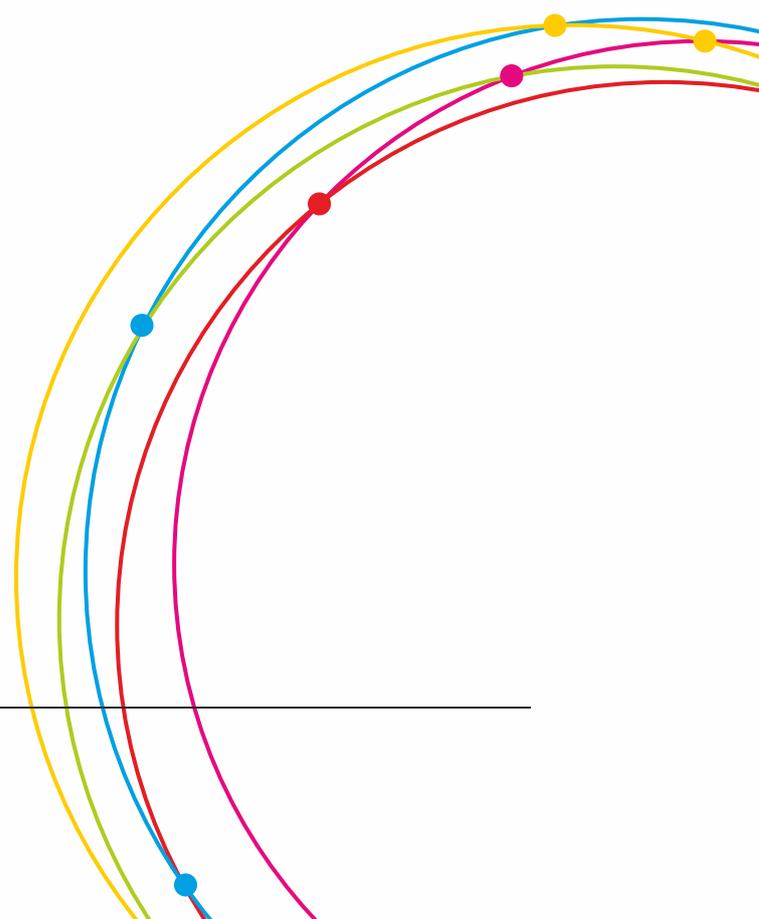
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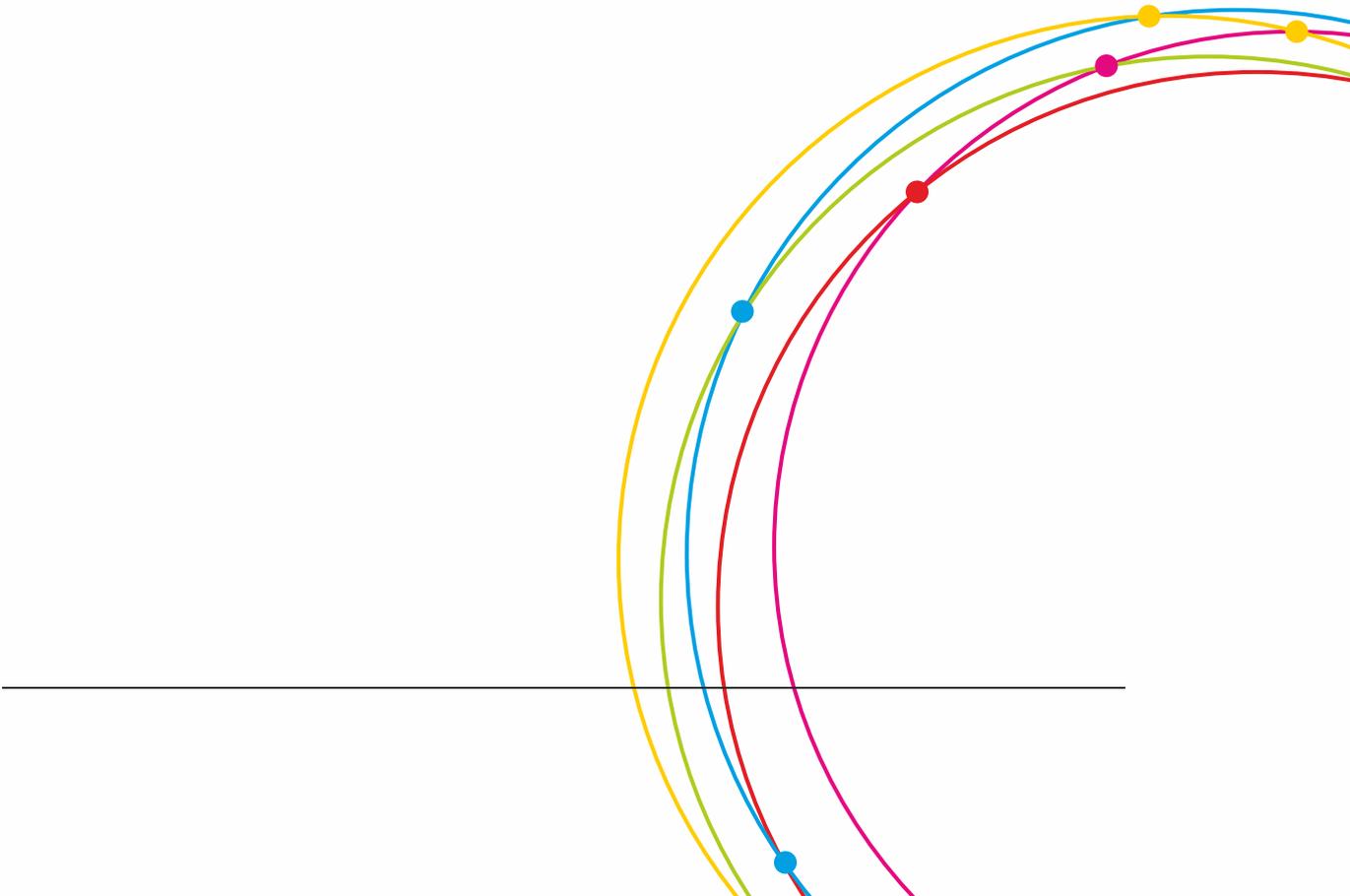


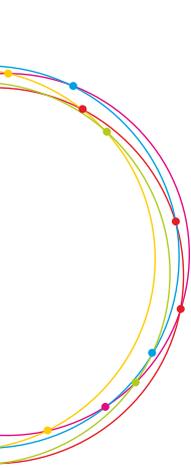
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Foreword

As Chair of the High Level Implementation Group for the *Arts in Education Charter*, I welcome the publication of *Exploring Teacher-Artist Partnership as a Model of Continuing Professional Development (CPD) for Supporting & Enhancing Arts Education in Ireland: A Research Report*.

The joint signing of the *Arts in Education Charter* by the Department of Education and Skills (DES) and the Department of Arts, Heritage, and the Gaeltacht (DAHG) in 2013 promoted the development of arts education and arts-in-education amongst children and young people through an integrated and collaborative approach across government departments, education agencies and arts organisations. This report examines a major response to the Charter by both Departments and outlines the steps necessary for sustaining such initiatives into the future.

Exploring Teacher-Artist Partnership as a Model of CPD for Supporting & Enhancing Arts Education is a Department of Education and Skills led (via ATECI) teacher-artist partnership initiative in primary schools delivered in partnership with the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs (DAHRRG). This process began in September 2013 and continues to grow as this report demonstrates.

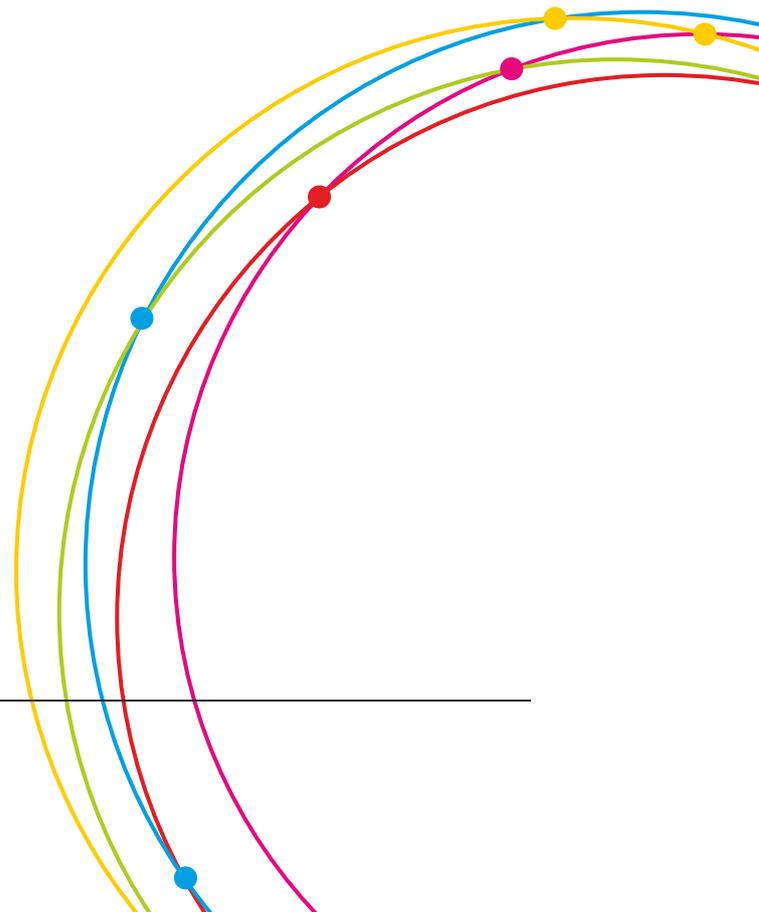
We are at a crossroads in Ireland with regard to teacher-artist partnerships. This joint governmental approach to these partnerships represents a crucial move towards a cohesive arts education strategy for schools. This report is timely in highlighting the need for the development of nationwide partnerships that are long-term, sustainable, and well-supported. The report also advocates the need to embed teacher-artist partnerships within the developmental approach to arts education outlined in the primary school curriculum. It is moreover, heartening to see such initiatives being research-led and informed so as to guide policy and practice.

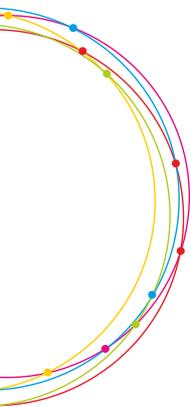
There has been a dearth of rigorous research in Ireland focussing on areas such as teacher-artist partnership in promoting engagement in the arts by young people. The researchers, Drs. Kenny and Morrissey, have provided a very valuable input to this research base. The researchers took on participant roles throughout the project over its three phases, from August 2014 to June 2016. Thus, the findings are very much participant informed. The project involved a range of art forms, which

adds to its value. Furthermore, the researchers did useful contextualisation of the project by reference to international exemplars. The researchers employed a variety of action research approaches to the study. These included documentary analysis, classroom observations, focus group interviews, reflective diaries, questionnaires and evaluation surveys. From these varied methods, the authors draw up a set of recommendations which should be of great value to policy makers, teacher educators, school principals, classroom teachers, arts practitioners and arts agencies. It is a research study from which a great deal can be learned for future policy and practice.

Professor John Coolahan,

Chair High Level Implementation Group, Arts in Education Charter.





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Recycling Workers

Some items are made from metal. These items are made from scrap metal. Scrap metal is made from old metal objects and is recycled for use in new metal products.

- Old metal cans
- Old metal tools
- Old metal pipes
- Old metal furniture
- Old metal appliances
- Old metal car parts
- Old metal machinery
- Old metal electrical components
- Old metal structural steel
- Old metal reinforcement bars
- Old metal roofing materials
- Old metal gutters and downspouts
- Old metal window frames
- Old metal door frames
- Old metal trim and moldings
- Old metal hardware
- Old metal fasteners
- Old metal nails
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- Old metal washers
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- Old metal hangers
- Old metal anchors
- Old metal rebar
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- Old metal art pieces
- Old metal decorative elements
- Old metal architectural details
- Old metal historical artifacts
- Old metal archaeological finds
- Old metal prehistoric tools
- Old metal ancient weapons
- Old metal historical armor
- Old metal archaeological excavations
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1. Introduction

Teacher-artist partnerships can create exciting opportunities for both teachers and artists to challenge, develop and potentially transform their practices for the benefit of the children they teach and the school communities in which they work. Artists across a range of disciplines and genres often play distinctive roles within arts education in schools. These roles can vary widely in approach; ranging from schools attending performances or exhibitions, to artists in residence, to once-off visits by artists to schools. Internationally, ‘partnership’ as a policy choice has gained momentum as a means of enhancing arts education in schools (ACI 2006; AEPR 2003; Cape UK 2009, Colley et al. 2012; Creative Partnerships 2007; EC 2011; UNESCO 2000, 2006, 2010). In Ireland, teacher-artist partnerships tend to occur in an *ad-hoc* manner and are typically short-term and under-funded. While the benefits and challenges of some of this work have been documented (Campbell and Gallagher, 2002; Colley et al. 2012; Flynn, 2005; Kenny, 2009, 2010, 2011; Kids’ Own, 2007; Minett, 2014; National Economic and Social Forum, 2007; O’Neill, 2006) there exists a gap in the knowledge base to inform this emerging area of research, policy and practice in Ireland.

The Arts in Education Charter was co-signed in January 2013 by the then Ministers of the Department of Arts, Heritage and the Gaeltacht (DAHG)¹ and the Department of Education and Skills (DES). The Charter makes a clear statement about the essential role played by the arts in the education of children and young people in Ireland:

The mission of the Department of Education and Skills is to enable all learners to achieve their full potential and contribute to Ireland's economic, social and cultural development.

Arts education makes an important contribution to this mission and the wider goal of developing creativity in our society and economy (2013, p.7)

The Charter also emphasises the need for joined-up, integrated collaboration across government departments, education agencies and arts organisations; a need first mooted in the 1979 Benson report (ACI, 1979) and provided for under the 2003 Arts Act (Government of Ireland, 2003). Indeed, the development of the Charter itself - in common with the development of its predecessors *Artists~Schools Guidelines* (ACI, 2006) and *Points of Alignment* (ACI, 2008) - was a collaborative initiative.

¹The Department of Arts Heritage and the Gaeltacht (DAHG) was subsequently renamed as the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs (DAHRRGA). Since the report was commissioned under the auspices of the DAHG, we have used DAHG throughout sections 1-4. DAHRRGA is used in sections 5 and 6 of this report.

Akin to *Points of Alignment* (ACI, 2008), the Charter distinguishes between ‘arts education’ and ‘arts-in-education’. In *Points of Alignment*, arts education is referred to as ‘mainstream teaching and learning of the arts as part of general education’, while arts-in-education is referred to as ‘interventions by the world of the arts into the education system, by means of artists of all disciplines visiting schools or by schools engaging with professional arts practice in the public domain’ (2008, p.3). In the *Artists~Schools Guidelines* (ACI, 2006), which preceded *Points of Alignment*, these interventions are referred to as models of Artists~Schools practice. The *Artists~Schools Guidelines* set out to provide guidance on planning, implementing and evaluating Artists~Schools practice and is directed, primarily, at schools and artists/arts organisations.

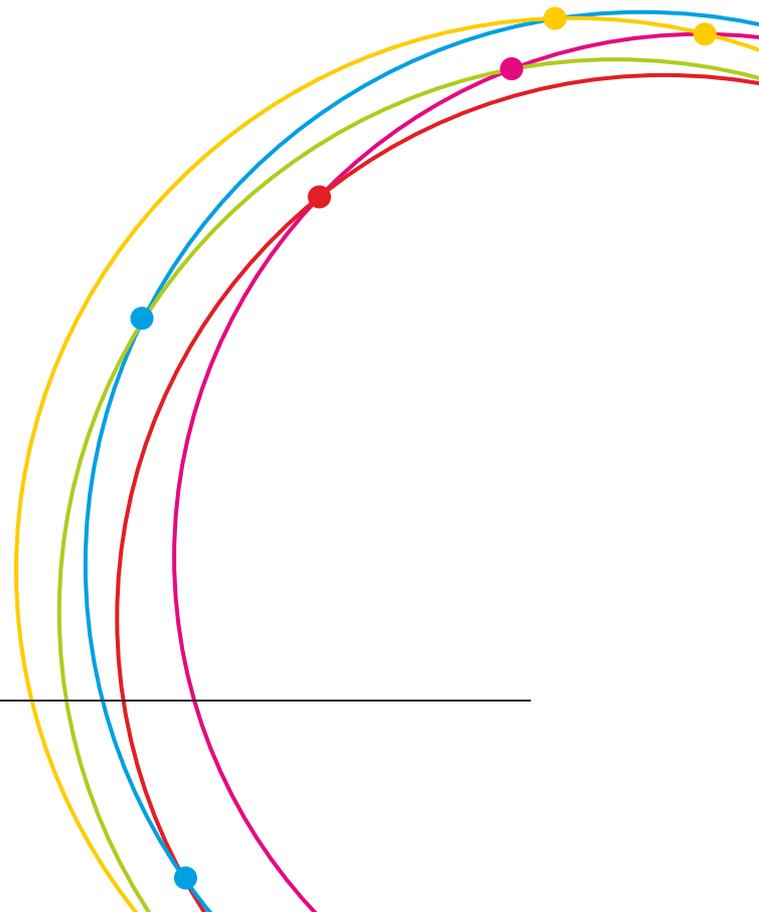
The focus of the Charter is on arts-in-education as per *Points of Alignment*; on interventions by the arts world in the domain of formal education, and on student engagement with the arts in the public domain (usually in publicly-funded arts venues at local, regional and national levels). A key component of the Charter is a commitment to dialogue and partnership and its implementation is based on the collaboration of arts, education, business, philanthropy and government with national scope and impact, as well as on state and local partnerships promoting educational policies supportive of what the Charter identifies as arts-in-education practice.

The publication of the Charter has fuelled the momentum towards interagency collaboration in the arts and education in Ireland. Indeed, ‘Exploring Teacher-Artist Partnership as a Model of Continuing Professional Development (CPD) for Supporting and Enhancing Arts Education’ was initiated as a response to the Charter. This initiative, set up by the Teacher Education Section of the DES was led by the arts education subcommittee of the Association of Teachers’/Education Centres in Ireland (ATECI). It was designed and delivered in partnership with the Department of Arts, Heritage and the Gaeltacht (DAHG), Encountering the Arts Ireland (ETAI) and the Association for Creativity and Arts in Education (ACAE). Administrative support for the initiative was provided by The Education Centre, Tralee.

The launch of Encountering the Arts Ireland (ETAI) in 2013 was another response to the publication of the Charter. This launch marked an historic coming together of significant organisations and individuals concerned with providing children and young people with quality arts and education encounters. Other responses to the Charter have included partnerships between the Arts Council and Higher Education Institutions (HEIs) which have led to the funding of artist residencies targeted at initial teacher education students. Such residencies have enlivened provision for the visual and performing arts in initial teacher education programmes and enhanced the arts

cultures of the HEIs in which they are based. They have the concomitant benefits of the heightened visibility of the arts within the institutions, the elevation of the status of the arts within education, as well as the obvious pedagogical benefits of allowing students the opportunity to engage with working artists; gaining a ‘lived’ understanding of the arts in education settings.

‘Exploring Teacher-Artist Partnership as a Model of CPD for Supporting and Enhancing Arts Education’ began with a process of design in September 2013; the actual implementation process began in August 2014. In terms of the Charter, the initiative is an arts-in-education initiative in which artists input in the domain of formal education. As a response to the Charter’s call for increased research into arts-in-education practice in Ireland, this report presents the findings of the research undertaken during the first three phases of the initiative.





1.1 The initiative

This teacher-artist partnership initiative consisted of three phases:

Phase 1: Summer Course - 18-22 August 2014 - six lead primary teachers and six lead artists were facilitated to form teacher-artist partnerships to design and deliver arts projects in the schools in which the teachers were working.

Phase 2: Six in-school arts projects - September 2014-January 2015 - in primary schools across Ireland. A facilitated review day with all teachers and artists completed this second phase.

Phase 3: Summer courses - summer 2015 - lead artists and lead teachers participated in two facilitation training days and delivered five regionally based summer courses on teacher-artist partnership. A facilitated review day with the lead teachers and artists completed this phase.



During phase one, ATECI identified a lead centre within each of its six regional networks (see appendix A), with a view to building future capacity in each of these regions. The six lead teachers were selected by ATECI at regional level and represented a geographical spread across the country. The lead centres were: West Cork Education Centre, Donegal Education Centre, Kildare Education Centre, Laois Education Centre, Monaghan Education Centre and Waterford Teachers' Centre. All of the selected teachers had a demonstrable commitment to arts education and some had considerable expertise in at least one art form. ETAI managed the selection of the six lead artists through nominations from key arts organisations. All of the artists selected had experience of working in schools. Selection criteria for both teachers and artists are included in appendix B.

Art forms: Visual Art, Music, Drama, Dance and Literature

Lead Teachers'/Education Centres: West Cork, Donegal, Kildare, Laois, Monaghan, Waterford.

Primary Schools:

Our Lady of Mercy NS, Bantry, Co. Cork.

Scoil Mhuire Gan Smál, Letterkenny, Co. Donegal.

Gaelscoil Nás na Ríogh, Piper's Hill Education Campus, Naas, Co. Kildare.

Sacred Heart School, Church Ave., Portlaoise, Co. Laois.

Scoil Náisiúnta Muire Gan Smál, Cartown, Co. Louth.

Scoil Mhuire, Butlerstown, Co. Waterford.

Teachers: Jennifer Buggie, Lisa Doherty, Lára Ní Dhonnchú, Vera McGrath, Susan O'Keeffe, Maria Power.

Artists: Claire Halpin, Carrie Lynam, Shauna McCullogh, Cathy O'Kennedy, Joanna Parkes, Liz Weir.

Phase 1: Summer Course

The 12 teachers and artists attended a five-day residential summer course in Portlaoise in August 2014. Prior to the commencement of the course, each teacher was paired with an artist (on a regional basis) by the course design team (see appendix C). Teachers and artists were informed that they would be participating in an in-school partnership/research initiative and a commitment was sought to deliver a summer course on teacher-artist partnership the following summer.

During the summer course, the teachers and the artists jointly explored their attitudes to and perspectives on the arts and education and on being a teacher/artist or artist/teacher. They examined the nature of partnership and of teacher-artist partnership in particular; focussing on the distinct, yet overlapping, roles and responsibilities of both teacher and artist in the partnership process. Engagement in dialogue and collaborative arts activities was integral to the summer course and was seen as playing a pivotal role in the building and nurturing of teacher-artist relationships; as was the residential aspect of the course itself. The role of the arts in the *Primary School Curriculum* (Government of Ireland, 1999) was explored and the CPD initiative was positioned in relation to the Charter and other recent policy developments (national and international) in the arts and education. In addition, course participants received inputs from visiting facilitators involved in existing teacher-artist partnership projects in Ireland. At various points of the course, the participants worked on planning their own in-school projects, which were due to commence the following month (for the summer course schedule see appendix D).

Both researchers were present during the week. The researchers provided input on the CPD initiative in the context of international research-based literature on teacher-artist partnership. Prior to the commencement of the summer course, they had provided similar input for the course design team. During the summer course too, the researchers provided guidance to the participants on their roles and responsibilities in relation to the research aspect of the initiative.

Phase 2: In-School Arts Projects

Between September 2014 and January 2015, six in-school arts projects took place in six primary schools across Ireland. There were a total of 20 hours (for which the artist was paid) allocated to each project; 6 of those hours were allocated for ongoing project planning. The projects were in a variety of art forms: visual art (2), dance, drama, music and literature (language arts). Two of the schools were rural schools and the rest were situated in urban centres. One of the schools was a Gaelscoil. Three of the six selected schools were mixed (gender) and three were girls' schools. All of the participating teachers and artists were female. Four of the teachers were class teachers and two were learning support teachers; one of whom was working on a job-share basis. One of the learning support teachers had access to a class and the other selected a group of thirteen children from two different class groups to participate in the project; this group was composed of a mixture of high and low achieving students in English and Mathematics. Children from third to sixth classes participated in the project. The research is thus focussed on projects with children from these classes. The following table provides an overview of this phase of the project:

Table 1: Overview of in-school projects (phase 2)

Teacher	Class	School	Art form
Class teacher	Third	Mixed; rural	Visual art
Class teacher	Sixth	Mixed; urban	Dance
Class teacher	Fifth	Girls; urban	Language, arts
Class teacher	Third	Girls; urban	Drama
Learning support teacher	Fourth	Girls; urban	Music
Learning support teacher	Group comprised of third & fifth class pupils	Mixed; rural	Visual art

A brief synopsis of each of the in-school arts projects is provided below.

Dance project

This project focussed on the exploration, creation and performance of dance as per the dance strand of the physical education curriculum. Through engagement in the processes of exploring, creating and performing dance, children learned techniques and skills in the art form. The project was based on a novel, *The Hunger Games* (Suzanne Collins), which the class was exploring as part of the English curriculum. Excerpts from the novel were used to stimulate the creation of individual, small group and whole class dance phrases and sequences, which were then combined to create a short dance work. This work was performed for other classes in the school and for the children's parents. The dance work did not attempt to retell the story of the novel but rather to represent ideas/episodes from the novel through creative expression.



Drama project

One of the main aims of this project was to explore gender issues with a class of girls. The context for the project was the planned amalgamation the following academic year of three local schools to form a new mixed gender school. The setting for the drama was a local historical site and the context

a fictional story (more complex and multi-layered than this synopsis might suggest) about a clan who had lived there. The focus of the drama was on challenging culturally dominant expectations for girls. The story's central dilemma related to the imminent death of the clan leader whose two heirs apparent, Tadhgh and Tuan, did not possess the skills necessary to lead their clan. Their (female) cousin Aifric, however, did. This project was particularly concerned with learning through drama and provided a catalyst for learning in a range of other subject areas.



Language arts project

The content for this project came from historical accounts of local famine victims, some of whom emigrated to Australia (the artist visited Australia during the project and communicated with the class from there via Skype). During the course of the project, the children listened to and retold traditional stories. They explored narrative structure: setting, character and plot; the notion of a dilemma or problem; beginnings, middles and endings. They also explored language usage. They wrote individual and collaborative poems and stories and they engaged in extensive research into local/Australian famine stories. The children completed cross-curricular projects (using a variety of artistic, written and oral media) on such topics as: facts about Australia; the local workhouse; the journey to Australia; Aboriginals; Australian animals; Irish animals; the local jail. The language arts project culminated in a showcase of the work undertaken for parents and members of the local community.



Music project

The primary focus of this project was on the composing strand of the music curriculum and its two strand units: improvising and creating, and talking about and recording compositions. There was, however, a secondary focus on the performing strand (on song singing, literacy and playing instruments). The children created a class musical composition based on the story of St Brendan the navigator. Small groups and individuals were given responsibility for particular parts/aspects of the composition. As they engaged in the process of composing, the children learned to use such musical terms as *andante*, *allegro*, *staccato* and *forte*. They also developed an appreciation of the role of melody, structure, dynamics and texture in musical composition. At the end of the project, the children performed their musical composition for their parents and a CD was recorded.

Visual art project 1

This project was iterative in nature and began with an exploration of place, space, distance and scale using drawings and rubbings. In this project there was a focus on both the making, and looking and responding strand units of the visual art curriculum. Initial explorations were followed with a visit to a local art gallery. Here, the children attended to how the sculptures and installations on display were curated and exhibited. Back in the classroom they experimented with paper as a medium for construction. They viewed and discussed images of a variety of contemporary sculptures; focussing on scale, place and space as well as on materials. The children also experimented with making their own 'place' sculptures, using media of their choice. They looked at and responded to each other's sculptures and they were encouraged to consider them as prototypes for large scale works; to think about the materials they might use for such works, where they might be located and who they might want to see them.

Visual art project 2

This project focussed on the fabric and fibre strand of the visual art curriculum and on both the making and looking and responding strand units. Integral to the project was a concern with facilitating the children to make textile art that was personally meaningful. As the children learned basic embroidery techniques, they were also compiling ‘inspiration boxes’ from objects that represented, inspired, or were personally meaningful, to them. The teacher and the artist did likewise and, like the children, they too shared their stories about the objects they had collected. The children also viewed and responded to images of the work (inspired by everyday objects) of textile artists like Tilleke Schwarz and they visited a craft gallery. All of these experiences fed into the children’s own compositions, using embroidery, of objects that represented or inspired them.



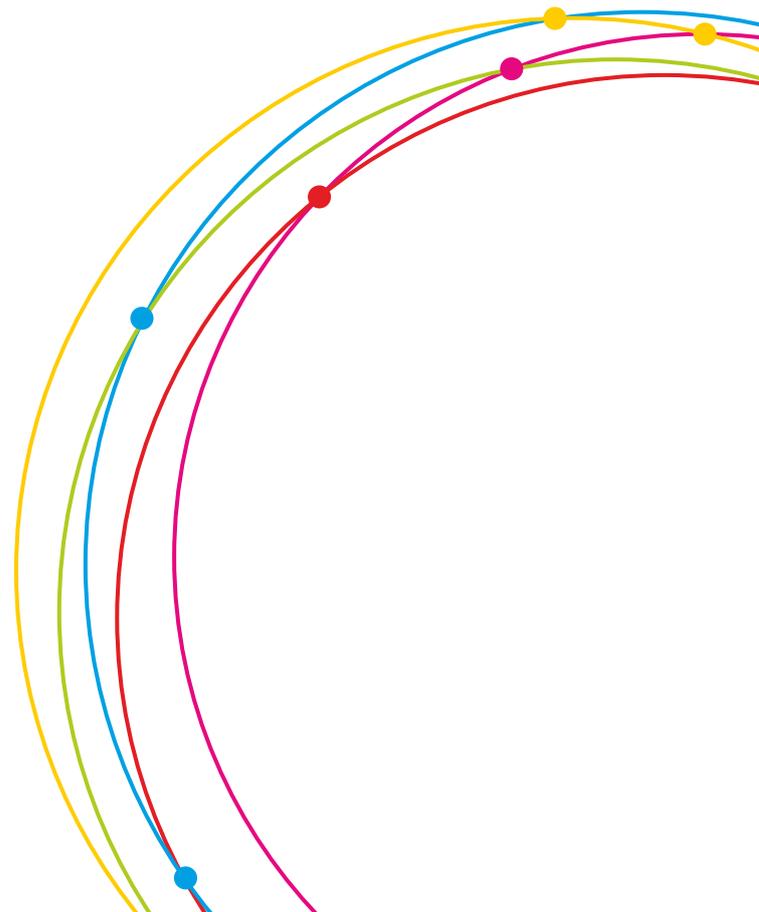
Phase 3: Summer Courses

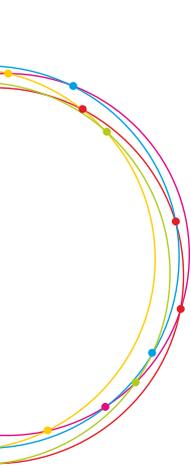
This phase represented the broadening out of teacher-artist partnerships with summer courses at regional level. In this phase of the project (Summer 2015), it was planned that each of the six lead teacher-artist pairs involved in phases one and two of the project would jointly deliver six regionally based summer courses on teacher-artist partnership. Five of the proposed six courses went ahead; four in July 2015 and one in August

2015. These courses were DES approved within the existing summer course structure for teachers. There were 79 participants in total, comprising of 59 teachers and 20 artists. The teacher-artist partnership one-week course was delivered across five education centres: Waterford, West Cork, Kildare, Monaghan and Laois. As with all DES approved summer courses, participating teachers received three days of extra personal vacation (EPV) and participating artists were funded through ETAI, Local Authorities and other arts organisations. These arts organisations also acted as nominating bodies for the selection of artists in each region. All but one course had artist participation. As is the case with DES approved summer courses, the opportunity to attend these summer courses was open to all teachers. Local Education Centre Directors also nominated teachers to attend.

The course structure, aims and content overview were compiled by the project design team. Two facilitation training days were provided for the 6 lead teacher-artist pairs, for the purposes of more detailed planning. The follow-up work that ensued included the sharing of course content via a shared dropbox folder. The course included sessions on: the arts education curriculum and arts-in-

education as per the Charter; policy and practice; international research on teacher-artist partnership; developing the creative self; understanding the potential of the arts within a whole-school environment; planning a partnership project; capturing the learning; child protection and integrating ICT (see appendix E for course overview). The approaches facilitated on the courses allowed for both practical and reflective work. Course leaders and participants maintained reflective diaries throughout and an evaluation framework involved DES required evaluations from both participants and facilitators.





2. The research

Teacher-artist partnership projects often lack rigorous research approaches in Ireland. There is, therefore, an urgent need for ongoing research to inform this emerging area of policy and practice. Furthermore, it is best practice that research is carried out from the outset of such initiatives and alongside their development. Research was integral to this teacher-artist partnership initiative from its inception. The learning presented in this report from the CPD courses and the teacher-artist partnerships examined is intended to inform the planning, training, design and delivery of future partnership initiatives within Irish educational and arts policy contexts. Research such as this therefore holds enormous potential to contribute to the development and sustainability of such partnerships in schools. Through an examination of ‘Exploring Teacher-Artist Partnership as a Model of CPD for Supporting and Enhancing Arts Education’, this research sought to:

- Provide evidence-based recommendations to foster and develop teacher-artist partnerships in innovative ways
- Contribute new perspectives and understandings into how teacher-artist partnerships develop practices to potentially transform their approaches to arts education and the subsequent impact on children’s learning
- Offer illustrative and in-depth examples of teacher-artist partnerships for teaching and learning approaches at national, regional and local levels
- Evaluate the effectiveness and highlight the importance of CPD to advance high quality teacher-artist partnerships into the future
- Uncover enablers and barriers to successful partnership initiatives to inform future teacher-artist partnerships within Ireland
- Contribute evidence-based recommendations to inform future CPD facilitation, training and provision for teacher-artist partnership
- Present varied and rigorous approaches to research in education and the arts so as to gain rich insights into arts and education practices.

The research focus of this report is on teacher-artist partnership itself and not on its impact on children *per se*. Undoubtedly however, the impact of CPD on teacher's professional practice has an impact on children's learning. And, children's learning (as reported on by their teachers) was a focus within phase three of the research.

The report presents findings from the initiative for the period August 2014 -June 2016.

2.1 Researcher roles

The researchers took on participatory roles throughout the project. They provided input on a range of international partnership initiatives at the design stage of the project and on the initial summer course. In addition, the researchers were present for the duration of the summer course during phase one. So from the outset, the researchers established strong connections with the lead teachers and artists as well as with the design team. Relationship building was an integral component of each subsequent site visit during phase two where dialogue with the teachers and the artists went hand in hand with observation and note taking. Indeed, it was through dialogue that many interesting insights were achieved. The researchers' demonstrable commitment to the building of strong working relationships reflected their commitment to the initiative as a whole and played a key role in motivating the teachers and the artists to engage in reflective writing to the extent that they did. The researchers were also involved in steering the design of the summer course during phase three through meetings with the design team and through inputs during facilitator training and review days. The development of strong working relationships facilitated open and honest dialogue at all phases of the initiative; yielding data that might not otherwise have surfaced.

2.2 Locating the initiative

'Exploring Teacher-Artist Partnership as a Model of CPD for Supporting and Enhancing Arts Education' is a DES/DAHG, ATECI-led response to *The Arts in Education Charter* in partnership with ETAI and ACAE. In Ireland's *Primary School Curriculum* (Government of Ireland, 1999) arts education comprises the visual arts curriculum, the music curriculum and the drama curriculum. In addition, dance which is located in the physical education curriculum and literature which is located in the language curricula (English and Irish) are also recognised as integral to the arts education curriculum. Furthermore, it is acknowledged that the visual arts curriculum 'may be complemented by work in... media such as photography, film and video or computer graphics' (*Primary School Curriculum: Visual Art*, p.7). Ireland's arts education curriculum (the drama curriculum being an exception) is broadly in line with arts curricula in other countries including Canada (2009), Australia (2011) and New Zealand (2014). Core to these arts education curricula is an emphasis on the following processes (adapted from Hanley, 2003):

- Creating and presenting/performing (visual art, music, drama, dance)
- Connecting to time, place and community (understanding the historical and social context of the arts)
- Perceiving, reflecting, and responding (developing a critical response to the arts)

The focus of these curricula is on education in the arts or on arts education. ‘Exploring Teacher-Artist Partnership as a Model of CPD for Supporting and Enhancing Arts Education’ is thus located within the context of Ireland’s arts education curriculum. The initiative is, moreover, a DES initiated response to the Charter. This sets it apart from other interventions by artists in schools in Ireland; most being initiated or led by arts and cultural organisations. For example, Local Authority Arts Offices run artists in school schemes, Poetry Ireland leads a writers in schools scheme and The Design and Crafts Council of Ireland leads the primary school initiative *CRAFTed* in partnership with ATECI. That it is DES initiated sets ‘Exploring Teacher-Artist Partnership as a Model of CPD for Supporting and Enhancing Arts Education’ apart too from interventions internationally by artists in schools; such interventions also tend to be initiated or led by arts and cultural organisations. For example, Norway’s Cultural Rucksack emanated from ‘various cultural programmes for children and young people’ (Christophersen *et al.*, 2015, p.11); Canada’s Learning Through the Arts programme was created and developed by the Royal Conservatory of Music, Toronto (Kind *et al.*, 2007) and the UK’s Creative Partnerships programme (2002-2011) was an Arts Council of England initiative.

‘Exploring Teacher-Artist Partnership as a Model of CPD for Supporting and Enhancing Arts Education’ is located within the existing, DES approved, five-day summer course model of CPD for primary teachers. It represents, however, a broadening of the scope of that model on two counts: 1) it is grounded in a partnership approach to CPD that includes artists as well as teachers and, 2) it extends beyond the duration of the five-day summer course into the school year. The initiative itself and this report are timely; coinciding as they do with an extensive consultation process on teacher CPD by Ireland’s Teaching Council and the publication by the Council of a framework for teachers’ learning, *Cosán* (TCI, 2016). The Council acknowledges that though ‘schools are good at celebrating the successes of their students’ (Owen, 2014, p.63 cited in TCI, 2016, p.8), they are not so good at celebrating the achievements of their teachers. With *Cosán*, the Council seeks to redress this imbalance and to acknowledge ‘the many ways in which teachers strive to keep their subject knowledge current, and demonstrate their commitment to their learning on an ongoing basis’ (p.9). Referring to extant literature on teacher CPD, the Council (2015) states in an earlier draft framework for teachers’ learning that:

...professional development is most effective in improving teachers' instructional practice and contributing to student learning when it is: continuous and sustained; closely connected to the work of the teachers in the classroom; fosters teacher professional collaboration; and coherently relates to broader school reform efforts (p.7).

The Council acknowledges that teachers' learning 'should be socially constructed in an environment which supports... interdependency' (p.10). Here and in the framework itself the Council identifies collaborative learning and immersive professional activities as important teacher learning processes. It also recognises the inextricable link between teachers' personal and professional development. While the Council is referring to teacher-teacher collaboration, 'Exploring Teacher-Artist Partnership as a Model of CPD for Supporting and Enhancing Arts Education' offers possibilities for extending collaborative learning opportunities beyond professional boundaries. Indeed, as de Rond (2014) asserts, it is often the blend of 'diversity and heterogeneity in profiles, specialities and disciplinary backgrounds' (p.354) that leads to the development of fresh insights and ideas. The initiative, moreover, points to ways in which existing summer course provision for teacher CPD might be expanded in line with *Cosán*.

In the context of teacher-artist partnership as a model of CPD for the purposes of enhancing and supporting arts education, Hanley (2003) contends that the focus needs to be on arts education; on the objectives outlined in the arts education curriculum and not just on exposing children to the arts. International research shows that many teachers lack confidence and expertise when it comes to the arts (Snook and Buck, 2014; Bamford, 2012; Wolf, 2008; Hanley, 2003) and teacher-artist partnership offers one way of providing these teachers (and the children they teach) with access to expertise in the arts. Hanley (2003) states that there are many teachers too with significant expertise in one or more of the arts and that these teachers are not just skilled educators but skilled arts educators as well. Snook & Buck (2014), Hanley (2003), Myers (2003) and Constantino (2003) argue that these teachers should have a role to play in the provision of CPD for their less expert and confident colleagues. They contend too that these teachers are best positioned to enable the sequential or developmental approach to arts education demanded by curricula (within each academic year as well as from year to year) but that their skills tend to under-utilised in the provision of CPD. Indeed, they see the deployment (or employment) of such teachers as vital to meeting curricular requirements in the arts. Myers (2003) suggests that it is only under carefully defined conditions that teacher-artist partnership alone could come close to meeting these requirements; a point reiterated by Snook and Buck (2014).



Since, according to Bamford (2012), the expertise and enthusiasm of the teacher is one of the main determinants of high quality arts education and since many teachers lack expertise and confidence when it comes to the arts and arts education, teacher CPD is essential. When it comes to teacher-artist partnership, teachers' lack of confidence may be exacerbated by the presence of someone they perceive to be an expert in their classrooms, even though it is often teachers themselves who set up this 'hierarchy of the artist as expert and a teacher as someone less important' (Snook & Buck, 2014, p.20; Wolf, 2008; Hanley, 2003). When such 'partnerships' or interventions are once-off or short-term, teachers tend to lack ownership of them and are regarded negatively by artists and other stakeholders (Holdhus & Espeland, 2013; Christophersen, 2013; Christophersen *et al.*, 2015). Christophersen (2013) contends that Norway's Cultural Rucksack, which was 'originally intended as a collaborative effort between the fields of culture and education' has become about 'giving external specialists access to children during school hours' (p.14). This has engendered feelings of redundancy in many teachers, exacerbating their already low levels of confidence in their ability to teach the arts (Bamford 2012). Borgen (2011) too reiterates these claims:

The Cultural Rucksack has become an example of how artists and art organisations have succeeded in erecting an image of themselves as indispensable to arts teaching and learning and of the increasing mistrust of schools and local initiatives and practices (p.381).

MacDonald (1991) suggests that when it comes to teacher-artist partnership:

Thinking that one is superior to another is a recipe for disaster... beneficial partnerships require teachers who are secure in their professionalism and artists and art personnel who both respect the work of teachers and seek to compliment it (p.98).

In short-term or once-off interventions artists - focussed on working with teachers and children - may have 'little time to learn from teachers and, in fact, might not realize, through no fault of their own, that they have anything to learn' (Snook & Buck, 2014, p. 20; Wolf, 2008). For many artists too, their work in schools may be secondary to their focus on being an artist and they may struggle to understand how schools work (Snook & Buck, 2014; Wolf, 2008; Hanley 2003).

Notwithstanding criticisms of Norway's Cultural Rucksack and other partnership projects led by arts and cultural organisations (see Hanley 2003, Myers, 2003), they have, nonetheless, generated many successful interventions by artists in schools (see Colley *et al.* 2012, Flynn, 2005, Kind *et al.* 2007, Kenny, 2009, 2010, 2011, NESF, 2007, Wolf 2008). Cultural Rucksack too offers examples of such successful interventions (Bamford 2012). But, if these interventions are to be focussed on (sequential) arts education rather than arts experiences or exposure to the arts, it is imperative, as Snook & Buck (2014) and Hanley (2003) contend, that they be education led. They also argue that for gains to the teacher as an arts educator to be sustained beyond the duration of the intervention itself, additional kinds of CPD, best provided on an ongoing basis by teachers with expertise in arts education is required. Whitehouse (2011) too asserts that in order to maximise the effectiveness of any form of teacher CPD, it needs to be 'planned over the longer term' (p. 1). She states, however, that it 'is difficult to establish cause and effect between teachers taking part in CPD and improvements in the attainments of their students' (p.10) and that because of this 'student outcomes are rarely used as a measure of effectiveness' (p.10). Instead, the effectiveness of CPD tends to be measured in terms of changes in teachers' subject and pedagogical knowledge, in the types and frequency of behaviours and teaching and learning activities employed and in self-efficacy in teaching (*ibid.*)

In terms of teacher-artist partnership as a model of CPD, teachers benefit when they see the artist as an equal and when sessions are ongoing (Snook & Buck, 2014). Indeed, there is much research to suggest that effective teacher-artist partnerships occur only where teachers and artists form long-term, sustained working partnerships with each other (Bamford, 2012; Bamford & Glinkowski, 2010; Kenny, 2010; Wolf, 2008; Kind *et al.* 2007). A prerequisite for the development of such partnerships is that artists possess the skills necessary to work in schools (Laycock, 2008). Even so, effective partnerships do not develop spontaneously. They require effective communication, shared planning and ongoing support (Bamford & Glinkowski, 2010). Wolf (2008) writes that:

In the best of partnerships, teachers and artists become colleagues, collaborating on projects that will encourage creativity based on the expertise of all involved and focused on the children's talents and needs (p.90).

The ensuing professional learning is, in Wolf's view, likely to be 'powerful, long lasting and sustainable' (p.92). Wolf asserts, moreover, that professional development is 'often most effective when teachers stretch into more expansive ways of thinking about their content with colleagues with varying kinds of expertise' (p.92). She contends, as do Kind *et al.* (2007), that in the teacher-artist partnership process, the teacher needs



to attend to the learning needs of the artist as well her/his own; that 'for partnerships to be truly collaborative, the stream of learning must flow both ways' (Wolf, 2008, p.93). For this to happen, the relational nature of teacher and artist learning needs to be taken into account (Kind *et al.*, 2007). Kind *et al.* maintain that:

...as artists and teachers work together, both influence each other and shape each other's experiences, teaching and artistic practices. Learning is not uni-directional moving from artists to teachers, or even from teachers to artists. It is far more complex and interdependent and fits within bell hooks' (1994) understanding of an engaged pedagogy where learning is a shared reciprocal act (p.841).

Kind *et al.*'s identification of reciprocity as the basis for mutually enhancing teacher-artist learning relationships underpinned the summer course (phase one) for lead artists and teachers. It was reflected too in the residential nature of the course, which provided time for relationship building within and beyond the individual partnerships. Throughout the partnership process, the lead artists had access to support from representatives of the arts organisations involved in the course design team and, in some cases, from Local Arts Officers. The teachers had access to support from their local education centres as well as from the centres selected as lead centres at regional level. Administrative and organisational support was provided centrally by The Education Centre, Tralee.

The location of 'Exploring Teacher-Artist Partnership as a Model of CPD for Supporting and Enhancing Arts Education', with reference to national and international initiatives/research on teacher-artist partnership in arts education, illuminates the contexts within which the initiative has emerged. *Points of Alignment* and the *Arts in Education Charter* (which are explored earlier in the report) provide not just the backdrop to the initiative but are the drivers for it. In the next section of the report, international exemplars are provided. This is followed by a section outlining the research methodology and approaches employed. The ensuing part of the report focusses on the contexts and

conditions in which the lead teacher-artist partnerships developed, the learning they enabled and the challenges they presented. This is followed by a section on phase three (the summer courses on teacher-artist partnership provided by the lead pairs). The findings and analysis, undertaken, with reference to the initiatives/research presented above, form the basis of subsequent recommendations for developing future teacher-artist partnerships in Ireland.



2.3 International exemplars

Four international programmes from Norway, The United States, Canada and the United Kingdom are reviewed here in order to locate teacher-artist partnerships in an international context.

Norway: 'The Cultural Rucksack'

The 'Cultural Rucksack' - Norway's national programme for the arts and culture - is a joint initiative of Norway's Ministry of Culture and Church Affairs and its Ministry of Education and Research. The Cultural Rucksack is provided in all Norwegian schools (primary and secondary). It is delivered by professionals in the arts and culture and is designed to introduce students to, and develop their understanding of, high quality artistic and cultural work across a range of disciplines: performing and visual arts, film, literature and cultural heritage. Most of The Cultural Rucksack's funding comes from the surplus generated by the state-owned gaming company, Norsk Tipping. Funding is allocated to and distributed by regional and local authorities.

The joint sectoral responsibility for The Cultural Rucksack, at national level, is mirrored at regional and local levels. At regional level, the programme is coordinated by county cultural and education departments; the municipalities also design individual programmes. In this way, possibilities for local variation are provided for. Most of Norway's cultural institutions, and a number of related institutions, contribute to the development of programme content. In addition, many of these institutions, along with the regional and local authorities, make substantial financial contributions to the programme. Despite Norway's climate and geography, The Cultural Rucksack has managed to bring professional artistic and cultural work to children in all parts of the country. There is, however, considerable variation, at regional and local levels, in the operation of the programme.

The local organisation of partnerships between artists and schools is developed through yearly plans with school visits, concerts and performances aimed at various sectoral/year/class levels. With some notable exceptions, these partnerships tend to be once-off (or short lived) arrangements in a range of artistic and cultural disciplines. Within these partnerships, schools, teachers and educational organisations are responsible for the development of educationally sound preparatory and follow up activities. Artists and arts organisations are responsible for production content and for ensuring that partner schools and teachers receive sufficient preparation for the programmes they are offering. The development of sustained, in-depth, partnership projects between artists and schools has, up to recently, not been a priority. As a result of a number of evaluation reports (Bamford, 2012; Christophersen *et al.*, 2015) in which this was highlighted, such partnerships have become a focus for development.

U.S.A.: Carnegie Hall, 'The Academy'

Carnegie Hall's Weill Music Institute in New York City (NYC) engages in a wide range of music education and community programmes that reach half a million people annually. One of these programmes, 'The Academy' was set up in 2007 and is jointly run by Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the NYC Department of Education. Every two years, up to 20 young professional musicians are chosen by application and audition as Ensemble ACJW fellows. The fellowship programme aims to support their emerging careers by combining musical excellence in performance together with education, community engagement, advocacy and leadership development. Ensemble ACJW involves the following elements: musical performance to a very high level at world-leading venues, partnerships with NYC public schools, residencies at Skidmore College, outreach performance in community settings, and professional development courses.

The school partnership element as a collaboration between cultural institutions (led by Carnegie Hall) and the NYC Department of Education is of particular interest here. Fellows of the Ensemble ACJW partner with NYC public schools for a performance residency period of two years. The partnership is specifically set up between a fellow and the instrumental music specialist teacher where the partner school pays a yearly fee of \$1,500. Schools go through an application process that involves a written form and a site visit from Carnegie Hall's Education Manager. These residencies aim to act as musical resources to schools through each fellow's mastery of their instrument as well as bringing a professional performer's perspective to classrooms. Working alongside each school's instrumental music teacher, the aim is to strengthen children's musical skills through creative approaches. Plans of work are developed collaboratively between musician and teacher to

complement the existing school music programme. Co-reflection after each school visit is key to informing this planning process. The fellow is in school for a total of 25 days a year. Five professional development sessions are delivered each year at Carnegie Hall as Teacher-Fellow Partnership Workshops. These after-school workshops typically involve facilitated sessions on team-teaching, collaborative planning, creative music-making approaches, advocacy, performance planning and reflection. In addition, the whole Ensemble ACJW visits the school twice yearly for assembly-style interactive performances of classical and contemporary chamber music. Partner schools also benefit from a \$500 materials stipend, concert tickets to selected Carnegie Hall and Julliard School performances, a group tour of Carnegie Hall, as well as administrative support.

Canada: The Royal Conservatory, 'Learning Through The Arts'

The Royal Conservatory of Music (branded as The Royal Conservatory) is a music education organisation and performance venue located in Toronto. The Royal Conservatory's educational programme extends beyond music education into other areas of the arts. One such initiative, 'Learning Through the Arts' (LTTA), was set up in 1994. As the title of this initiative suggests, its stated goal is to enhance learning through the arts rather than learning in the arts or arts education *per se*. One of LTTA's initial flagship programmes was a three-year cross-Canada arts education pilot programme for schools. This programme set out to integrate the arts into a range of curricular areas at all class levels in participating schools. The programme was subsidised by The Royal Conservatory with an additional per-pupil subsidy required from schools. Three different artists worked with each teacher in a school, with classes being added incrementally. This meant that teachers and artists worked together for a period of one, two or three years. It also meant that by the end of the three years the whole school was involved in the programme. Professional development was provided for participating teachers as part of the programme. Research on this programme provides evidence of transformations in teachers' practices as a result of their experiences with professional artists and arts organisations as well as positive effects on students (Upitis, 2005). This programme continues to exist but because of the high costs attached to it, the scale on which it is provided is limited. LTTA's programmes are subsidised by the Royal Conservatory of Music and schools also contribute to funding through the payment of fees. A First Nation's programme (along the lines of its initial flagship programme) was funded by the Ministry of Justice and is currently funded from philanthropic sources (60%) and school boards (40%).

LTTA provides an artist educator training programme for artists to work in schools. This programme consists of three levels of different durations e.g. the foundation level training programme is offered over a ten week period. The entire programme can be completed within a two-year period but is normally completed over four years.

Teachers may partner with artists on a variety of LTTA's programmes; all focussed on integrating the various art forms into the core curriculum. In LTTA's core programme which takes place over a 5-6 week period, a (trained) artist meets with a teacher/group of teachers to plan a programme of work. The artist then visits the classroom four times at weekly intervals and the teacher engages in follow-up work between visits. The programme concludes with a plenary session.

In recent times, LTTA's focus has shifted towards working with groups of teachers; to mentoring teachers outside of the classroom in face-to-face and online settings (the online component occurs as a follow-up to face-to-face planning meetings). The focus of LTTA's programmes remains on education through the arts.

U.K.: Barbican-Guildhall, 'Creative Learning'

The Barbican Arts Centre and the Guildhall School of Music and Drama in London established a cultural alliance in 2009 through 'Creative Learning'. This division delivers a broad programme across both organisations in music, theatre, dance, film and visual arts. The joint initiative was born out of a need to connect Higher Education and a leading Arts Centre within the same locality, as well as to address the oft-perceived gap between professional arts and learning sectors. The Barbican-Guildhall partnership endeavours to combine artistic, educational and physical resources underpinned through five forms of learning: creative, collaborative, cross-arts, experiential and reflective learning. A wide array of programmes is delivered as part of this partnership to schools, communities, third level students and adults.

One of the programmes focussing on adult professional development is the 'Creative Music Training' summer school. This programme provides an opportunity for musicians and educators to develop and examine collaborative skills and creative approaches to facilitating music participation in varying contexts. It is a five-day summer course designed to build workshop-leading skills in collaborative music-making. The course aims to diversify musicianship skills, develop leadership and collaboration skills, and apply the theory examined in practical sessions through ensemble work. The summer course is led by the Guildhall School and Barbican's joint Creative Learning division through classes, ensemble sessions and discussion groups. Participants are expected to already have demonstrable musicianship skills (formally trained or self-taught) upon entering the course. Each participant is placed in a creative ensemble as well as a mentoring group where they have the opportunity to discuss and practically implement their learning. The course is fee-paying and has an additional Barbican-based residential option.

Research carried out by Renshaw (2011) and Gregory and Renshaw (2013) on the overall Barbican-Guildhall 'Creative Learning' initiative highlights the significant power of collaboration in fostering creativity and innovation. Through multiple research methods, the reports show that promoting a culture of partnership, dialogue and shared critical reflection greatly aided idea exchange, interconnections and cross-fertilisation of practices to create new ways of teaching, learning and developing artistic practice. Renshaw states, 'This is not achieved in isolation, in a silo of convention and predictability, but by people choosing to work together, celebrating how their different talents, perspectives and insights can create something that transforms their practice and their ways of seeing the world' (Renshaw, 2011, p.18).

2.4 Methodology and approach

A mixed methods approach was employed to meet the research objectives of this project. In phases one and three data was gathered from across the summer courses delivered in 2014 and 2015. Data was also gathered on the subsequent impact of this CPD. These phases, therefore, involved both quantitative and qualitative research methods capturing the perspectives of the facilitators, teachers and artists involved. A case study involving participant action research was identified as being most suitable for capturing the complexities of the teacher-artist partnership model across six differing school contexts during phase two. The six partnerships provided distinct snapshots into varying types of teacher-artist partnership approaches and allowed for interesting cross-comparisons.



An action research element of this research study involved lead teachers and artists engaging in a high level of reflective practice throughout all phases. This involved keeping reflective diaries, participating in focus group interviews, engaging in a web forum and partnership discussions. Guidance and training on this aspect of the project was provided to the lead teachers and artists by the two researchers as part of the summer course in 2014. In addition, on-site visits during phase two enabled monitoring of this process. These action research approaches were then in turn facilitated by the lead pairs at the summer courses of 2015 thereby ensuring reflective activities throughout the process. This also ensured that the research was participant-informed to a high degree; reflecting the researchers' commitment to highlighting and capturing 'on the ground' experiences of the partnerships and CPD participation. The overall research timeline was mapped out over 22 months, beginning in August 2014. During this time, the following research methods were employed:

- **A document analysis** situated teacher-artist partnerships within a research and policy discourse field. International research and documentation on teacher-artist partnerships as well as varying CPD models informed the analysis and interpretation of the research findings. These in turn feed into the conclusions and recommendations of this report.
- **Classroom observations** of the six lead teacher-artist partnerships in phase two formed an essential aspect of this research project. Each partnership project was observed on two occasions (in total, there were 12 classroom observations across the partnerships). The first observation took place at an early stage in each project and the second one took place towards the end. Classroom observations enabled emerging themes and trends to be identified and tracked over time. They also enabled the monitoring of professional learning within the partnership process itself. The duration of the classroom observations ranged from approximately 40 minutes to two hours and they were followed by informal interviews with the teacher-artist pairs. In some cases, school principals participated in these interviews. The interviews and the classroom observations also facilitated teacher-artist reflective practice to a high degree. Field notes taken during the observations and interviews informed the interpretation and analysis of the research findings.
- **Focus group interviews** with the lead teachers and artists were carried out during August 2014, January 2015 and January 2016. Teachers and artists were split into two separate groups and all interviews were carried out with the researchers. Each interview lasted between 40 minutes to an hour. The August 2014 interviews aimed to capture data on the teachers' and artists' expectations, values, approaches and background experiences as they began the partnership initiative. The second set of interviews in January 2015 sought the views of both groups on their experiences and reflections in the not too distant aftermath of the in-school projects. The last set of interviews in January 2016 focussed on CPD effectiveness, design, content, implementation, evaluation and impact.
- **Reflective diaries** were kept by the lead artists and teachers involved in the partnerships during phases one and two, as well as by participants on the summer courses in phase three. For the lead artists and teachers, inputs into these diaries began during the summer course of 2014 and continued for the duration of the research project. Semi-structured diary probes were provided, focussing on the following themes: partnership effectiveness, relationships, identities, roles, values, expectations, and professional development. These diaries provided rich insights into the experiences, attitudes and values of the lead teacher-artist pairs over all three phases. In addition, participants on the summer courses of 2015 also engaged in reflection on each CPD session.

- **A questionnaire** was sent to all summer course participants involved in phase three in order to ascertain the views of the course participants on partnership and CPD impact specifically. This follow-up online questionnaire was delivered in February 2016 and it allowed for reflective comments in relation to how the professional development impacted on participants and children in the months that followed the actual course.
- **Evaluation surveys** of the summer courses provided particular insights into CPD effectiveness to inform the design of future summer courses in this area. Summer course evaluations as required by the DES were collated across all summer courses of 2014 and 2015. These entailed detailed ratings and comments on each of the five days. These evaluations were collected daily at the courses and included aspects such as professional development, suggested changes, further supports needed and recommendations for future courses.

Normal ethical procedures were adhered to: all research participants received information sheets and signed consent forms, electronic files were encrypted and member checks and respondent verifications were carried out. To protect the confidentiality of research participants, where actual data is presented on teachers and artists it is presented in a numerical format in this report (teacher 1, artist 1 etc.). As an added protection, the numbers do not correspond to the teacher-artist pairings; in other words, artist 1 was not the partner of teacher 1 for example and the numbers change in each research phase reported on. As the research was carried out by lecturers at a third level institution, ethical clearance was granted by that institution; by the Mary Immaculate College Research Ethics Committee (MIREC).

3. Key findings:

Phases 1&2

The key findings drawn from the in-class observations, focus group interviews (coded as FG1 and FG2), reflective diaries (coded as RD and RDS where the additional 'S' refers to the summer course reflective diary) and summer course evaluation forms (coded as SCE) are presented under the following themed headings:

- Relationship-building (3.1)
- Identity (re)negotiation (3.2)
- Developing skills and confidence (3.3)
- Inspiration and reflection (3.4)
- Cumulative communities (3.5)

3.1 Relationship-building

“It’s like having your friend with you in your classroom - it’s fantastic.” (Teacher 2, FG2)

The teacher-artist initiative was conceived as a partnership approach. It was perhaps not surprising then that relationship-building was the most significant theme across data sources. The one-week residential summer course, which took place before the in-school work, played a key role in the development of relationships within the lead teacher-artist pairings. There was a ‘getting to know you’ aspect to the summer course which was both personal and professional. It was obvious from the responses of the lead pairs, as seen in the text-box below, that any initial anxieties about the partnership were alleviated due to the time spent together on this intensive course.

“We’re learning from each other, I’ve learned that she has got really good IT skills, she delivers art courses to schools - I’m thinking happy days, this is excellent, so we can help each other, not necessarily me as the artist, her as the teacher but there’s much more kind of interaction. She said today, I think we’re going to be friends for life and I thought that’s the sort of thing I would have said as well. I’m older than her mother, which is quite interesting.” (Artist 1, FG1)

“We found an awful lot of commonalities... in her visual arts practice she works a lot with paints and drawing and photography, so do I. So it’s like hello twin!” (Teacher 1, FG1)

“How refreshing it is to talk to people who have similar understanding of the arts; that you don’t have to spend time talking about why you do the work but you can get straight into the real impact and value of the work.” (Artist 5, RDS)

“I was apprehensive at one stage but we got on very well from the start, we share a lot of things... there is an openness and honesty.” (Teacher 5, FG1)

The pairs were afforded time and space to reflect on their arts education ideologies, beliefs, and values during this residential course. Sharing their rationales for arts education alongside their own personal experiences of the arts with each other aided the development of mutual understanding and respect within the partnerships from the outset. This relationship-building over the summer course proved to be vital for planning and in-class work during the school term. An atmosphere of open communication within the partnerships was thereby created; this was referenced across all data sources from the lead teachers and artists.

While the lead teachers and artists built up very respectful and congenial relationships during the summer course, one teacher had particular concerns. She felt, at the time, that the artist was so established and assured in her own practice that there was little room for dual input. The teacher explained at interview: ‘I don’t see where my role is in the future. I think that she has become almost autonomous in her own right. I think she’s very much got her plan’ (Teacher 3, FG1). During the in-school observations however, these issues were not apparent on the ground and it transpired that perceived difficulties were worked out in practice. In fact, the teacher spoke openly about her initial apprehension with both artist and researcher on one of the on-site visits. The teacher explained that initially she was totally unfamiliar with the art form in terms of knowledge and skill and so decided to play a purely observational role during the artist visits to her class. However, as time went on and through the process of co-planning and making art with the children and the artist, the teacher felt able to claim: ‘I am responsible for its success as much as she [artist] is’; it’s a partnership’. In this instance time to build the relationship and to gain trust and confidence in both the artist’s work and the art form itself was crucial to this project’s success. By the end of the project the teacher was participating, co-facilitating and planning for further work in the art form. She had, moreover, gained whole-school buy-in for these developments. This could not have been achieved with a short-term project or once-off artist visit.

During the in-school observations the fluidity of co-working within the partnerships was very evident. It was noted on observations that often it was unclear whether it was the teacher or the artist who was taking the lead in the project. Within one partnership, the teacher and artist spoke of the openness they both had towards co-leading artistic outcomes in an organic



manner. This courage to take risks and to trust in the artistic process was attributed to the close relationship they had built up over time. Both teacher and artist avoided giving 'ready-made' answers to the children they worked with and demonstrated problem-solving in action as a purposeful pedagogical approach. Thus, a collaborative environment of problem-solving and working through ideas together - teacher, artist and children - was established. This teacher and artist also spoke of the confidence their relationship afforded them to slow down the artistic process, to let go of the need to produce a product and to challenge the children in their creativity. In a different situation, and without the support of each other, they felt they would have experienced pressure to move on quickly and produce results. Instead, the children were facilitated to re-think, re-imagine, re-invent and progress artistic ideas to create work of a much higher standard than originally envisaged, as demonstrated in the extracts here.

"I am finding the shared experience as amicable as it is with myself and [Artist] to be inspirational for the kids to feed off. They are seeing and experiencing a positive union. Great session. Great to be listened to and heard." (Teacher 6, RD)

"The main thing I am noticing is how much fun it is to work with someone you really like and have a good rapport with - it makes the session really fun as there's an added dimension - as well as building up relationships with the class there's an added fun element as the artist and teacher can play off each other and enjoy the elements of surprise and engagement you can create." (Artist 5, RD)

"This is one of those occasions where we look at each other across the room and just through eye contact she took over. It was very natural. Why this worked? We had developed a good working relationship, the collaboration was natural, fluid and supportive." (Artist 3, RD)

"Shared planning and delivery, 'Tag Team' approach helps bring energy and diverse approaches to the work. The children also have the benefit of two adults completely focused on their learning and experience." (Teacher 4, RD)

The relationship-building that occurred over the course of the project also enabled a high level of co-planning and reflection. Many of the lead teacher-artist pairs chose to do this in a relaxed environment, such as over a tea break or at lunchtime. In one instance the teacher baked a cake each week to share during reflections after class! One teacher described this time as ‘peaceful’ and another as having a ‘calming effect’ within a normally hectic day in school. It was clear that the partnership created a ‘space’ and opportunity for a very particular type of relationship to grow; one that was seen as different to the usual teacher experience in school. One teacher explained how she felt compelled to share a particularly inspirational moment outside of the artist's contact time with the class, described in the extract below:

“Made contact with [Artist] on the telephone as I was so inspired by one of the pupils. One of the children asked me where they could get illuminating green thread. I was unsure but quoted [Artist] and asked the child why you are choosing that colour (as [Artist] said it needs to be more than “I like it”). His response was that his cousin, who plays sports and who he was very close to, that whenever he broke his arm or leg he always wore an illuminating green cast. This cousin of 21 passed away the previous summer in a car crash. My level of sadness for him versus my level of utter excitement with regard to his level of depth in understanding of how personal each piece of artwork will be was intense. I had to tell her [artist].” (Teacher 6, RD)

Both the lead teachers and the lead artists invested heavily not just in their projects but in their relationships with each other as well. They all commented on the considerable time this took; well-beyond the hours allocated but that it had resulted in meaningful, equitable partnerships with long-lasting effects for all concerned.

3.2 Identity (re)negotiation

“We are all on the same journey, we are just taking different routes” (Teacher 6, RDS)

During the introductions on the first day of the summer course the approaches taken by the lead artists and teachers in describing themselves were remarkably different. All of the artists spoke about their arts backgrounds, passions, training and experience. All but one of the teachers invariably spoke for a much shorter length of time and simply related how long they were teaching, where they taught and what class level they had. From this initial interaction one would be tempted to view the identities of the artists and teachers in this project as fixed -delineated by their professions. However, the lines between their teacher identities and their artist identities became much more blurred as the project progressed.

As outlined in section 1, these teachers were, to a large degree, self-selecting; they were interested in the arts and were experienced in one or more art forms. Of the six participating teachers, one had a strong background in drama, theatre and performance, another was a practising visual artist while job-sharing at her school, and one teacher had completed an undergraduate degree in visual art before completing a postgraduate course in education. These teachers were clearly artists themselves alongside being teachers, yet only one of them initially identified herself as an artist. In addition, the remaining three teachers had strong arts experiences in childhood, which influenced their interest in promoting the arts in their classrooms and schools. These teachers were particularly reticent about their relationship with the arts at first, not seeming to attribute much value to their leadership in the arts in their respective schools. For example, one of the artists explained how she was shocked to learn that her teacher partner conducted the school choir, as she had claimed that she had no musical knowledge or skills: 'she said I don't really conduct, I just wave. And I said no but you're not, you're directing them in the music, you're directing them!' (Artist 4, FG1). In this instance, validation from a practising musician appeared to boost this teacher's confidence and sense of her musical self. When questioned about her reluctance to claim an artistic identity at interview, one teacher explained, 'I think the average teacher sees themselves as a teacher and that means I teach here and I teach that class... you really have to tease it out to get any more' (Teacher 6, FG1). Another teacher noted, 'the idea of a teacher has a slightly negative connotation, whereas the idea of an artist has none' (Teacher 4, FG1).

The partnership served to reignite or reinforce a sense of the artistic within the teachers. During the summer course both teachers and artists had daily opportunities to make art in different art forms. This was seen as a highlight of the course for all teachers. Within their evaluation forms, there was a repeated call for increased opportunities and more time to be allocated for such art-making experiences in the future. Furthermore, the focus on consistent reflective practice within the projects and the use of reflective diaries for the research aspect aided this reconnection to the place of the arts in their lives, as seen in the following text:

"When she brought in for example the embroidery hoops... I had forgotten all about them, it's been so long since I handled embroidery I even forgot that they were called embroidery hoops!" (Teacher 6, FG2)

"I drew always as a way to express myself. I was seen as the best at art/drawing in primary school among my peers. That was my identity. I drew all the Disney characters for my friends... I wouldn't live without art. I would be ill and depressed." (Teacher 1, RDS)

“My grandmother taught me how to crochet. My mom was a wonderful knitter. Along the way, or maybe it was in my genes, I developed a love of the arts. When I started teaching, I joined a drama group and loved it. I now feel privileged that I have the opportunity every day to share that love of the arts with my pupils.”(Teacher 5, RDS)

This heightened sense of an artistic identity also extended to the artists within the partnership. Although it could be assumed that the artist identities were firmly established due to the delineation of roles and set up of the partnerships, they too felt that these projects facilitated a deeper artistic connection to school projects than they had experienced before.

“I never had the chance to be the artist first in a school before. There’s always the teaching... the expectation when I’ve gone into schools is that we’re touching on the curriculum and we’re going there. And that’s partly my own fault, if you want to call it a fault, because very often the only way I could get into a school was to say this it is curricular focused and that we are actually doing work that teachers do - so it was kind of a hook that I used to get into the school. But this is the first time that I’ve really had an opportunity to go in purely as an artist.”(Artist 1, FG1)

“Elements of my own studio practice... I haven’t really had the opportunity to bring this in before, I tend to keep them quite separate... so I’m really excited... you know that thing of me responding to work that the children have done and the children responding to work that I have done - it’s the first time I’ll have worked in that way.”(Artist 6, FG1)

There was much negotiation and re-negotiation of established identities occurring throughout the partnerships. It is interesting to note that three of the teachers changed to the use of their first name during project time in class. They explained that this felt more comfortable to them for this project. It also reflected their desire to take a new and more meaningful approach to arts partnerships in classrooms (they had not done this for any previous arts projects). It was once again clear that the teachers saw this project as a new space to inhabit - an artistic space where teacher, artist and children were partners in co-creating. One teacher remarked how the project provided her with an authenticity to feel more like an ‘artful teacher’ and that she was giving herself permission to reveal both her artistic and teacher identities to the children in the class.

“We ‘get’ each other quickly, I love the feeling of the ‘blurred’ boundaries in our artist/teacher relationship... it makes me feel more authentic and true to myself. Maybe I should be more ‘teacherly’ but truthfully, I don’t want to be. I’m happy with where I’m at. Her [artist] presence and the project we’re working on allows me to operate at my best level as a teacher of art and an artful teacher!”(Teacher 1, RD)

“When I went to [artist] workshop... I was the visiting person and she took over all the rules. It was the other way around and she said I’m so nervous... and she changed, her whole talk was even quick.”(Teacher 6,FG2)

“So as far as they [children] were concerned either one of us could have been the teacher or the artist... there is something taken off the pressure because the two of you are together in the creative process.”(Artist 6,FG2)

“As the teacher you don’t want to have to step in and stop all the fun and say, ‘Todd sit in your chair, or stop jumping around like a monkey’... you don’t want to be the person who puts the brakes on.”(Teacher 4,FG1)

Interestingly, as seen above, when two of the teachers visited their respective artists’ studio spaces with their classes, the artists too appeared unsettled; here the artists assumed lead roles in setting down ‘rules’ and in leading the questioning and forms of engagement for the children. This suggests that they too were involved in a renegotiation of their established artist identities in the context of their place of work. In each case, working spaces were disrupted, forcing both teachers and artists to look afresh at their professional identities.

3.3 Developing skills and confidence

Artist: “What inspires her art?”

Teacher: “Hold your thoughts for 30 seconds”

Child: “Looks like everything that’s in your life.”

(Looking and responding to work of Tilleke Schwarz, researcher in-class observation)

As the partnerships were set up as a model for continuing professional development, there was an explicit awareness of skills building for the lead teachers. Furthermore, all of the lead artists expressed a desire to pass on skills to their partner teachers so as to ensure sustainability once the project was finished. These skills were viewed as gaining knowledge about the art forms, achieving deeper understandings of the art forms, and learning new approaches to teaching the arts. In particular there was a significant amount of meaning-making within the respective art forms; with teachers relating that they could now make more meaningful connections to the arts education curriculum because of their rich arts experiences with practising artists. For example one teacher noted, ‘I have learned an awful lot about the art of storytelling.’(Teacher 2,FG2). Music and dance were perceived by both teachers and artists as the most difficult art forms in which to build skills due to the requirement for specific content knowledge, a lack of familiarity with both arts forms and a

lack of familiarity with the language associated with them. Steep learning curves were most prominent amongst teachers who were unfamiliar with, or lacked confidence in, music and dance, as seen below:

“My perception of dance in an education context was probably wrong, whereas now I can see what is ideal... it makes perfect sense and I understand the curriculum books now, about levels and about beats and about movement, direction and all that... I understand those words that I’ve been chucking into my class the last two years. I didn’t before that.” (Teacher 3, FG2)

“I learned a lot in regards to content in music and also how she [artist] approached it and made it so simple. The children were getting it, enjoying it, like they had these instruments, chime bars, triangles, they had loads of other ones, they just didn’t know how to work together before but they got it and I got it.” (Teacher 5, FG2)

Teachers who had particular skills in the art form of the artist with whom they were paired also acknowledged the significant skills development they experienced. Specifically, the lead teachers involved in the two visual arts projects both remarked on the wealth of experience gained in conceiving, planning for and setting up exhibition spaces for children’s work; learning how to involve children in display set-ups and learning new ways to lead and incorporate gallery/studio visits into their teaching. In this way, these teachers were going beyond the technical skills of making visual art to gaining new expertise in curating art work and developing enhanced approaches to leading visual art education beyond the classroom walls. With regard to the drama project, the teacher acknowledged that though she already had a deep familiarity with, and expertise in drama, she was facilitated to go a step further and to integrate drama across other curricular areas; something she had not given much space to in her teaching prior to the project.



“It was well worth the effort of going into the gallery the week before and upskilling. This worked really well... I felt very confident in my ability to lead this L&R session in the gallery... most teachers shy away from this especially if the exhibits are ‘modern’ art works. Being able to conduct this session upskilled me as a teacher and put me on a very equal footing with [artist] in this process.” (Teacher 1, RD)

“I knew a lot about drama so I kinda’ feel that a lot of the skills she [artist] would have used in our drama were things that we [teachers] would have used ourselves. But the huge body that [artist] brought to our school and project was her narrative... a very strong story that was integrated into our learning... and for me that has definitely made me think about how I might teach history and narrative writing.” (Teacher 4, FG2)

“She [artist] helped me to get set up... provided the expertise to display the children’s work and the fabric which was a particular trip together to get enough fabric to use as a back drop.” (Teacher 6, RD)

It was very apparent that much confidence-building accompanied this skills development for the lead teachers. Taking one example of this, within the dance project, the teacher initially filmed the in-class work due to a lack of knowledge about dance and a desire to remain ‘an outsider’ to the action itself. However, as the project progressed, she became an insider too, through participation. She began to get to grips with the material and recognised how it needed to evolve. This impacted on her filming of the process too; she noticed that, as a filmmaker, she was inside the dance capturing what was going on; not outside the dance observing it. She was observed in-class giving feedback to the children on their dancing; now knowing what to look for. The children too recognised that dance was important to her and because of this, it was important to them. She commented:

“I might not have a clue how to do the maths yesterday but I can go in tomorrow and I can deliver it in such a way that’s confident and it’s the same with dance. I’m still not going to be confident to go up dancing to my peers but, I can walk into a classroom now and I can fake that confidence because I’ve been given the skills to do so. And the children will buy that and the kids that like dancing will see ‘ah she’s happy to do that and she’s confident in doing that’ and those that are iffy can see I wasn’t great starting out but I’m getting better. So we’re all faking it every day, we’re acting with every role we play, we are scientists too - we are everything.” (Teacher 3, FG2)

The teacher here is pointing to the inherent difficulties of being a generalist teacher attempting to teach all subjects with authority and confidence. While she still admits she is only ‘faking’ confidence in the art form, she also recognises the significant progress she has made in this subject

area. Similar strides were made by the lead teacher participating in the music project; she, who had felt out of her 'comfort-zone' at the beginning of the project ended up co-delivering, with her artist partner, a music workshop for the teachers in her school. The artist, reflecting on this teacher's progression wrote:

"The staff loved it and I was amazed that we had actually managed to deliver a workshop as a partnership... I was soooo proud of [teacher] as she was confidently teaching the staff about music elements alongside me, we worked together, and I too was learning about so much."

"[Teachers] have been working on the composition without my presence. This is the first time in this partnership they have both engaged independently. I am delighted... I am hopeful that they will have the confidence to pursue music when I am gone." (Artist 4, RD)

The lead teachers were not the only ones building skills and confidence in this partnership project. The lead artists too recognised the considerable amount of new skills gained through co-planning, reflection, observation and working with their partner teachers. Questioning, classroom management, planning for mixed abilities and facilitation of group learning (large and small) were the most frequently cited skills the artists claimed to have learnt and/or developed during the project. The teachers also recognised their specific teaching skills and contextual knowledge as important to the facilitation of children's learning, as is evident in the text box here:

"I developed skills around the correct questions to ask to tease out ideas... I saw different ways of engaging and then also the time and space she [teacher] created... consolidating, learning... it dispelled assumptions I had that I was there to just be like throwing stuff out. I was afraid I was being boring. She [teacher] was able to say 'No, this is what we call consolidating'. It was the terminology around teaching that I didn't have." (Artist 3, FG2)

"You know the children where the artist doesn't, so you're linking in to the children - that's very important. You know whether they want to participate or whether they're shy... you know what it is going to be like in the room." (Teacher 4, FG2)

"I learned a great deal by just watching the teacher manage the class because she's very skilful and I see it. She was the strength where I wouldn't have the strength; we valued and trusted each other." (Artist 2, FG2)

There was very clearly a complementarity of skills employed in the design and delivery of these partnership projects in the schools. However, while the lead artists viewed the learning as being a two-way process, the lead teachers did not. They only recognised their skills as educationalists with

regard to facilitating the children's learning, and not the artists'. In this regard, the teachers failed to value their expertise in the way the artists did theirs. This highlights a need to facilitate teachers to recognise their own skills and to enable them to develop confidence in their expertise in future partnership initiatives. This point is echoed by one of the lead teachers who notes:

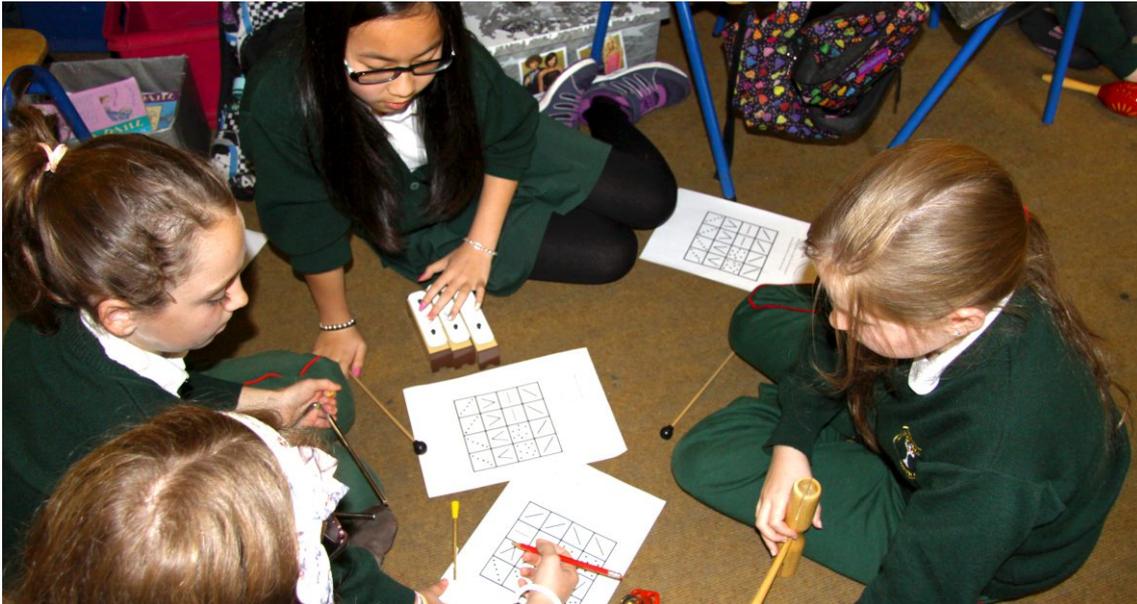
“Throughout the project... a tremendous value was placed on the skill of the artist. However, in my opinion, for the partnership to work, the role of the teacher is one that needs to be valued. Both partners have skills and expertise to bring to the table. We can work collaboratively, sharing ideas. Our partnership was successful because from the outset... [we] laid out a clear plan after analysing what knowledge we had and what we BOTH wanted to learn... In my opinion if teachers do not identify their strengths and feel that they are valued and useful in the partnership then we will merely revert to the model we had before where the artist performs in the classroom while the teacher carries on with the corrections.” (Teacher 2, RD)

3.4 Inspiration and reflection

“There are so many ways of looking at something. As a teacher you see something one way but my partner showed me new ways.” (Teacher 2, RDS)

The input of an artist within schools was viewed as inspirational in many respects. Firstly, the lead artists themselves recognised their role in inspiring both teachers and children in relation to their art forms. The lead teachers too often referred to the artist presence as opening them up to a passion for an art form in which they had limited experience. The presence of the artists also reminded them of their past experiences in an art form; inspiring them to reengage with that art form.

The artists too noted how they were inspired by their partnerships with the teachers and children. Interestingly, the teachers did not see their role as inspiring to either the children or the artists. Throughout the data sources, it was evident that the teachers saw their role in much more pragmatic terms than the artists did; often referring to their role in terms of classroom management and discipline. Despite the overt focus on partnership, co-planning and mutual respect observed within these projects, teachers appeared to be either unaware of, or reticent to acknowledge, the many ways in which they too provide inspiration. There was, nonetheless, a two-way flow of inspiration, which informed the planning of sessions, the generation of new ideas and approaches and the in-class work, as the following examples highlight:



“There’s always something about a new energy coming into the classroom. Even if you have two people, a teacher and an artist who have very similar backgrounds and experience there’s always something new about any new person coming in. Just because you’ve done something once doesn’t mean you can’t do it again and find a new way of doing it.” (Teacher 1, FG1)

“[Teacher] thinks big and I feel that will bring me up. We will meet in the middle.” (Artist 3, RDS)

“Magic moment: To be able to work with a competent and caring natured person who is not only passionate about her job but who puts your mind at ease when you are in doubt as a teacher... when you are trying to teach an area you’re unfamiliar with; that expertise is priceless.” (Teacher 2, RD)

“I enjoy planning with someone else. We have productive planning sessions at the end of every session and then I’ve been writing up more detailed plans based on our discussions. I find the discussion great for stimulating new ideas and stories.” (Artist 5, RD)

The teachers often referred to the artist presence as allowing them to see themselves and their classes ‘afresh’ with ‘new eyes’ and as inspiring innovative perspectives and creative approaches to the arts in schools. A frequent finding was that the teachers raised their expectations of what was achievable in the arts in schools and found new pathways towards educating children in the arts, as seen in the following text box:

“I knew how to teach English as an oral language but how [artist] taught it and how she went about it, storytelling and creative writing... completely different than anything I had ever seen done before. I follow that now... her expectations of the children in terms of their language was far above what I would have thought and they were able to achieve that so I think my expectations now have changed a lot... the language in my classroom has really, really, really improved.”(Teacher 2, FG2)

“Another point of view just opened me up... and the children as well.”(Teacher 6, FG2)

“I felt that [artist] brought art teaching up beyond the context of the school completely... I never thought of talking to the children about exhibiting, she [artist] really opened up the children’s minds, in thinking of their art outside of the setting... where normally they would put it on the shelf.”(Teacher 1, FG2)

From researcher in-school observations, it was noteworthy how the children were ‘wowed’ by the artist’s work and expertise. It was also clear that much of this inspirational way of working was accompanied by a desire for experimentation and creativity from both teachers and artists. While there was risk involved with this, the trust built up through teacher-artist relationships over time (see section 2.1) allowed for high levels of creativity to be supported. The teachers and artists were inspired to be creative in their ideas and approaches and so too were the children. In one instance, where the partners explicitly focussed on the role of inspiration in making art, the children created ‘inspiration boxes’ for their projects. Here, the children filled boxes with objects that inspired or represented them. During the course of the project, each child shared her/his stories about the objects in her/his box with the class. The artist and teacher also kept and shared their boxes with the class; assigning high value to the activity and facilitating an open space for shared expression and creativity.

The high levels of interest sparked by the in-class work stimulated further work in the art form itself and in other curricular areas. Such was the interest generated, that much of this work took place outside of the allocated partnership hours. The children and the teachers were inspired to undertake vast amounts of research/writing/arts-making. Indeed, children in many of the schools (of their own accord) visited and revisited the local library to pursue additional work related to the projects they were working on. Both teachers and artists were very clearly inspired by the high levels of interest the children displayed, as illustrated in the quotations below:

“They are so engaged in the music... in six weeks every Wednesday, not one student has asked to go to the toilet during our two hour session - when we ran into lunch time she said [Teacher] not one ever flinched to grab their lunch box at the sound of the bell. There is also a young girl that has taken a liking to my ukulele and she brought in hers... she won't put the instrument down. It's an old toy one but it doesn't matter about the quality, it matters that it belongs to her and she can bring something extra special to her group composition. I am overwhelmed by this.” (Artist 4, RD)

“Magic Moment for me today, [child] contribution ‘you can make art from anything and you can make anything from art’(he is autistic!).”(Teacher 1, RD)

“I was blown away by the level of focus and engagement the children brought to their work e.g. girls on their own in the drama totally engaged with washing wool in the river.” (Artist 5, RD)

“The children had their own expectations. They took on ownership and were full of ideas.” (Teacher 5, RD)

The passion, energy and commitment experienced by both teachers and artists within these partnerships were frequently remarked upon and were viewed as key to the success of the projects. Lead artists and teachers engaged in a consistent and time-consuming approach to planning and reflective practice. 6 of the 20 hours allotted to each partnership were assigned to planning and reflection. The summer course also allowed for much time to be spent planning the in-school projects. The teachers and artists noted that this was a very positive and progressive approach within teacher-artist partnership initiatives; in previous experiences of such initiatives, time for planning was neither provided nor acknowledged. It was evident throughout the data sets that the provision of time and space for planning was vital to the development of high quality projects. It was seen as influencing values and attitudes and as encouraging meaningful connections: to local contexts as well as within and across curricular areas. It also enabled clear communication around roles and responsibilities and it enabled the building of sustainable pedagogical and artistic approaches. The significant value of sharing within the partnerships where there was both a congruency of beliefs and vision, yet essential differences in thinking and in approaches to arts education, was also evident, as revealed in the examples here:

“We chatted about the children’s progress as it was great to get another’s perspective on how the children were getting their ideas and to re-focus them. This second opinion had become extremely valuable as I felt it provided a second pair of eyes and an alternative perception which we all could do with from time to time.” (Teacher 6, RD)

“I enjoyed the experience that if something unexpected happened there was someone to discuss it with afterwards. Also I felt that because she [teacher] was as involved and connected to the experience that when those moments of magic occurred they were seen and noted by both of us as we were both as equally involved, it was a joint experience. There’s also less pressure as you’re sharing the experience so if you forget something the other person is there to remind you. If the other person is leading is also great to feel you have a moment when you can sit back for a moment and watch and observe which can be fascinating.” (Artist 5, RD)

Such was the focus on reflective practice within these partnerships that it generated an increased emphasis on reflection with the children who kept their own specific child diaries. It also led to the allocation of more time for questioning and discussion than heretofore. While this focus on planning and reflective practice was welcomed, it was also noted by both teachers and artists that they had spent above and beyond the 6 allocated hours on these elements of the project; emphasising the need for greater progress in the recognition of essential planning/reflection time. Furthermore, there was a call for a longer period of advance notice - at the outset of the project itself - of the pairing of teacher-artist partners so as to facilitate longer-term planning for artists and schools. In some cases, neither teachers nor schools had been informed of either their allocated artist or art form until the day before the summer course started.



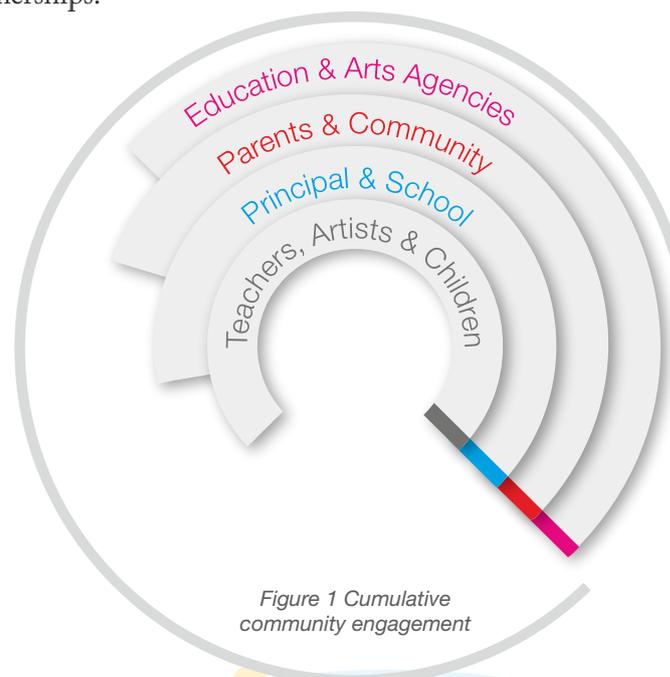
Collaborative planning for and reflection on the project was undertaken in person (before or after school), via email and/or over the telephone. The establishment of reciprocal teacher-artist relationships (see section 2.1) and the long-term nature of the projects, meant that ongoing approaches to project planning were fluid and iterative. This enabled the scaffolding of learning over time and it also enabled the children to influence the directions the projects might take. A dedicated blog and website were set up alongside the projects with a view to encouraging and facilitating collaborative reflective practice across the partnerships. This achieved only moderate success due to

what participants claimed was the time required to engage with these media, on top of the time already being spent on the projects, as prohibitive. The most frequent user of this forum was a teacher who job-shared; highlighting the need for specific time to be allocated for participating in, and uploading materials to, on-line fora. The research aspect of the project allowed for much reflective practice to occur at an individual level through the writing of reflective diaries and, collaboratively, through participation in the focus group interviews bookending the in-school phase of the project. All participants commented on the worthwhile nature of both. They also welcomed the opportunity provided by the focus groups to share their distinct teacher and artist concerns and issues. The artists remarked on the often isolated nature of their work and noted that the focus groups provided insights into issues of mutual relevance.

3.5 Cumulative communities

“Rather than being an individual sport it was a team sport.” (Artist 3, FG2)

While the partnerships were set up as involving two people - teacher and artist - the initiative went far beyond these partnership pairs. It involved principals, schools, teachers, parents, local communities, education centres, arts and cultural organisations, and, of course, the children themselves as important stakeholders. They all contributed to the development and success of the projects. In this way, there was a substantial and far-reaching impact to the initiative, which exceeded expectations and ensured maximum benefit from a small and focused investment in six pairs. Figure 1 demonstrates the cumulative communities involved, and impacted upon, through the teacher-artist partnerships.



Four of the schools had significant principal and whole school buy-in. In these four schools, the lead teachers and artists attributed much of the projects' success and impact to this support. School principals, in particular, were seen as playing an essential role in ensuring that the arts projects were prioritised and facilitated to succeed. The support provided was often financial in nature; in some cases, materials and school trips were provided for and in one case, an extra artist session was paid for to ensure completion of the project. However, what emerged as even more important was the high value placed on the partnership initiative by some school leaders; this was evident in the facilitation of timetabling arrangements, in principal observation of in-class work, in provisions for other teachers in the school to observe sessions, in the organisation and promotion of school performances and exhibits and in the facilitation of professional development by the lead teacher-artist partners for other teachers in the school. The involvement of two learning support teachers in the partnerships made for increased organisational difficulties and with the principals' support, these difficulties were alleviated. This support was much appreciated and acknowledged as being essential to the success of the projects, as the following comments demonstrate:

“It is very important to have a supportive principal, in my case I was able to take extra time out of other areas/subjects... Children are not usually allowed to stay in at lunchtime but in this case I kept in a group at a time and worked with them.” (Teacher 5, RD)

“All three 5th classes thought this was a great idea and the principal invited the teachers to come in and sit in our sessions and our girls went in at the end and did their presentation to all the classes so it was total school involvement.” (Artist 5, FG2)

“The principal even invited in three other local principals to watch - great role model!” (Artist 4, FG2)

One school partnership experienced a particularly exemplary approach to arts leadership in the school. In this case, the principal herself physically participated in the project (despite having no dance experience). Not only was this principal signalling her high regard for the work, but she was also promoting a whole-school 'community of learners' culture within the school. The knock-on effect of this on the children, parents and school community was immense as is evident from teacher and artist perspectives here:

“She wasn’t just the principal dancing; she had a child partner in there... just such respect between them. Now, I didn’t make that happen that’s something that happens within the culture of the school, but it was amazing... from the children’s point of view you know for the principal to be a partner for one of them and be part of the group and learning the same thing from nothing... for them to be on the same level and creating and making material together... it really was extraordinary.” (Artist 1, FG2)

“They had an uneven number so she [principal] became the partner of the odd kid out. And she was there every week and only when we were coming to the stage of like sharing to others did she kind of draw backwards. So she was very supportive in that sense and the infant teachers were called in the evening and sat in the room and watched what was going on and [artist] would get a grilling at lunchtime in the staff room so it really did disperse by itself almost. [Artist] did a session with all the parents at the sharing, where they were dancing as well and that gave them such a great understanding... the parents and all of the school committee dancing in their seats - they appreciated everything so much more having done that.” (Teacher 3, FG2)

The involvement of other school staff through observations, participation and professional development inputs (from lead artists and teachers) also ensured greater understanding of the work and provided multiple opportunities to extend the learning of the partnerships beyond the original pairings. The professional development sessions emerged from within the partnerships; there was no expectation of this at the start of the project so it was interesting to note that it happened in four of the six schools. Through public performances and exhibitions, parents and local communities were invited to share in the projects and to validate their



outputs. As noted in the above diary excerpt, this even extended to parents dancing in their seats! Furthermore, through digital tools such as video, photographs and audio recordings, opportunities for sharing, dissemination and future learning from the partnerships have been set up. At the end of these projects there was a firm commitment made by principals and teachers to embed the art forms in which they had participated in their schools and to invest in future collaborations with artists.

This multiplier effect was obvious across all but two of the partnerships. While the partnerships themselves were hugely successful for the artists, teachers and children there was disappointment expressed about the lack of support for the project from the schools’ leadership. In one case this was

perceived as being due to a lack of knowledge and experience in the art form. In the other case, a professional development opportunity for the staff was offered but turned down and complaints were made by other staff members about the amount of time children were spending on the artistic work. The fact that these children were in the group formed specifically for the project appeared to compound the issues. However, it was noted during researcher observations that the children appeared to be learning skills and ways of working they might not otherwise have learnt. Moreover, the parents of these children offered huge support and affirmation to the teacher and the artist. The problems that arose were attributed to school politics, the school leadership's lack of interest in the arts, the low priority given to the arts by other teachers and by the physical location of classrooms outside of the main school building. One teacher explained:

“I had quite an isolated experience in terms of the project... the principal gave me the go ahead... certainly there was no problem paying for anything but I was just left to get on with it on my own. There was no buy in at all... It felt to me that [artist] wasn't made to be terribly welcome, people did talk to her but never really asked about the project. I found it very hard to get teachers to agree to let me take children, there was very little facilitating made in my timetabling for the project and even that very minimal time that I was given; there was no time made after to finish off a few pieces... it was quite negative - teachers complaining to the principal about the fact that the project was still going on and it was supposed to have finished.”
(Teacher 1, FG2)

In this difficult instance, the support of a strong teacher-artist relationship was all-important to the success of the project.

Because of the involvement of arts and education stakeholders in this initiative, the partnerships received support from a variety of local and national organisations (see section 1). Local education centre personnel met with the partners, visited the schools, provided IT support and attended public performances/exhibitions. Partnership at local level between the partners in this national initiative was very much in evidence and will no doubt prove invaluable in the development of future summer courses and other professional development opportunities. In addition, Local Authority Arts Offices and representatives from arts organisations involved in the project design team played supportive roles in these partnerships as did local arts centres, libraries and galleries. Such inputs were not only valuable to the work but also served to elevate the status and visibility of the projects.

The coming together of teachers and artists sharing a common interest and vision for arts education in Ireland proved to be an important step in the building of school, local and national 'communities of practice'. Teachers and artists repeatedly remarked on the benefits of belonging to a group of like-

minded people and of being part of a shared endeavour. The residential course at the beginning of the initiative proved to be vital to the establishment of group identity as revealed in the comments here:

“I didn't realise it was going to be as inspirational. I think a lot of that inspiration has come from meeting people from different backgrounds, so it's almost like a network. It has been really surprising and exciting and affirming because this is something that I've done all my life, but sometimes as an artist you get very isolated.” (Artist 1, FG1)

“I came here to meet teachers and form a two-way partnership, but we've actually formed a massive partnership. And we have our own community, it was really brilliant because I, although I was really excited about the opportunity I was kinda' scared.” (Teacher 1, FG1)

“There is a great openness and honesty... there is a uniqueness in the 'set up' with the partnership and with the group that may not be possible to repeat but I feel we have taken huge learning opportunities from it, all included.” (Artist 6, RD)

It was clear that the approach taken to this initiative was perceived as new and progressive even amongst the more established teachers and artists who had worked on numerous arts education projects in the past.

3.6 Teachers' reflections: the impact on children

By the end of phase 3, there was general agreement among the lead teachers that the impact on the children of the projects in which they engaged in phase two was significant. The comments below were garnered from the focus group interview conducted at the end of phase three, coded as FG3.

One teacher spoke about the effects of the environmental change generated by the partnership on teacher-child relationships:

“...the sense of in a different space you can be a different person and that the children enjoy that. The sense of a relationship development between you, the artist, and the children is very strong and one that is carried on as they go up, out of your class through the school. That they'll come back and speak to you about things that they may, you may not have had with other children as they go on. It, it's, it really has developed it to a different level.” (Teacher 1, FG3)

Another teacher spoke about the effects of that environmental change on her particularly challenging class, noting that the class seemed to enter a 'Zen zone' (Teacher 3, FG4), which was commented on by other teachers in the school. Yet another teacher spoke about the effects of the

environmental change on children with special needs; asserting that for one child, in particular, the rhythm and structure provided by two people working in partnership generated an oasis of calmness:

“...so he had... two hours/an hour and a half of calmness. And it was like literally seeing a completely different child for an hour and a half... And I understood him a whole lot better and he understood me a whole lot better.” (Teacher 4, FG3).

Other teachers noted how, working with a partner, provided opportunities for children to express and work through traumatic experiences. It also created space for them, as teachers, to notice and attend to that expression:

“I have another girl where... split parent, parent who died and her entire world ended up being filtered through what we were working on. So it was the first time she actually expressed herself. So she was able then to talk about what she was doing but she wasn't telling. She wasn't able to talk about it before. So now she wasn't talking about it, she was talking about her piece of work, which is basically talking through a different medium. That wouldn't have been allowed, or even facilitated if I didn't have that [teacher-artist partnership] experience in the first place because... you're kind of... running around the place. You're on your own, you know, you're going from one step to the other. You've Irish, you've English, you've maths...” (Teacher 4, FG4).

“A very gifted child but was struggling with the fact that her parents had broken up. But she resolved a lot of issues through the art piece that she made and I think the fact that she brought her mam and dad to see this art piece when we exhibited it... for me anyway it felt like she, she lifted up the roof of her house and inside was her mam and her dad and herself and her dog, and her family had split up and she was able to convey the message of... I think maybe what the split did to her... in that manner.” (Teacher 2, FG4).

The lead teachers referred to the opportunities created by the project for children whose strengths may not have been academic ones to shine. In so doing, these children earned the respect of their more academically accomplished peers. As one teacher put it, ‘it levelled the playing field’ (Teacher 2, FG4). It also raised the self-esteem of many children who had not hitherto been experiencing success in school. For teachers too, it highlighted the premium they themselves put on academic success; challenging them to reconsider its parameters, as the following story illustrates:

“...we entered the children in... poetry competition and... the little girl that won the competition wouldn't have been deemed the best... at English. She wouldn't have been in the top groups for this, that and the other, you know, because you're always looking at the STENs, and like we do as teachers look at the STEN scores all the time and... she ended up winning it. And she was up against 13 year old girls and she was only 11 and she was so proud of herself and it was such a big deal for her. But it was lovely because she would never really get to shine, do you know what I mean, in that area and it was great for her and I think the confidence as well...”
(Teacher 5, FG4)

Teachers reported that the projects enabled many other children to grow in confidence as well, as illustrated in the following vignettes:

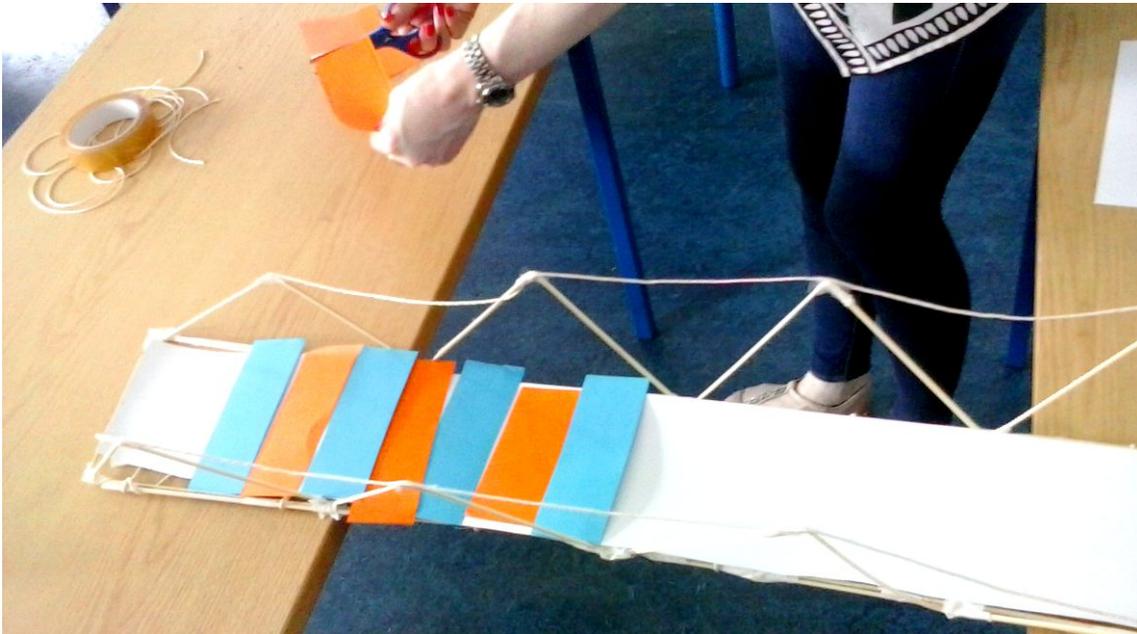
“I've a little traveller girl... and we've a talent show at the end of the year and she would never like... sing now or anything like that but she organised the other travellers and got them all percussion instruments and asked me could she borrow them at lunchtime and she as the one that was doing [artist's name] and by bossing them all... and she'd count them all in 'one, two, three'. And they performed. Now some of them were only giggling... But she was saying 'stop' and organised the four of them and she'd count them in... and she'd give them the nod and one would come in with the triangle and they were just fabulous now. But before that she wouldn't have dreamt of doing anything like that... she just wouldn't, you know, it was just lovely. And that they [the traveller children], you know, participated for the first time ever.”
(Teacher 6, FG, 4)

“There was another girl and she came into my class... I thought you know... she's scared of me because... she'd whisper when she's go to speaking... her mum said... she's just a terribly quiet child. And [artist's name] had a great way with her... 'where's the volume button there?'... And, 'I can't hear you, you'll have to go again.' But the little girl laughed and chuckled about it, it wasn't that she was making her more nervous and I found such a change in that child, you know, that she had the confidence, you know, and she's doing a reading. We've our service of light, she's now in sixth class, and she's doing one of the readings and I'm certain last year she would not have volunteered.” (Teacher 5, FG4)

Teachers also felt that working in partnership with an artist in their classrooms meant that they were modelling the process of partnership itself for the children. It is interesting to note here, that the impact on children referred to by the teachers has little to do with arts education and much to do with education in other areas. Yet, the focus of the project itself is on teacher-artist partnership as a means of supporting and enhancing arts education. Teacher responses here highlight how the central focus of the project, children's arts education can so easily be subsumed by other issues; indicating the need to explicitly embed the content objectives of the arts education curriculum in future project planning, execution and evaluation.

SUMMARY

The findings from phases one and two highlight the local significance of the partnerships but also the national importance of issues raised. From the outset, the residential aspect of the summer course in 2014 provided a place for the lead teacher–artist pairs to get to know each other in a relaxed atmosphere. The course facilitated time and space for each pair to establish a relationship of mutual respect and to set down the foundations necessary for the development of a reciprocal learning relationship. These relationships were also supported by the provision of six in-school planning hours (though each pair spent much more time than this planning / reflecting). The summer course and subsequent in-school projects thus enabled the development of a ‘community of practice’ among the six teacher-artist pairs. While this was extremely valuable for the teachers, it was particularly valuable for the artists who usually tend to work in isolation.



The commitment to arts education and to the initiative itself was demonstrated throughout the findings and in the fact that all teachers and artists spent far more time planning for and reflecting on their in-school projects than the 6 hours allocated for same. Their commitment was also evident in their dedication to finding ways of negotiating any difficulties or tensions that arose. Supportive school leadership was also considered by lead artists and teachers alike to be vital to the success of the in-school partnerships. When the principal valued and prioritised the opportunities for enhancing arts education offered by teacher-artist partnership, s/he tended to position it in the context of a whole school approach to arts education. This meant going beyond the provision of time, space and resources to ensuring that the effects of the partnership spilled out into the rest of the school.

A collaborative approach to learning through engagement in, and reflection on, shared experiences was crucial to the success of phases one and two. Within each of the partnerships, there was a distinctive sense of mutual ownership, shared experience and co-learning, which extended beyond the individual partnerships into the wider group of lead teachers and artists. Collaborative learning ensured that the partnerships achieved much more than any of the artists or teachers could have achieved on their own. It also meant that teacher-artist pairs modelled collaborative practice for the children (who were also involved as co-collaborators on the projects). In addition, the fluid and iterative development of each of the projects was achieved through collaborative learning.

While there were myriad ways in which the partnerships were enabled and supported, there were also some challenges. These challenges were noted in participant diaries, interviews and evaluation forms as well as in on-site observations by the researchers. The main challenge for all partnerships was a lack of time for project planning and reflection - this was in spite of 6 allocated hours. All partnerships spent in excess of 6 hours on these activities so as to get as much as they possibly could from the partnership process. All teachers and artists expressed a need for this time to be recognised and accounted for in future projects.

Another significant challenge, with implications for future developments in teacher-artist partnership initiatives, was the teachers' tendency to downplay their own expertise; not just when it came to their skills in and knowledge about the arts, but also more generally. While the artists in this initiative clearly identified a role for themselves in 'teaching' the teachers, the teachers neither recognised nor acknowledged that they might, in turn, 'teach' the artists. The teacher-artist partnerships in this initiative highlight the potential of partnership to enable teachers to become confident in an art form, while simultaneously enabling them to value their own expertise as educators. It should be noted, however, that the establishment and maintenance of such partnerships requires significant amounts of time and commitment as well as strong support systems.

Most other challenges were quite specific to particular school contexts and can be summarised as follows:

- Lack of principal buy-in
- Absence of staff support and interest
- Difficulties with technical aspects of the projects e.g. uploading large video or picture files to websites.

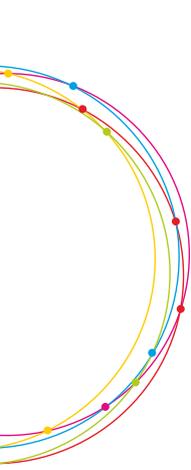
- Low status of the arts in the school
- Complications with project organisation outside of mainstream class settings
- Isolation of project and partners in the school
- Rigidity of school and class timetabling
- Demanding nature of performances/exhibitions/showcases
- Pressure to demonstrate a product in hard to represent art forms



genres
understanding

ills

APRIL 2016
CIRCAL SAMNADON 2016
The first year of the competition for the purpose of the award is 2016.
The prize money for the competition is RM 1000.00.
The competition is open to all students in the school.
The competition is open to all students in the school.
The competition is open to all students in the school.
The competition is open to all students in the school.



4. Key findings: Phase 3

In this section the key findings from phase 3 (summer course 2015) are presented. These findings are presented in two separate sections (4.1 and 4.2). In the first of these sections (4.1) the key findings from focus group interviews with lead artists and teachers in January 2016 (coded as FG3) are presented, together with key findings from reflective diaries completed by them during the summer courses (coded as RDL). All six lead teachers attended the teacher focus group interview and five of the six lead artists attended the artist focus group interview.

In the second of these sections (4.2) the key findings from course participants' (teachers' and artists') reflective diaries and DES required summer course evaluations are presented. These findings are combined in a single data set so as to capture the perspectives of the summer course participants in as holistic a way as possible. The key findings from a subsequent questionnaire (see appendix F) issued to participants in February 2016 are also presented. There were a total of 79 summer course participants comprised of 59 teachers and 20 artists. There were 38 responses to the questionnaire representing almost half of the participants (48%). The responses represented 26 teachers (one of whom was a principal), 7 artists and 5 who described themselves as 'other'. Interestingly, of these five, four employed the term teacher/artist (TA) thereby recognising the oft-dual nature of these roles and one was an arts and craft coordinator. Three of the TAs held teaching qualifications alongside being practising artists. The respondents' professional experience ranged from 2-34 years for teachers, and 9-44 years for artists (and TAs) representing a broad range of participants in terms of length of service.

4.1 Lead artist and teacher perspectives

In this section, key findings are presented under the following headings:

- Renegotiating relationships and identities (4.1.1)
- Managing conflict (4.1.2)
- Uncertainty about future partnerships (4.1.3)
- Summer course structure and content (4.1.4)
- Skills and confidence (4.1.5)

4.1.1 Renegotiating relationships and identities

Throughout phase two (the period of the in-school arts projects), the lead teachers and artists spent considerable time co-planning and co-reflecting which contributed to the establishment of strong teacher-artist relationships. Moreover, this phase - as noted earlier - involved much negotiation and re-negotiation of established teacher/artist identities. This was particularly evident when either artist or teacher entered the other's work space, with the usual inhabitant of that space becoming unsettled. When the lead teachers and artists moved from the (by then familiar to both) classroom into the summer school phase, both parties became unsettled. Their sense of unease was exacerbated by a variety of other uncertainties: about whether or not courses would run; about which courses would run; about whether or not artists would be participating; about when courses would run (in July or August); about funding for any teacher-artist partnerships that might ensue. The following comments highlight this sense of uncertainty:

“...on the Monday... [the first day of the course] we weren't sure who was coming, we had no idea how many artists were going to be there, we'd no idea how many teachers. We just knew that there was somewhere between seven and nine but we weren't 100% sure whether they were all committed or not.”

(Artist 2, FG3)

“We didn't know whether our participants were going to be completely teachers which was mooted at one point, or teachers and artists or how many artists were going to be involved, I don't think anybody knew until maybe the last week or very, very close to the time... it was very, very difficult as well to gauge for your audience because your delivery was going to be different if there was a certain amount of artists in the room because you had to focus more on curricular aspects because they would be less familiar.”(Teacher 2, FG3)

Neither the artists nor the teachers had been involved in designing the framework for the summer course, which had been presented to the DES for approval by the project design team in February 2015. Two training days (one in May and one in June) were provided at Laois Education Centre for the purposes of finalising the course design. The lead teachers and artists, however, spent considerably more time than this designing and making their own of the course, as the following comments illustrate:

“I think we had three days of meeting up that was outside of any planning time plus the day before the course... which involved both of us travelling... You needed to make it your own, you couldn't just regurgitate.”(Artist 1, FG3)

“But I kind of feel that... [artist’s name] and myself had to sit down and really write our own course... even though we were given this format... we didn’t really get enough time to maybe tease out some [other lead artists’ and teachers’] ideas and get more information.” (Teacher 2, FG3)

For those delivering the courses in July, the problem of time was particularly acute with lead teachers and artists working on summer course design alongside their normal work commitments right up to the time of delivery. The teachers were also concerned about interpreting the intentions of the design team and about standardisation. As one lead teacher put it, ‘I didn’t know if my course was up to standard with other people’s courses’ (Teacher 3, FG3). All of this was on top of the issue (not resolved until the last minute) of who the courses were being designed for. Not surprisingly, given the extent of the workload and the level of uncertainty surrounding the courses, relationships were tested. Teachers suggested that this work should have been done ‘centrally’ (Teacher 2, RDL); that:

“... someone, an individual, needed to take all the work that had been done [on and between training days] and it needed to be gone through to look for overlap, put into a uniform format, resources put judiciously with PowerPoint and a running plan for each day so that then it was re-given back and... everybody puts what they need to on top of that base point. But unfortunately... people ended up doing six weeks’ worth of work either during their course or before they gave it and that was enormous.” (Teacher 5, FG3)

During the in-school projects, there was a blurring of boundaries between the teacher and artist identities. However, during the summer courses, both parties tended towards inhabiting their more established identities. The lead artists identified this as somewhat problematic and, at times, a source of tension and even conflict, as their comments demonstrate:

“At the beginning of the week... [teacher’s name] was doing all the teacher’s stuff, because I as an artist, I can’t teach. I didn’t feel I could teach that curriculum... and then I used to come along and do all the fun... [art form] stuff... and I said to her I said, ‘this isn’t fair’ and she said ‘no’... I’ve done loads of courses and I’ve never used PowerPoint in my life but she’s a PowerPoint Queen and she does it really well... and she doesn’t put too much words on it. She gets all the nice logos and things. But we were totally falling into the traditional roles that we’d never had in the classroom.” (Artist 3, FG3)

“[Teacher’s name] and I made a plan the first day... and it wasn’t really happening, and we had tried very hard... So we tried the second day and we really weren’t getting any of the smiles... nothing that we could feel... we talked about it on the first [day] and said well what do we do? And [teacher’s name] said ‘well we just have to keep going, you know, with the plan because that’s what we’re here to do to keep going with the plan.’ So day two we did that and then day three I came in and I said ‘I can’t do this anymore...’ (Artist 4, FG3)

“One day [teacher’s name] said, ‘well while you’re doing the creative thing I’ll go off and compile the stuff that they did this morning’. And I said, ‘well you will absolutely not be doing that. That is because it’s exactly what you were talking about this morning [about classroom teachers correcting copies while the artist works creatively]...’ And you know we did have words, we came to a point on the third day, I thought that is not happening again...” (Artist 1, FG3)

Only one lead teacher, however, referred to any such tensions. The teachers’ willingness to assume their more established teacher identities may have been due to their greater familiarity with, and consequent expectations of, summer courses and the facilitator role. Indeed, some teachers had been summer course facilitators on previous occasions. As well as that, most of the participants on the courses were teachers. However, despite the concerns articulated by the three lead artists (above), each one of them went on to develop further in-school projects with their partner teachers; a testament to the commitment of both parties to those teacher-artist partnerships.

4.1.2 Managing conflict

While some lead artists identified the renegotiation of relationships on the summer courses as a source of tension, both parties were reticent about revealing any experiences of conflict during the in-school project phase. One teacher - stating that she herself had not experienced conflict in her relationship with her partner - noted that it was, nevertheless, an issue that course participants ‘wanted to know about’ (Teacher 1, FG3). Her partner too asserted that:

“I think some of the participants felt frustrated as everything seemed so positive and there was no sense of any difficulties... along the way.” (Artist 1, RDL)

Lead teachers, however, felt that conflict was an issue that they (and their partners) were ill-equipped to deal with as summer course facilitators. When pressed about the issue of managing conflict within their own partnerships, the lead teachers either remained silent or stated that they had not experienced any. They also stressed their own (and the artists’) high levels of commitment to the project/partnerships. They acknowledged though that conflict and conflict management were issues that needed to be addressed in any future summer courses as well as in any follow-up training for lead artists and teachers. One teacher noted that when it came to their own partnerships:

“...there was an expectation on us that this was a phased programme; there was phase one, there was phase two and if we didn’t get through phase one we needed to do phase two. Whereas you could have an artist and a teacher working together, it mightn’t work and they could just say that’s it, that’s over. Whereas we went into it going if I have issues I have to sort them out now because this is a long process, and that’s not going to be the case from now on, you know. There isn’t going to be that level of [commitment].” (Teacher 3, FG3)

The lead teachers also identified a need for on-going partnership support structures and they saw a role for themselves (and their partner artists) in the mentoring of future partnerships. One teacher asserted that ‘we should be teaching other people how to overcome those issues and how to move forward not just get stuck and bail out’ (Teacher 4, FG3). Lead artists too saw a mentoring role for themselves. The teachers identified the need for training in this regard as well as in regard to dealing effectively with the issue of conflict management on any future courses.

Money was a consistent issue for the artists. One lead artist described her experience with teachers participating in the summer school:

“I said you... will have challenges, you know. What challenges are there for the school in having an artist in, and they [participating teachers] were like, ‘Oh the space, the time’, all of that. And I said, ‘well will we put money up there?’ And they were like, ‘well you can put it up there if you want, but like, so what’s that for, the materials?’ And I was just going, ‘you’ve to pay the artists’ and they were like, ‘Oh?’.” (Artist 1, FG3)

This artist saw the participating teachers’ reactions as a slight on the professionalism of the artist. Indeed, the lead artists made repeated references to the time spent on summer course preparation for which they were not paid; to demands made on their time for which there was no pay. The artists tended to see the teachers’ salaried status as sufficient compensation for these time demands. The lead teachers, while disgruntled about the amount of time spent on summer course preparation, did not refer to their time in monetary terms. So, notwithstanding the financial benefits to artists of teacher-artist partnerships, money remains a source of tension between teachers and artists.

4.1.2 Uncertainty about future partnerships

The uncertainty experienced by the lead artists and teachers prior to the summer courses was aggravated by the lack of clarity around setting up and funding future partnerships. Some participants came on the courses expecting to be partnered with an artist/teacher while others appeared to be unclear about why they were there. For course leaders and participants alike, this lack of clarity was problematic. Lead artists and teachers were largely in agreement that teacher-artist partnerships needed to be set up prior to - or at the very least - on commencement of the summer course, as the following comments show:

“Teachers came to the course thinking that there was going to be an artist there that they could pair up with, not realising that there was going to be one artist for every four teachers you know, and one of those artists... hadn't got a clue why she was there in the first place.” (Artist 2, FG3)

“The lack of clarity from the offset made it challenging to deliver this course. Expectations of each participant were hard to meet. Some thought they were on an art course and others were told that this would lead to facilitation of courses in a particular art form. Had participants been formally paired they would have engaged in each element more fervently. There was no clarity in where this course was going to lead them. They found this difficult.” (Teacher 3, RDL)

“...even if they don't have funding for their partnership if they have the partnership first, because... [some] of us have gone onto other projects with our artist partnerships in ways that we didn't expect from our initial contact. So you will find the funding potentially, but your partnership is the first step in that.” (Teacher 1, FG3)

The uncertainty surrounding future partnerships was underlined by the timetabling on day five of a session on planning for in-school projects. For one pair, this ‘was the least successful section of the week’ (Artist 1, RDL). Lead pairs attempted to address this issue in a variety of ways: one brought in personnel from potential funding and other agencies; others compiled, with the participants, a list of local resources; and another provided an opportunity for artists and teachers to discuss options, which resulted in artists (some of whom had never worked in an educational context) being pressurised into ‘selling their wares’.

The lead teachers also discussed the possibility of setting up structures for more fluid partnership arrangements as in, for example, an artist partnering two teachers in a school. And - as some of the artists were keen to stress - despite the lack of clarity, partnership arrangements actually emerged from the summer courses.

4.1.3 Summer course structure and content

Lead artists and teachers were largely in agreement that the summer course model worked for the purposes of partnership training with the proviso that partnerships were actually set up to engage in in-school projects, as reflected in the following comment:

“The... summer course would work fine so long as the partnerships are established early on and there's certainty about what each of the partnerships is going to do in September. That the school has bought into it, that the artist has bought into it and then the summer course structure would work as it stands.” (Teacher 4, FG3)

Their support for the summer course model did not preclude the possibility of other models such as evening/weekend courses at local level. However, one artist, referring to the residential summer course in which the lead pairs had participated the previous year, felt that teacher-artist relationships need ‘space outside of the course time to grow’ (Artist 2, RDL).



While one lead pair was quite satisfied with the course content, the other four advised that content needed to be streamlined (as it was quite repetitive) and rendered appropriate for the ratio of teachers to artists in attendance (one course had no artists). As course content stood, lead teachers and artists felt that teachers were already familiar with the content related to the *Primary School Curriculum* (1999), but thought it too challenging for artists. Nonetheless, one teacher suggested that:

“If the teachers were there and they were committed to a partner, they would then help their partner along when it would come to the curricular issues. They would be anxious for their partner to know.” (Teacher 3, FG3)

The lead teachers also discussed the possibility of differentiating parts of the course. One noted that she had observed a lack of professional confidence among participating teachers (Teacher 4, RDL) despite their outnumbering of artists by over 5:1. This observation was made in relation to the lead teachers themselves in phases one and two (see sections 3.2 and 3.4) and it is also alluded to in international research (see section 2.2). Differentiation might, therefore, provide opportunities for teachers to explore and acknowledge the value of their professional skills and expertise and for artists to explore curriculum. As one teacher put it:

“...it would have been ideal maybe for me to take the artists off..., and talk to them about the curriculum.” (Teacher 2, FG3)

4.1.4 Skills and confidence

The lack of confidence in their own skills and expertise exhibited by the lead teachers in phases one and two of the project was not apparent in phase three. When it came to designing and delivering the summer courses, they were the ones who assumed the lead. However, as the courses progressed and the artists asserted themselves, the teachers and artists employed their skills in more complementary ways. By the end of phase three, the teachers appeared much more assured of their

status as professional educators; much more confident of their skills and expertise as teachers, while also acknowledging the value of the professional skills and expertise of the lead artists with whom they had been partnered. They expressed concern about what they viewed as the lack of preparedness of some of the artists participating in the summer schools to work in schools; a concern also expressed by lead artists as illustrated in the following comments:

“It was clear from this summer course that artists are not informed about the requirements and knowledge for working in education.” (Artist 2, RDL)

“I don’t feel she would be a good candidate for... partnership and this makes me wonder about how the artists were chosen and nominated. It seems that the artist herself and organisation who nominated her had no real understanding of the course or what we would be exploring.” (Artist 1, RDL)

One lead teacher, who was strongly supported in what she said by the other teachers, elaborated on this concern with reference to her previous experiences of working with artists in schools:

“...an artist has come in [to school], they’ve had their agenda, they’ve gone in, they’ve done all their stuff and the teacher has literally been blown to the wayside and run around the place... We are professionals. So where does it get to the point where we open our doors to any person who can... walk into a school and feel that they are able to deliver a lesson to a group of children and not have some... criteria... We effectively should be there saying: ‘we have to teach you this; you can’t just walk into a school and be an artist unless you’ve passed our course or fulfilled our course criteria’... In our particular case a few times where they’ve [artists] come in, there is no relationship with the teacher, no relationship with the curriculum. They’ve come in with their set of skills, done what they have. I’m not saying that every artist is like that, they’re not... The artists need to have that understanding in that... you know, if they fulfil this... they can then go in and apply for entry into schools as a professional.” (Teacher 4, FG3)

While professional accreditation for artists working in schools was considered by the teachers to be desirable, they also suggested that working in sustained partnership with a lead (mentor) teacher might be one way of enabling artists to meet the ‘course criteria’. And, while adamant about the need for artists entering schools to meet criteria laid down by teachers/schools, the lead teachers were effusive about what they themselves (and the children) had learnt from their artist partners. Four of the teachers also referred to the impact of the partnership on other teachers in their schools. Indeed, the teacher who articulated the concerns above also suggested that successful teacher-artist partnerships had the potential to extend the parameters of ‘our sometimes insular schools’ (Teacher 4, RDL). Amongst this group of highly committed teachers, teacher commitment was taken-for-

granted. The lead artists, however, did not take teacher commitment for granted and identified it as a necessary component of successful teacher-artist partnership.



Reflecting on their experiences of partnership in phases 2 and 3 of the project, the artists and, more especially the teachers, had much to say about how their skills and confidence had developed as a result. One teacher described how the partnership process had enabled her to extend the parameters of her teacher identity:

“Even alone in the classroom I could see myself having changed as a teacher you know, and the project is over and that whole thing is over, but I think maybe I’m a bit more relaxed. I see the value in taking time and that kind of mindfulness thing... the [art form] was almost like a meditation... and it gave time out period. And I’m trying now to give them [the children] some time out period, and to be more mellow maybe in myself and my expectations for the day... and to say, ‘you know what, if this is where we are we’ll just go with this’”. (Teacher 3, FG3)

For this teacher, the partnership also created possibilities for developing her non-teaching skills and it created possibilities for other teachers in her school:

“...well [artist’s name] and I at the end of last year felt as though the experience we had had was fantastic. And I certainly was opened up to, you know, there are people who fund projects, which I hadn’t realised, you know. And we went out and we made applications and we submitted applications, and we looked for funding and we came with ideas for projects and we realised that there was funding available for 1916 projects, so we applied for the funding... and then we started in September and there were two sixth classes for the first time ever so it didn’t feel as though it was fair that my class got to do it and the other class didn’t. So we asked that would it be possible for both classes to do it so they were together in the hall at the same time. And which means there’s a new teacher involved in that process and the teachers would have been aware of what was going on last year to a certain extent but now they’re getting like, to be part of it which is fantastic.”
(Teacher 3, FG3)

She saw these developments as inseparable from the partnership itself, which enabled her to be more and to do more than she could on her own:

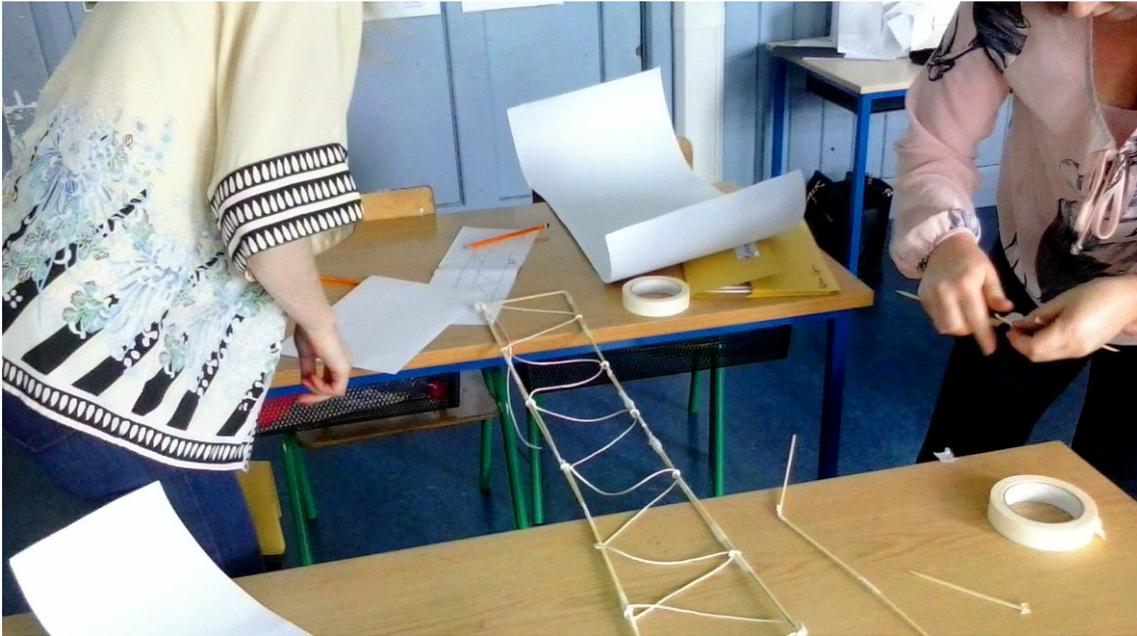
“Having worked with an artist and been paired with them, I’m there now saying... they’ve so much skills and they’ve so much, and I’m fighting on their behalf because we’ve been given a partnership, and I trust in them and they trust in me and then we’re out to better ourselves in partnership.” (Teacher 3, FG3)

These sentiments were echoed by her partner:

“[Teacher’s name] and I worked very well together so we kind of were reading one another’s minds... when we were presenting stuff, or when we were doing stuff. And I could say, OK, we are on the same page. And I think that had to do with the relationship that was developed between her and me over the whole length of this programme. It’s actually really important you know...”
(Artist 3, FG3)

This artist, and others, also acknowledged the extent to which the partnerships had enabled them either to deepen their educational practice or to consider their own artistic work in a new light.

As a result of her participation in the project, one teacher was approached by her local education centre to provide arts education courses for teachers. Because of her experience on the project, she was confident about giving arts courses not just in, but beyond, her own area of arts expertise. Indeed, at the end of phase three, all of the teachers acknowledged that they had grown in professional confidence and assurance.



4.2 CPD participant perspectives

Overall, across the data sets, the participants rated their satisfaction with the summer courses very highly as seen in figure 2 here. 82% of participants rated the course as a 4 or 5 which indicates ‘very good’ to ‘excellent’.

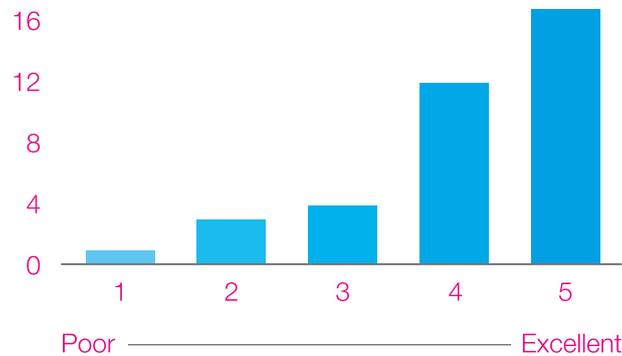


Figure 2
Participant satisfaction
with summer course

The evaluations demonstrated that participants were most satisfied when the sessions focused on collaborative partnership planning for in-school work, ways to establish partnerships at local and national levels, as well as on learning from previous partnership projects and research. Repeatedly, the participants also noted the high quality of summer course facilitation provided by the lead teacher–artist pairs. In this section, other key findings are presented under the following headings:

- Why partnership? (4.2.1)
- Preparation for partnership (4.2.2)
- Partnership in practice (4.2.3)
- Impact on professional practice (4.2.4)
- Impact on children (4.2.5)
- Professional development needs (4.2.6)

4.2.1 Why partnership?

The main reasons cited by participating teachers for wanting to engage in teacher-artist partnerships were to access specialist expertise, be inspired, up-skill, develop creative approaches and new ideas for teaching the arts, re-energise within the profession, and most significantly share ideas, knowledge and experience through collaboration as some of following comments illustrate:

“I feel that it [the course] is a terrific source of new ideas. It helps me learn new skills and techniques that I can implement in my teaching to keep it fresh and new for me as well as for the pupils” (T7)

“I enjoy the sharing of creative ideas and collaborative creation of schemes of work for the class” (T8)

“I wanted to incorporate creativity into my teaching. I think it is an ideal way to make the content much more interesting. It ties in also with what I want to deliver through the Aistear programme” (T12)

Acknowledging the benefits to their own professional development, the participating teachers were also keen to point out the benefits for the children in their schools that might result from a teacher-artist partnership. In the main, the teachers felt that artists bring with them specialist expertise and a passion for their art form. They also believed - as findings from the lead teachers demonstrate - that the artist working in the classroom is there to ‘inspire’, ‘energise’ and ‘foster imagination’. This is reflected in the following text box:

“The children get to meet a new face with an enthusiasm and love for their subject that inspires them to learn more. It is always better to get a new energised approach” (T4)

“It’s amazing that young children will have the opportunity to work one to one with an artist. It will provide them with a great awareness of the different types of arts both nationally and locally” (T21)

“I feel that bringing an expert into the room can bring out other dimensions in the children’s work and creativity” (T24)

Participating artists all referred to the benefits of partnership in terms of school, teacher and child gains. They also commented on the value of collaboration for positive long-term impact, for achieving common goals, and for shared learning. In contrast to the participating teachers’ responses, the artists’ focus was far more concentrated on holistic partnership gains than on their own professional development as the comments below attest:

“I find it more beneficial for the students and the overall project if both artist and teacher can work together towards a common goal/aim. It is vital that the teacher, principal and whole school organisation with parents and all included support the partnership. This makes it easier for the overall outcome”(A2)

“I want to work in partnership as it delivers a better quality project for all involved. It also enriches the project in a way that I couldn't do alone”(A7)

“I think having an artist work with a teacher brings the strengths of each discipline together for the enhancement of the child's learning”(TA2)

4.2.2 Preparation for partnership

90% of the course participants felt that the summer course prepared them very well to work within a teacher-artist partnership in the future. It was noted that the course facilitators were highly motivational in their approach to fostering partnership projects and that a great amount of learning was achieved from reviewing past projects. That the course involved both artists and teachers in co-planning and in sharing ideas was commented on favourably and frequently. The responses here highlight this:

“We worked in pairs during the course - artist and teacher - to plan a project as if it were actually going to take place. This was a valuable activity”(T6)

“The course modelled for us existing partnerships in operation. It helped us, teachers, visualise how we could make this type of partnership work in our classrooms. In a way that improves what we already do in smaller manageable stages rather than trying to do something totally new that may be a step too far (particularly with time and curriculum restraints)”(T7)

“I feel I have the knowledge to plan, organise and carry out a successful teacher/artist partnership! I have examples of planning templates, examples of previous partnerships to reflect upon and the cooperative skills needed for such a partnership”(T14)

The participating artists' comments, while similar, went a step further to note the advantages of co-planning a partnership project with teachers in terms of gaining deeper understandings of educational contexts, structures and systems. Lack of understanding of these structures and systems is identified in international research (see section 2.2) as one of the barriers to successful teacher-artist partnership. It is a barrier, however, that summer courses can address, as participating artists' comments illustrate:

“The course gave me an insight into education in Ireland and the language used. It also gave me a chance to get acquainted with the curriculum and assessment” (A2)

“Good insight into the structure the teachers have to work under. When I visit schools there is rarely the time to discuss or get an overall view of this” (A4)

The few participants who did not feel they were prepared to work in partnership cited lack of clarity about where to access funding, a conflict of expectation regarding the art form focussed on within the course and the need for more technical skill development.

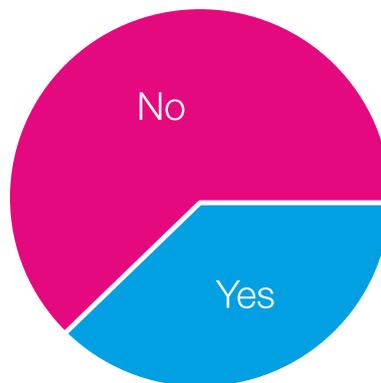


Figure 3 Follow-up partnerships

4.2.3 Partnership in practice

14 of the questionnaire respondents, representing almost 40%, engaged in a teacher-artist partnership following participation on the summer course.

Considering that there was no funding allocated or specific organisational structure in place for these partnerships, this demonstrates a considerable commitment and determination from the summer course participants. The participants mainly accessed support through their local authority arts office but other funding partners noted were education centres, arts and cultural organisations, the schools themselves, while one project received arts festival funding. One artist worked on a voluntary basis on a project in her own child’s school. Art forms represented in these partnerships were overwhelmingly in the visual arts (10 projects) with two in literature, one in dance and one in drama. There were no music partnerships represented.

The types of partnerships that followed the summer courses were not always long-term with some of the projects involving as few as two or three artist visits. This was put down to a lack of funding. However, there was significant evidence of a move to more sustainable partnerships in schools as envisaged and planned for on the summer courses. Most partnerships ranged from 10 weeks to a full

school term. Three partnerships focussed on 1916 projects thereby benefiting from extra funding sources for the centenary. Two of these projects are described here:

Project title: 'Exploring the emotions of the children of 1916'

School: Ardfert National School, Kerry

Support partners: Tralee Education Centre & Kerry County Council

Artform: Dance

This partnership saw teacher and artist delivering a workshop for both teachers and the school principal prior to the in-class sessions. 10 in-class partnership sessions followed, focussing on poetic movement and creative dance. The theme centred on the emotions experienced by the children of 1916 and on their portrayal through dance. A final 24 minute dance work, which also included song, was performed in Ardfert Community Centre as part of an evening of commemoration and remembrance. A reflective session between teacher and artist completed the project.

Project title: 'Investigating our local involvement'

Schools: St. Laurence O'Toole G.N.S. & St. Laurence O'Toole CBS, Dublin

Support Partners: Five Lamps Arts Festival, Croke Park Community Fund, Dublin City Council, IMMA, Marino College of Further Education

Artform: Visual art

This partnership project involved a 10-week visual artist residency in two schools. Observation and planning visits were followed by workshops in the classroom. The project centred on examining the local canal environment and its relationship to the 1916 Easter Rising. Field trips involved tours of the local canals and IMMA. Taking their inspiration from the workshops and field trips, the children created clay sculptures based on the Rising and drawings/paintings based on the canal. The project culminated in a joint exhibition of artwork from the two schools in the Five Lamps Arts Festival.

Of those who could not generate partnership projects the main barrier cited was that there was no funding allocation as a follow-up to the summer course. Many participants felt this was not made clear at the outset and there was significant frustration and dissatisfaction expressed throughout the data sets with regard to lack of funding for advancing with a partnership project. Lack of time and a structure to organise such a partnership was also a recurring finding. Other barriers cited included two participants returning to full-time education and one artist gaining full-time employment. The

difficulty of finding a partner was also highlighted, with one artist pointing to a disjoint here, ‘To find a teacher who is interested is difficult. I have no access to education centres as I’m not a teacher. Teachers don’t contact arts offices’ (A4). This finding highlights the gap that can exist between varying stakeholders in the education and arts fields.

4.2.4 Impact on professional practice

Overall, the teachers were very positive about the impact of the summer course on their professional practice. The vast majority of the questionnaire respondents had used activities encountered on the course and had explored new ideas encountered. They had also developed new approaches to teaching the arts in their classrooms. There were frequent comments on the ‘confidence building’, ‘encouragement’ and ‘motivation’ the course fostered and some teachers claimed that they had completely re-examined and refocussed how they taught the arts, as demonstrated below:

“It made me more open to trying all the strands of the arts curriculum and also to be more aware of the learning that occurs during the process and not to be too caught up in the finished product” (T10)

“It changed the way I taught Visual Arts this year -I focussed more on looking and responding to art, both looking at & responding to other artist’s work and the children’s own work. I have some expertise in music, so I have tried to use this more in the classroom. I plan to take the children to the gallery this year, too”(T5)

“Certainly the hands-on tasks during the course and discussions among the teachers was of great benefit to re-examine how I teach this area of the school curriculum”(T11)

The emphasis on process-driven projects during the course was referred to frequently with many teachers changing their approach to teaching the arts to reflect this emphasis. Some teachers spoke about the course broadening their minds and heightening their awareness of the value of the arts and, thereby, impacting on their practice when they returned to school. There were also several references to the value of sharing experiences with other teachers on the course and to the impact that had on practice. The course also opened up networking opportunities to work with artists. Following the course, two of the teachers also noted a return to their own artistic practice, which had lapsed for many years (visual art and dance). These impacts are illustrated in the following comments:

“I feel that I have more inspiration and ideas that I can use. It reminded me that I can use other people’s skill sets as a complement to my own and my training” (T24)

“I have built up a working relationship with the Highlanes Gallery and would hope to work on the schools programme again if the opportunity arises... I will now go out of my way to seek out other interested artists/craftmakers” (T11)

“Sometimes, working with large groups, it can be difficult (in the teacher’s head) to organise art/craft classes and the easy route can be to use templates. The course really highlighted the importance of process rather than the product. Each child’s work should be individual” (T8)

The artists similarly commented on the benefits of the connection made with teachers; claiming a broadened awareness of the education system as well as deeper understandings of teacher perspectives as a result of course participation. Several claimed this made them approach planning work in schools in a completely different way than before as demonstrated in some comments here:

“The course really supported me in getting in touch with teachers and creating new opportunities for working in schools. It also helped me understand education in Ireland better” (A2)

“I gained insights for ideas for the curriculum. I learned valuable education terms, to link to curriculum and speak the teachers’ language” (A5)

“It helped to me consider classroom and teacher restrictions when planning a project” (A1)

Much as it did for participating teachers, the course also appeared to reinvigorate both the participating artists’ artistic practice and their approach to their professional practice in educational contexts. This was again attributed to the shared understandings and knowledge gained through undertaking the course with a group of artists and teachers committed to arts education, as highlighted here:

“The impact was positive indeed. Mainly, it drove me back to my own writing with renewed vigour - and that may sound selfish, but that kind of concentration and focus is at the heart of the creative process” (A3)

“The biggest impact the course had for both my teaching and artistic career was being with like-minded, creative individuals, sharing ideas and information, forming new relationships, partnerships” (TA3)

“The work I do focusses on building the creative mind. The summer course reattached me to my creative teaching side”. (TA4)

Nine participants claimed that the summer course resulted in no impact on their professional practice (6 teachers, 3 artists). The sole reason given for this in each case was that there was no opportunity to see the partnership projects to fruition. One teacher commented on the ‘embarrassment’ experienced as a result of holding many meetings with the artist to advance the project which resulted in no funding to see it through.



4.2.5 Impact on children

In their questionnaire responses, participating teachers were positive about the benefits of the summer course to the children they teach. Where the summer course resulted in actual partnership projects in schools, the impact on the children was very obvious to the teachers. Some comments here reflect this:

“They got to meet a real life artist!!!! and got to try lovely new methods of looking and drawing which they loved”(T4)

“I think it was so good for the children to hear a different voice. A voice that has more credibility than the teacher, whom they know does/may not have the experience that they are describing!” (T8)

“The gallery visit was an amazing opportunity for the children as many had never set foot in it before, even though it is on their doorstep, so hopefully, this will encourage them to walk through the doors on a more regular basis outside of school hours. They thoroughly enjoyed the freedom of expression that working with the artist, it allowed many of the children who would consider themselves ‘bad’ at art, really came out of their shell during the sessions”(T11)

Even when there was no follow-through with a partnership project, the teachers identified the impact of the CPD course on children's learning and arts experiences. They claimed that the children had loved the lessons, techniques and ideas they had implemented as a result of the summer course. They commented on how they had changed their approaches to teaching the arts and how they had become more confident about teaching them. They also reflected on the ways in which there was more 'playful learning' and 'free learning' amongst the children. Furthermore, children benefitted from a broader inclusion of art forms as well as from increased time spent on the arts curriculum than before the course. These points are highlighted here:

"I feel a lot more comfortable bringing my creative side to my teaching after the summer course. This impacts the children I work with as I have more confidence in my teaching and myself" (TA1)

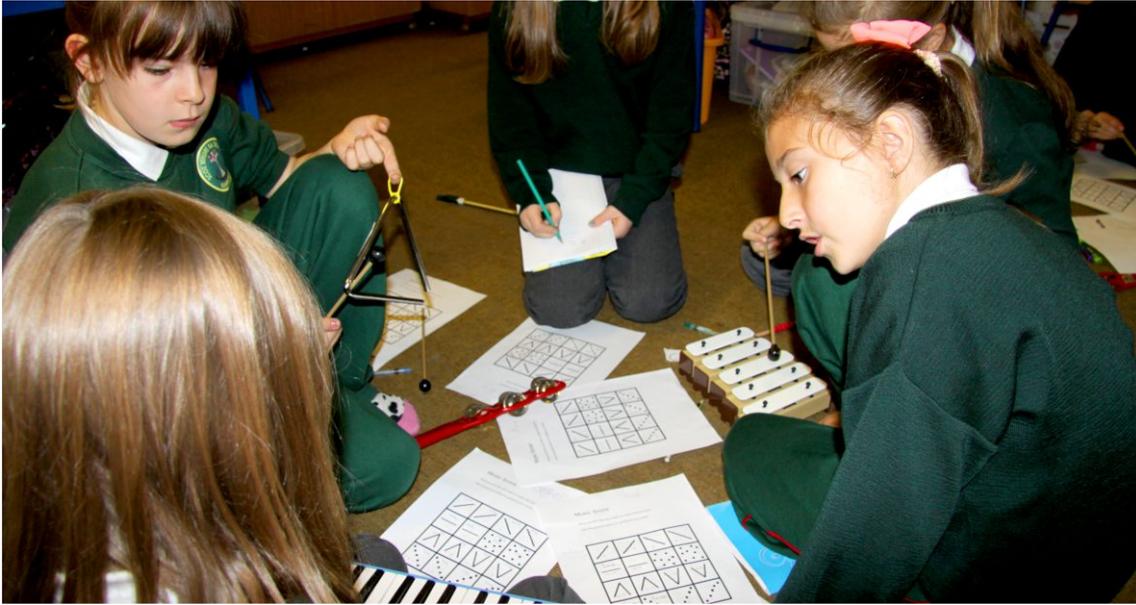
"I think they have benefited from a new enthusiasm and improved teaching and learning experience in the classroom" (T7)

"We start each day with an arts activity and the children are really keen to get into school each morning. They certainly enjoy coming to school more than other children did in recent years because they know there is a nice, enjoyable start to each day. They are also engaging with each other in a very positive way and happy to take advice or self-evaluate their work" (T12)

"We now do art every day and I hope to continue this trend by incorporating it with other areas of the curriculum" (T24)

It is interesting to note here that the impact on the children identified by the participating teachers has more to do with arts education than that identified by the lead teachers which focussed to a much greater extent on learning in other areas (see section 4.1). But, as with the lead teachers, children's learning in terms of the arts education curriculum, the school plan and school self-evaluation was not alluded to.

Seven teachers and five artists felt there was no impact on the children they worked with following the course due to the lack of resources available to actualise a partnership project.



4.2.6 Professional development needs

Like the lead teacher–artist pairs, the majority of participants (61%) recognised the existing DES one-week summer course structure as most fitting to their professional development needs in relation to teacher–artist partnership. As demonstrated in table 2 below, this was by far the most favoured of six options presented.

Table 2 Participant preferences for CPD structure

CPD structure	Questionnaire Responses
Summer course (one week)	61% (n=22)
Residential summer course (one week)	8% (n=3)
Weekend course	0
Evening course	11% (n=4)
Online course	6% (n=2)
Other	14% (n=5)

Interestingly, the option for a residential summer course did not receive a significant response from participants (8%) despite the many advantages of this structure voiced in phase two of this project (see section three). Of the respondents who did favour this model, they all noted the value of ‘immersion’ and as one stated, ‘if it was residential more relationships could be developed and formed after the formal class sessions are complete’ (A6). This view on relationship-building has strong echoes with the findings of phase two. The many who were not in favour of a residential summer course model mainly voiced concerns over the challenges of childcare and family commitments.

The benefits of the summer course structure as they experienced it across their five education centre locations were noted in both data sets as: allowing for a good balance of practical and reflective approaches, facilitating a positive atmosphere to build relationships during the week, time to process information and seek clarification, promoting a high-level of interaction between participants and in practical terms, there is more time to attend such a course in the summer period. These findings are reflected in some of the extracts here:

“The summer course was good as we got to know the artists and people could get a feel for what the artists could achieve were they to come to the school”(T6)

“Engagement with teachers and artists is best face to face”(T26)

With regard to the location of the summer course within the Education Centres, participants were overwhelmingly positive about this across data sets. One participating teacher explained that ‘the ‘shared space’ of the education centre is important as a ‘home’ for the partnerships’(T18). It was felt that this connection to the Education Centre network was also important for any follow-through with partnership projects. Some, as seen below, raised further considerations regarding the use of cultural institutions during the summer course:

“I would recommend that part of the course be held in a non-school setting, so as to introduce the teacher participants to institutions within the cultural sphere, as well as reflecting the partnership focus of the programme. I would suggest a setting such as a gallery, cultural centre or artist studio space. I would encourage further emphasis on contemporary art in the course, so as to expand the teachers’ understanding of current art practices”(TA5)

“I think it would have been more beneficial to have visited various art spaces rather than staying at the education centre for the duration”(T21)

While still retaining a wish to stay rooted to the Education Centre within a CPD structure, these views reflect a felt need to connect with regional/local cultural institutions during the summer course; most especially to emphasise the obvious links to arts-education partnership work.

An evening course structure throughout the school year was preferred by a minority (11%). Reasons cited were pragmatic in that one would not have to commit to a whole week, but they also had to do with learning over a sustained period, or as one teacher put it, ‘to allow for ongoing learning and reflection based on experience’(T16). Only two respondents opted for an online course structure and one of these respondents felt it would be most beneficial if an online course came after the week-

long face to face course as an on-going support. Of the 'other' category (14%) course structures suggested included: during the school day (with substitution hours for teachers), within a cultural institution, a course for both primary and secondary school teachers and blended courses.

An overwhelming 95% of questionnaire respondents felt that both artists and teachers should together partake in any CPD course on teacher-artist partnership; a finding reflected in all data sets, and illustrated in the following comments:

“Sharing of ideas and experiences is a vital part of the course for both sides of the partnership... it's probably where you learn the most!” (T11)

“Both groups need to understand each other's perspective, it makes for a better project for all, rather than artist to land into school like an alien, teacher to stand back and correct homework in corner” (A7)

“They bounce ideas off each other and create a productive creative energy, they can give each other insights as to where they are coming from and help inspire new directions in the collaborative process” (T24)

“They must get to know each other - otherwise the teacher will never know what the artist is trying to do up close and what constitutes creativity in actual as well as in conceptual terms. The artist will never know what the realities are for a teacher in the classroom vis-a-vis their students, their curriculum/syllabus; ethos of the school; ethnic mix; school management, where the emphases fall; support systems of the lack of them; resistance etc.” (T18)

Two participating artists referred to differentiation (also mentioned by the lead artists and teachers in section three). They felt that approaching profession-specific issues in partnership warranted some dedicated separate time for each of the parties. Some artists also expressed this view in the participant evaluation forms. One artist made the suggestion to separate teachers and artists initially on a course in order to address the different challenges involved. Interestingly, some teachers - as also noted in the findings from the lead teacher-artist pairs - expressed a desire for less time to be spent on discussing the curriculum in which they felt they were already well versed.

Future needs for training and development identified from both data sets are summarised here:

- Designated funding framework following course completion to carry out partnerships
- Guidelines for teacher-artist partnership projects (from planning through to evaluation)
- Designated liaison person with specialist expertise who could co-ordinate the partnerships
- Database of regional/local artists who are interested in working in partnership with teachers
- Visits to cultural/arts institutions
- Greater access and awareness of web resources such as the Arts-in-Education Portal for examples of best practice and lists of relevant support organisations
- Shared access between local schools to artists
- A forum of like-minded people to advance partnership ways of working
- Guidance on how to access funding and funding application writing
- Focus on creative experiences for children and teachers alike
- Increased in-service opportunities
- More resources (particularly visual art materials and musical instruments)

The comments below highlight some of these points further. In the main - reiterating the views of the lead pairs - there was an urgent call for clarity around future funding structures so that partnerships could be developed following CPD courses:

“I don’t think it’s fair that one school could be availing of the partnerships and others not. It should be an opportunity for all children”(T19)

“I suggest activities where the teacher realises that she/he is creative. Many teachers suffer from low professional ‘self-esteem’. Teacher needs to create own ‘backstory’ of being an artist”(T20)

“Engagement with local artists who could be shared among a number of school and so reduce the cost of participation...perhaps through local art centres”(T3)

“Clarity!! Everyone on the course had been told different things & the people giving the course had no idea if there was even funding to continue.”(T1)

SUMMARY

From both the lead pair and participant perspectives on the summer courses held in 2015, significant findings emerge. Firstly, the summer courses were regarded most favourably with very high rates of satisfaction recorded. The summer course structure for CPD on teacher-artist partnership was overwhelmingly preferred with a strong desire expressed to continue to involve both teachers and artists on these courses together. The high quality of delivery was particularly noted which no doubt reflects the substantial time and resources invested in the design, planning, and training for these courses. There is no doubt that the 12 lead teachers and artists represent a rich national resource of expertise in teacher-artist partnership at this point.

The lack of follow-through funding to support actual partnership projects in classrooms following the CPD courses was repeatedly mentioned as a source of frustration and disappointment. The lack of clarity on this going into the courses further compounded the issue. This may account for the struggle to fill courses to the extent first envisaged. Both facilitators and participants continually stressed the need for follow-through funding to be secured ahead of future courses in order to capitalise on the CPD, promote buy-in and ensure multiplier effects in schools and communities. This aspect of the CPD model was addressed for summer 2016, with all participants signing up to funded in-school partnership projects on starting the summer course. This represents a very welcome development in light of the research findings here.

Interestingly, despite the barriers to generating partnership projects following the summer courses, 14 in-school projects were recorded in the data. This in itself represents the strong impact of the CPD courses as well as the commendable commitment to teacher-artist partnership amongst the participants. Furthermore, the impact of the summer courses, even where there was no follow-through project actualisation, was identified by participating teachers as being by no means insignificant. These teachers recorded that they had been inspired, re-energised, gained confidence and had implemented changes in their approaches to teaching the arts in their classrooms. They also acknowledged the impact this had on the children's learning and arts experiences. Artists noted increased awareness of the education system, school structures and a deeper understanding of teachers' 'worlds' as well as impacts on their own artistic and teaching practices. From a relatively small investment in five summer courses, this indicates significant returns.

5. Conclusion

The initiative ‘Exploring Teacher-Artist Partnership as a Model of Continuing Professional Development (CPD) for Supporting and Enhancing Arts Education’ has demonstrated significant benefits for teachers, artists, children, schools and local communities. Throughout the research process there was a palpable concern from all stakeholders for high quality CPD engagement and teacher-artist partnership projects that would leave a lasting legacy within classrooms and schools. In this respect, the initiative excelled. This was evident in the raised expectations for the arts in schools, increased confidence in teaching the arts, the high levels of creativity and experimentation, the attention to cross-curricular links, the building of and expansion of skills, knowledge and approaches to teaching the arts, as well as in personal connections or reconnections to the arts. This research also contributes new knowledge and perspectives to the continuing debates on specialist/generalist teaching of the arts in primary schools. Throughout the report, it is overwhelmingly evident that both teacher and artist skills, knowledge and understandings can complement each other very successfully and most powerfully where meaningful, sustained partnerships are invested in. Commendably, the initiative has gone on to grow in 2016 to a national coverage of 21 artists and 21 teachers engaging in teacher-artist CPD with subsequent in-school partnership projects.



The multiplier effect of the initiative was substantial across all three phases but most especially across phase two where school principals, school staff and parents invested heavily in the in-school partnerships. Such partnerships hold enormous potential for informing and shaping in-school planning and professional development courses. It is worth noting here, however, that for this sort of multiplier effect to occur, teacher-artist partnerships need to be sustained over the longer term. Furthermore, the forging of links with local education centres, arts agencies and cultural institutions extended this initiative's scope; engaging and demonstrating essential links in the development of future partnerships nationally and, potentially, internationally.

The research element of the initiative also required collaboration at a number of levels. As commissioned research from ATECI (under the auspices of the DES and the DAHG), leadership and oversight were provided by ATECI's arts education subcommittee throughout the research process. In addition, the initiative's design team was involved in providing valuable perspectives and insights at various stages of this research process. The lead teachers and artists were of course actively involved in the research throughout the initiative. This involvement extended to the provision of essential feedback on written drafts; ensuring that the research was informed from 'the ground up'. Such rigorous and collaborative approaches to research in education and the arts could, it is hoped, inform future development and investment in this area.

The many rewards of forming collaborative 'communities of practice' between the arts and education have been exemplified in the CPD courses and partnerships examined. This is most acute amongst the lead teachers and artists involved from the outset of the initiative. They have journeyed from undertaking intensive professional development, designing and delivering partnerships in schools, engaging in high levels of reflective practice to in turn sharing their experiences and growing expertise through CPD facilitation. They now represent a rich national resource to inform and guide teacher-artist partnerships into the future. Such rewards do not come easily. They require time, energy, investment, support and commitment. The partners journeyed together in their learning, respected each other's varied inputs, shared experiences, valued differing strengths and invested in relationship-building. Their experiences were ones of both professional and personal growth where a high degree of autonomy was afforded them. Policymakers, schools, arts agencies, teachers and artists should take note. It is only through such a collective, shared approach that teacher-artist partnerships can enable the flourishing of the arts in schools.

5.1 Enablers

This section outlines the enablers for successful teacher–artist partnerships into the future based on the findings across the three phases of research.

5.1.1 CPD summer courses for artists and teachers

The summer courses provided a shared space for the teachers and artists to get to know each other on professional and personal levels. These courses provided time and space to establish relationships of mutual respect and to set down the foundations necessary for the development of a reciprocal learning relationship. Indeed, reciprocity – as espoused in *Cosán* (TCI 2016) – was at the heart of this initiative, and a vital element in successful partnerships on the ground. The relationship building was supported by course content (which focused on the emerging beliefs and identities of teacher/artist and artist/teacher as well as the distinct and overlapping roles and responsibilities of each partner) and by the opportunities for dialogue and creative art making built into the courses. Moreover, the presence, and inputs into the course, of members of the design team (representing both arts and education organisations) facilitated the establishment of relationships within the broader arts/education partnership context, as did school visits of partnerships in action by members of the design team and local education centre directors.

5.1.2 The selection of teachers and artists with demonstrable commitment to arts education

All of the lead teachers and artists participating in this initiative had demonstrated previous commitment to, and interest in, arts education in schools. Their commitment was evident in the amount of time and energy given at each phase of the initiative. The 2015 summer course participants also demonstrated high levels of commitment with many of them seeking out and realising partnership projects in schools despite the lack of formal follow-on structures to do so. These teachers and artists also spoke of changes they implemented in their professional practices as a result of their CPD participation; exemplifying high levels of commitment to developing arts education practices in schools.

5.1.3 School leadership and buy-in

Supportive school leadership was considered by lead artists and teachers alike to be vital to the success of teacher–artist partnerships. This was most obvious during phase two of the initiative: when the principal valued and prioritised the opportunities for enhancing arts education offered by teacher–artist partnership, s/he tended to position it in the context of a whole school approach to arts education. This meant going beyond the provision of time, space and resources to ensuring that the effects of the partnership spilled out into the rest of the school. The school principal thus can play

a key role in enabling a multiplier effect and in enabling the development of a whole school 'community of practice'. However, as one of the teachers noted in the final focus group interview, a teacher-artist partnership can also provide the impetus for principal buy-in and further partnerships. The school website also offers an effective space for sharing partnership projects with the whole-school and wider communities.

5.1.4 Time, space and duration

The provision of time and space for the development of reciprocal teacher-artist learning relationships was vital to the success of phases one and two. Time and space were provided in the form of summer courses and in the provision of 6 hours in-school planning/reflection time during the in-school partnership projects in phase two. In addition, the partnership process for the lead teacher-artist pairs has been sustained over a period of 22 months thus far. The sustained engagement of these partnerships has enabled the development of reciprocal learning relationships that continue to develop over time. As Bamford (2012), Wolf (2008), Kenny (2010, 2011) and others (see section 2.2) have argued, effective teacher-artist partnerships tend to occur where teachers and artists form long-term, sustained working relationships with each other. In addition, the timing of the summer CPD courses at the outset of the partnership initiative proved to be all-important in preparation for in-school projects, which corresponds to a similar finding within the *CRAFTed* initiative (Minett, 2014).

5.1.5 Collaborative learning

In the recent framework on teacher CPD, *Cosán* (TCI, 2016), collaborative learning is recognised as an important learning process. A collaborative approach to learning through engagement in, and reflection on, shared experiences was crucial to the success of the teacher-artist partnership initiative throughout its three phases. This was the case whether it was engaging in CPD summer courses or within each of the in-school partnerships where there was a distinctive sense of mutual ownership, shared experience and co-learning. The fluid and iterative development of the lead partnerships was most definitely rooted in a collaborative learning approach throughout the three phases of the initiative. In all of this, the participants' professional and personal relationships became 'inextricably linked' (*ibid.* p.11). So, as a model of CPD, the initiative, in accordance with *Cosán*, enabled 'the interconnectedness' of personal and professional development and it illustrates 'the way in which they are mutually beneficial' (p.11).

5.1.6 Local and national support

This initiative was afforded high status due to governmental investment, the research focus and inter-agency interest. This status ensured that locally within schools, regionally within education centres and nationally, the projects undertaken by the lead pairs were supported and valued. ATECI's role provided the experience, leadership and administrative support necessary for the success of the initiative. Partnership approaches were capitalised on with arts and education institutions such as the Local Authority Arts Offices, galleries and libraries providing assistance and advice in conjunction with the local education centres. The involvement of regional teachers'/education centres in the selection of schools and teachers as well as the involvement of arts agencies in the selection of artists facilitated this interest. In addition, this wider interest served to reinforce the idea that the lead teacher-artist pair in each local area was part of larger community advancing arts education practice in schools.

Such connections are vital for forging future arts partnerships in schools. Any future development of this model of CPD will require increased investment to ensure the level of quality evidenced in this report remains intact.

5.2 Advancing a CPD model

Based on the research findings within this report, coupled with a review of international models and literature, some important CPD principles emerge to underpin teacher-artist professional development into the future. It is recommended therefore that such professional development should aim to include the following:

- 1 Collaborative CPD** involving both teachers and artists to maximise reciprocal learning, promote mutual respect, provide opportunities for shared learning and understanding and to build relationships towards working in partnership.
- 2 External support** through national, regional and local stakeholders to provide key insights into approaches to arts education as well as to support the actualisation of teacher-artist partnerships in practice.
- 3 Mentorship** from experienced teacher-artist partnerships to share learning and expertise gained with CPD participants. This mentorship should follow through to in-school partnerships.
- 4 Reflective practice** as an embedded component of CPD and partnership projects whereby both teachers and artists engage in collaborative and individual reflective activities (such as diaries, discussions, surveys, observations etc.).

- 5 **Buy-in from school leadership** to ensure the ‘cumulative community’ effect of professional development and maximise the impact on children’s learning.
- 6 **Peer support** fostered through a ‘community of practice’ CPD approach amongst teachers and artists whereby they form an ongoing network with a shared vision for teacher-artist partnership.
- 7 **Third-level accreditation** for artists to work in educational contexts and for teachers to develop specialist expertise in arts education to build capacity nationally for teacher-artist partnerships as well as to oversee the quality of such partnerships.
- 8 **Coordination** at national and regional levels to ensure robust structures, clarity of communication, administrative effectiveness and continued advocacy/dissemination work.

Figure 4 below outlines a proposed CPD structural model for advancing the initiative ‘Exploring Teacher-Artist Partnership as a Model of CPD for Supporting and Enhancing Arts Education’. It entails a three-pronged approach for support and activity - at national, regional and local levels. This model is developed in light of best practice for CPD, the research findings, as well as being underpinned by the principles established for professional development in teacher-artist partnerships.



Figure 4 Proposed CPD Structure

1 National: Both the DES and DAHRRGA have overall national oversight for any CPD model to be developed. As espoused in the *Arts in Education Charter*, joint responsibility for expanding the teacher-artist partnership initiative is required to ensure both the arts and education sectors are represented and communicating to best effect. The Arts Council, as an arms-length agency of government, has a critical role to play in advancing policy on teacher-artist partnerships and in providing supports for policy implementation. Equally, vital input from the Teacher Education Section within the DES is required to ensure such policy and implementation is in the best interests of teachers and schools. This is particularly important given the remit of the education sector for arts education in schools.

Third-level institutions also have an important role to play nationally in building capacity for both teachers and artists to work in partnership into the future. While some courses address this type of work, there is much scope for development. In particular, higher education needs to draw greater connections between schools, education centres, arts organisations and local communities to bring coherence to such courses as well as harness the varying expertise they have to offer. Accreditation could also act, in time, as a vehicle for quality assurance and means of entry for artists working in schools. Summer courses and participation in school partnerships (under the supervision of a mentor teacher and mentor artist) could be an integral component to that accreditation process. Thus, such courses would advance important higher education-school-community links to shape CPD at this level.

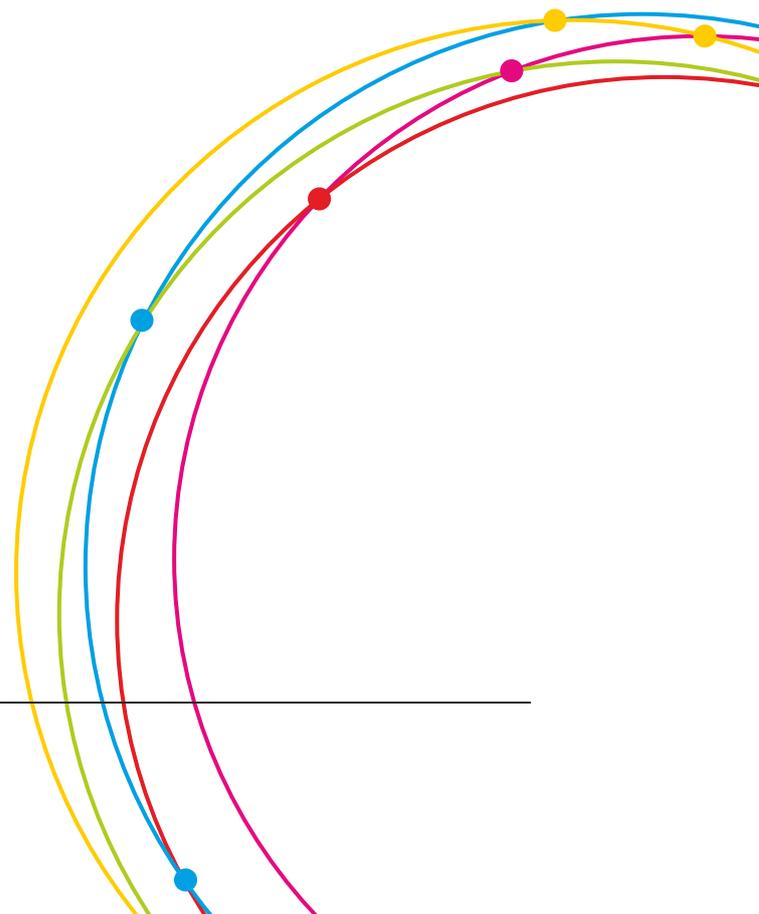
2 Regional: The Education Centre network and Local Authority Arts Offices are identified as the optimal partners to lead a CPD model of teacher-artist partnership. This is due to their national status as statutory agencies and their strategic location at regional and local levels. Existing structures and funding streams could be capitalised on and re-imagined in order to progress with the most cost-effective model for CPD.

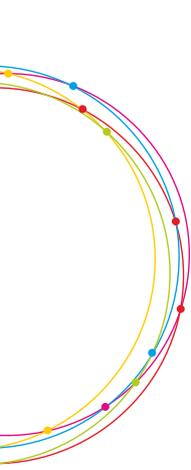
Within these structures, arts partnership development officers are required within each of the six ATECI regions to advance and grow a national strategy for the partnership initiative. It is envisaged that these development officers would have responsibility for designing and facilitating CPD courses, mentoring partnerships, liaising with education and arts stakeholders, advising on policy and practice, coordinating partnerships as well as evaluating and reporting. It is envisaged that these development officers would initially operate on a part-time basis with potential for full-time positions as the initiative grows. Teachers with an expertise in the arts/arts education as part of the Education Centre network are best placed to take up these positions due

to their professional standing with schools, curriculum expertise and opportunities for secondment/leave.

- 3 Local:** ‘On the ground’, school leadership has an important role to play in supporting and facilitating teachers to: undertake CPD related to teacher-artist partnership, engage in teacher-artist partnership projects and lead CPD in arts education/teacher-artist partnership for other teachers in the school (or within a cluster of schools). The school leadership also has a key role to play in ensuring that teacher-artist partnerships focus on the arts education curriculum and that they are embedded in a whole-school developmental approach to arts education which is aligned with the school plan and school self-evaluation. Moreover, effective school leadership is key to realising the multiplier effect of CPD for teachers and ultimately for the children they teach. At local level too, the establishment and development of links between schools and local arts and cultural organisations is essential. Such links generate access to resources and broaden the potential scope of teacher-artist partnership and arts education.

The teachers and artists engaging in CPD are the cornerstone of the initiative. The selection process needs to ensure the selection of artists and teachers who are committed not just to arts education but to teacher-artist partnership as well. It needs to ensure too that selected artists have the skills required to work in schools. Furthermore, the professional relationship that the teacher and artist build together is vital to the achievement of successful outcomes in arts education. Their continuous learning and development will, moreover, be strengthened by embedding reflective practice in all CPD activity.





6. Recommendations

Four key areas are identified for specific recommendations stemming from the research report: 1) local and national partnerships, 2) teacher-artist partnerships, 3) education and training and 4) research and evaluation.

Local and National Partnerships

- The DES, DAHRRGA, Arts Council and Teaching Council need to continue to align priorities and dedicated lines of funding for teacher-artist partnership initiatives in Ireland.
- The Education Centre Network and Local Authority Arts Offices are best placed to work together as lead partners to facilitate teacher-artist partnerships in regional and local areas. This requires building on and expanding existing structures and funding streams.
- The appointment of arts partnership development officers at regional levels with professional expertise in arts education is a requirement for initiative development.
- Partnerships are required at local level from multi-agencies involved in the arts and education to support teacher-artist partnerships regionally.
- The NAPD (National Association of Principals and Deputy Principals), IPPN (Irish Primary Principals' Network) and teacher unions have a key role to play in securing the support and commitment of school leadership as well as in advocating for a whole-school approach to teacher-artist partnerships.

Teacher-Artist Partnerships

- Long-term teacher-artist partnerships are preferable to short-term partnerships in order to maximise benefits and for sustainability.
- Experimentation and personal arts experiences should be supported within teacher-artist partnerships in order to promote creativity and best classroom arts practice.
- Clear selection criteria for both teachers and artists to form partnerships need to be drawn up to ensure transparency and quality control.
- Collaboration, mutual respect and acknowledgment of existing skills should be at the heart of all teacher-artist partnerships.

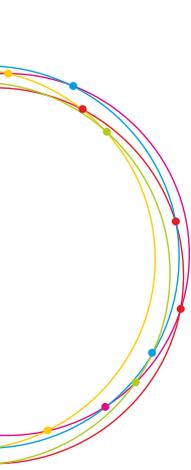
- Technical support is required for online dissemination of partnership activities. The Arts in Education Portal (artsineducation.ie) provides a platform for such dissemination.
- There is a need to draw up teacher-artist partnership guidelines which are aligned with research findings to reflect contemporary developments.

Education and Training

- There is a role for higher education and other course providers to meet the professional development needs of artists who work in educational settings as well as teachers who seek more meaningful engagements with the arts.
- CPD courses in which teachers and artists co-participate should be provided for those committed to engaging in teacher-artist partnership. Relationship building should be a key focus of these courses.
- Reflective practice needs to be guided and supported through education and training.
- Strong links to arts and education agencies will serve to inform education and training courses from ‘the ground-up’ as well as to provide examples of best practice.

Research and Evaluation

- Continued research and evaluation is required to inform future directions and to add to the knowledge base in the field. This should occur from the outset of initiatives, alongside their development and requires dedicated funding mechanisms.
- Engaging both teachers and artists in ongoing research initiatives will ensure findings are informed by practice.
- Further developments of this initiative should be accompanied by further research so as to inform future developments in teacher-artist partnership as a model of CPD.
- Research on the impact of teacher-artist partnership on children's arts education from the perspectives of children themselves as well as from those of their teachers, parents etc. should be included as a component of future research developments.



7. Researcher biographical notes

Dr Ailbhe Kenny is lecturer in music education at Mary Immaculate College, University of Limerick. Previous roles include working as a primary teacher in a mainstream, learning support and specialist music teacher capacity; arts education officer at ‘The Ark - A Cultural Centre For Children’ in Dublin; research fellow at St Patrick’s College, Dublin; and leader of numerous professional development courses for teachers. Ailbhe holds a PhD from the University of Cambridge and has published internationally on arts education and teacher education. As a Fulbright Scholar, Ailbhe embarked on research into teacher-artist partnerships in New York City under the dual affiliation of New York University and Teacher’s College, Columbia University in 14/15.

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Dr Dorothy Morrissey is lecturer in drama education at Mary Immaculate College, University of Limerick. She is also course leader of the college’s MA in Education and the Arts (META). Previous roles include working as a primary teacher in a variety of capacities; trainer and curriculum support person with the Primary Curriculum Support Programme (PCSP); regional co-ordinator of the National Pilot Project on Teacher Induction (NPPTI); and leader of numerous training of trainer and Continuing Professional Development (CPD) courses for primary and secondary teachers. Dorothy holds an EdD from the University of Bristol and has published internationally on the arts and arts education. She is also a regular contributor on arts education to InTouch, an education magazine for primary teachers.

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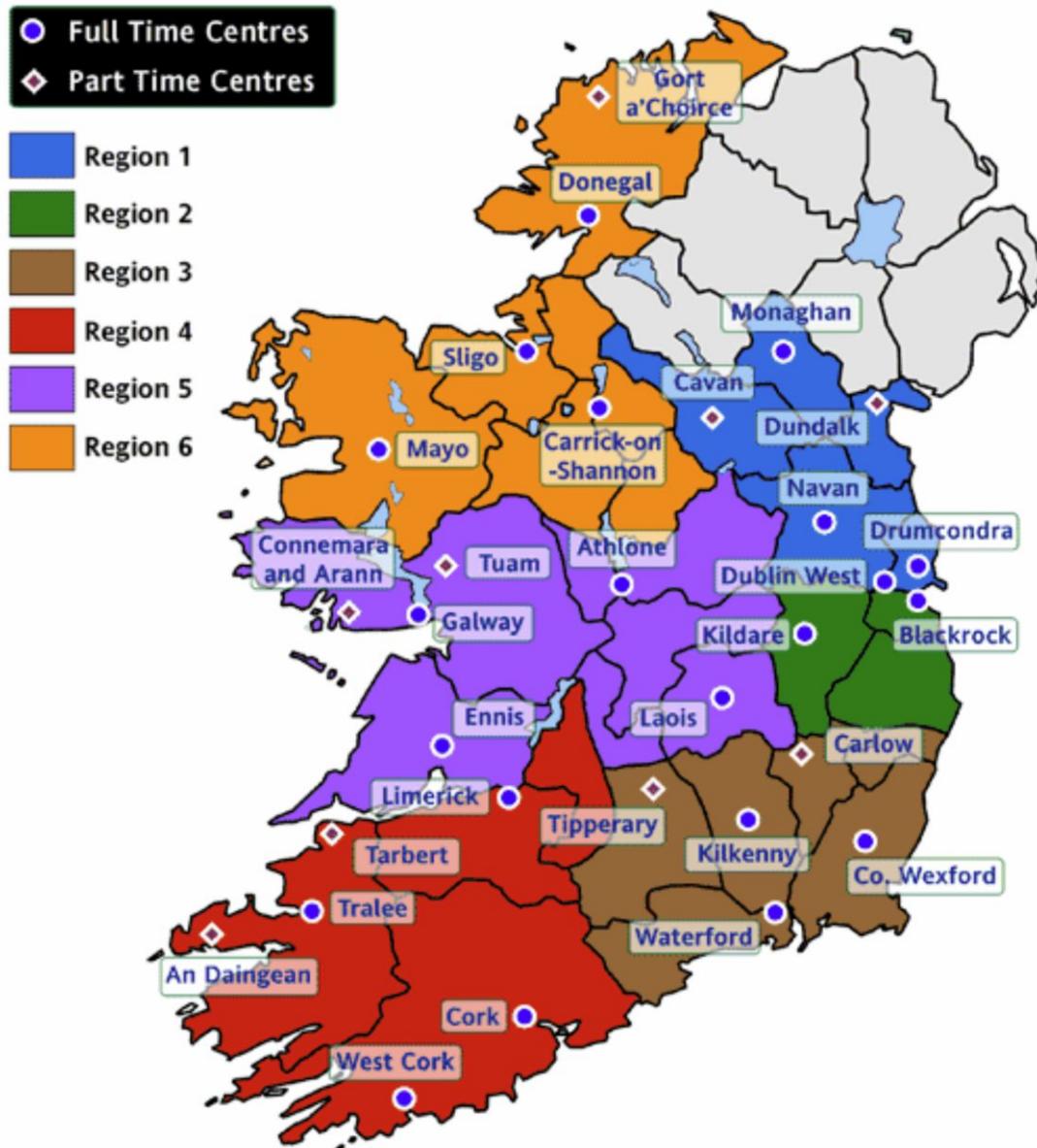
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9. Appendices

APPENDIX A: ATECI REGIONAL MAP OF IRELAND



APPENDIX B: SELECTION CRITERIA FOR TEACHERS AND ARTISTS 2014

Essential Criteria (Teachers):

Lead Teachers are required to

1. hold a permanent/ temporary fixed term position in the school, be currently in a teaching position, be fully probated and have teaching experience (5 years minimum)
2. be registered with the Teaching Council
3. have an interest in/commitment to Arts-in-Education practice & Arts practice in Education
4. demonstrate a willingness to working in a teacher-artArtist Partnership and to engage with cultural resources outside of the classroom i.e. arts centres, galleries, theatres and museums (Evidence of a track record in this regard is desirable)
5. commit to:
 - training in Laois Education Centre from 18-22 August 2014,
 - leading in a 20 hour In-school project (Case study-working with an artist) for the period September to January/ February 2015)
 - the design and delivery of a minimum of one and a maximum of two summer Courses next year at regional level (July 2015 x 1 Course and August 2015 x 1 Course or July 2015 x 2 Courses). The 2015 summer course will be delivered at regional level to selected teachers (nominated by individual Education Centres) so that we can build the capacity of Education Centres at local level for on-going provision and support.
 - on-going support for the Initiative based on the outcome from the summer course(s) in 2015
6. have the **prior approval** of the Principal & Board of Management of their schools to engage with the Initiative (the In-school collaborative project will take place in the Lead Teacher's school)
7. commit to working in close collaboration with the Education Centre Directors regionally & locally
8. be competent in using ICT, for example, PowerPoint, websites, and multi-media files if at all possible
9. show evidence of engagement in prior partnership arrangements of relevance within a school context, if possible

Desirable:

- Some background in Leading initiatives within the school /other relevant contexts
- Some experience of facilitation/training
- Some experience of working in a Team Teaching context or any other relevant context
- A commitment to action research or a background in same
- Commitment to review (data gathering/analysis/report writing etc.)
- Good proficiency in Gaeilge

Nomination process:

1. Lead teachers will be nominated by The Education Centre Network on a Regional basis and will be part of the Education Centre Network Team of Lead Teachers in Teacher/ Artist Partnerships for a period of 18 -24 months from August 2014
2. Lead Teachers will be allocated on a Regional (ATECI regions) basis *initially*
3. Lead teacher will team up with a Lead Artist, selected through the Encountering the Arts Ireland (ETAI) and train together during the summer course in 2014 in Laois Education Centre
4. Nominations are to be forwarded to The Education Centre, Tralee before **Friday 27 June** at the latest for the attention of the Director
5. Education Centres have agreed to fund the Training of the Lead Teacher in summer 2014 from within existing resources if required to do so
6. The need for substitution cover is not envisaged at this stage in the planning.

Essential Criteria (Artists):**Lead Artists are required to:**

1. have at least 5 years proven experience in arts-in-education practice/ artist-teacher collaboration
2. demonstrate a willingness to working in an artist/ teacher partnership and to engage with cultural resources outside of the classroom i.e. arts centres, galleries, theatres and museums (evidence of a track record in this regard is desirable)
3. commit to:
 - training in Laois Education Centre from 18th-22nd August 2014
 - engaging in a 20 hour in-school project (Case study -working with an teacher) for the period September to January/February 2015)

- designing and delivering a minimum of one and a maximum of two summer Courses next year at regional level (July 2015 x 1 Course and August 2015 x 1 Course or July 2015 x 2 Courses). The 2015 summer course will be delivered at Regional level to selected teachers (nominated by individual Education Centres) so that we can build the capacity of Education Centres at local level for on-going provision and support
- providing on-going support for the initiative based on the outcome from the summer course(s) in 2015

4. have the support of an ETAI member organisation

5. commit to working in close collaboration with a nominated ETAI Working Group

6. commit to participating in action research and ideally have a background in same

7. be competent in using ICT, for example, PowerPoint, websites, and multi-media files if possible

8. be willing to undergo Garda Vetting

Nomination process:

1. Lead Artists will be nominated by ETAI to compliment the selection of teachers by ATECI
2. Lead Artists will be allocated on a Regional (ATECI regions) basis initially
3. Lead Artists will team up with a Lead Teacher, selected through Encountering the Arts Ireland (ETAI) and train together during the summer course in 2014 in Laois Education Centre
4. Nominations are to be forwarded to ETAI, c/o janeohanlon@poetryireland.ie and helen.odonoghue@imma.ie before 30th June at the latest, for the attention of 'Arts in Education Initiative'

APPENDIX C: COURSE DESIGN TEAM

Caitríona Ní Chullota (ATECI)

Mary Manly (ACAE)

Helen O'Donoghue (ETAI)

Jane O'Hanlon (ETAI)/Aidan Clifford (ETAI)

Dr. Katie Sweeney (DES)

APPENDIX D: SUMMER COURSE SCHEDULE 2014

Day 1: Session one: Introduction-Ideas, Understandings & Approaches

Outline/objectives from summer course application to DES:

- Introductions
- To explore participants' current thinking on the essential elements in arts education/arts in education
- To gain mutual understanding of different perspectives on essential elements
- To identify opportunities and challenges associated with a partnership approach

Content

- Welcome, introductions, timetable
- Outline of purpose of course: exploration partnership, understand self, challenge assumptions
- Eliciting expectations
- People as partners (nurturing of self/people as central to partnership)
- Principles of partnerships
- Mapping teacher and artist identities and learning journeys to date
- Introduction of reflective diaries to be used throughout the week

Day 1: Session two:

Outline/objectives from summer course application to DES:

- To present an overview of the Primary School Curriculum with a specific focus on the Arts curriculum
- To consider the arts in other cultural settings and in the wider cultural context
- To explore and respond to relevant policy documents (Arts in Education Charter, Artists~Schools Guidelines)

Content

- Primary school curriculum and the Arts
- Teacher responsibilities in planning, teaching and learning
- Curriculum principles: integration, key methodologies, assessment
- Philosophy and structure of Arts curriculum
- Input on Arts in Education Charter, Artists~Schools Guidelines
- Reflective writing

Day 2: Session 1: Having a deeper understanding of the potential of the arts within a whole-school environment

Outline/objectives from summer course application to DES:

- To examine the creative process and how the child develops and learns
- To explore teacher pedagogy/methodologies in curriculum
- To explore pedagogies/approaches in arts practice
- To explore and share ideas on how partnership might support/complement existing provision in the arts
- To relate the projects to School Self Evaluation (SSE)

Content

- Setting of projects in school and curriculum contexts
- Review of key elements of arts curriculum (develop each child's potential, encourage a love of learning, develop skills)
- Creativity and the curriculum
- Setting the projects in the context of SSE and the Artists~Schools Guidelines
- Reflective writing

Day 2: Session 2: Exploring creativity

Outline/objectives from summer course application to DES:

- To explore the creative self
- Reflecting on the process

Content: Arts experience (visual art) in local Arts Centre

Day 3: Session 1: Planning a partnership project

Outline/objectives from summer course application to DES:

- To share practice of partnership
- To explore timeframe and methodologies for partnership
- To explore ideas for class/school project
- To explore criteria for assessment
- To share ideas

Content

- Exemplars of good practice in partnership
- Findings from research on teacher-artist partnerships

- Practical implications of planning the partnership project
- Initial discussions on in-school projects
- Setting of outline plan for projects
- Reflective writing

Day 3: Session 2: Outline of frame for capturing the learning (case study)

Outline/objectives from summer course application to DES:

- To outline the expectations for the initiative (to learn about teacher-artist partnerships and their efficacy in supporting children's learning)
- To outline requirements of the research
- To explore ways of recording the process of the in-school projects
- To explore ways of analysing ongoing learning

Content: Overview of research project and requirements of the participants in relation to same.

Day 4: Session 1: Leading a project within a supportive framework

Outline/objectives from summer course application to DES:

- To discuss key elements of successful collaborative practice with reference to the Artist~Schools Guidelines
- To explore the sharing of practice at school and community levels
- To build relevant support networks
- To build awareness of facilitation skills to support sharing of practice with colleagues

Content

- Review of elements of successful collaborative practice with reference to the Artist~Schools Guidelines and the broader arts context
- Collaborative practice in schools (culture, place of the arts, leadership, roles and responsibilities, network building and facilitation skills for sharing of practice)
- Reflective writing

Day 4: Session 2: Practical considerations

Outline/objectives from summer course application to DES:

- To inform participants of the requirements of the Child Protection Guidelines
- To explore how ICT might enhance work in the arts
- To review forthcoming arts in education website

Content

- Overview of Child Protection Guidelines
- Exploration of a project that uses ICT to create visual classrooms
- Reflective writing

Day 5: Session 1: Developing project plans

Outline/objectives from summer course application to DES:

- To facilitate project planning
- To present an overview of the website for sharing work

Content

- Input on website
- Project planning
- Reflective writing

Day 5: Session 2: Reflection on course and forward planning

Outline/objectives from summer course application to DES:

- To examine the use and review of the reflection framework
- To establish ways forward at partnership, local and national levels

Content

- Review of learning to date
- Project planning
- Focus group interviews (separate ones for teachers and artists) with researchers
- Reflective writing
- Course evaluation

APPENDIX E: SUMMER COURSE SCHEDULE 2015

Day 1: Introduction, Policy and Practice

Outline/objectives from summer course application to DES:

- To explore participants' current thinking on the essential elements and philosophical underpinnings in Arts Education (Primary School Arts Curriculum, International research)
- To explore, and respond to relevant policy developments, namely the Arts in Education Charter and its link to Arts Education provision in schools
- To gain mutual understanding of different perspectives in the group on these essential elements
- To identify opportunities and challenges associated with a Partnership approach
- To explore the central objectives of each subject within the Primary Arts Curriculum (music, drama, visual arts) and other related subjects dance, literature etc.

Content:

- Course Overview
- Overview of Primary School Curriculum with a specific focus on:
- Key methodologies of the Curriculum (active learning, talk and discussion, environment-based learning, guided discovery etc)
- Assessment Approaches (NCCA Assessment Guidelines) and the process of review of teaching and learning through School self-evaluation (DES School Self-evaluation Guidelines)
- Approaches to Integration across the Curriculum
- Practical Workshop on one aspect of the Arts Curriculum
- Model and introduce a personal, reflective and evaluative framework (for use during the week) and use of ICT as a methodology through the course

Day 2: Having a deeper understanding of the potential of the arts within a whole-school environment; Exploring Creativity

Outline/objectives from summer course application to DES:

- To examine the creative process and how the child develops and learns in the arts subjects, as outlined in the Primary School Arts Curriculum
- To explore teacher Pedagogy/methodologies in the Primary Arts Curriculum generally and in the specific arts subjects
- To explore pedagogies/approaches in arts practice and how they can support teaching and learning in schools

- To explore and share ideas on how a partnership might support/complement the existing arts provision in schools
- To explore the potential of arts education to influence school culture
- To explore the participants' creative self in partnership with another

Content:

- Essential elements of the above are illustrated through exemplars from the 6 projects from 2014/15 initiative
- Methodologies used in the art
- Collaborative approaches in partnerships
- Student centred learning; Reflective practice and self-evaluation
- Practical curriculum-based arts activity
- Reflecting on the process-discussion on
- Developing the creative self as teachers/artists
- Developing the creative self in children

Day 3: Planning Partnership Project; Capturing and Analysing the Learning

Outline/objectives from summer course application to DES:

- To share practice of Lead Teacher/Artist partnership and how it supported Arts Education in the School
- To facilitate the participants to explore ideas for school/class initiative for the coming year,
- Sharing of project ideas across the group
- To outline the findings of the 2014/15 AIE Research project (central objective of this initiative is to learn about Teacher/Artist partnerships as a model for professional development in supporting and enhancing arts education).

Content:

- Sharing how the project was initiated, implemented and reviewed
- Outlining the planning process including timeframe, roles and responsibilities
- Exploration of the link between arts and the development of literacy and numeracy
- Discussion on project ideas to include:
 - exploration of the ways in which these ideas would support the Arts Curriculum in the school
 - how children's learning would be assessed in line with Assessment Guidelines (NCCA)
- Research approaches and their potential use in support learning in future partnership projects and models of CPD
- Exploring the manner in which projects link to the Primary School Curriculum

- Analysing the learning: Using the Partnership approach as a model for learning (link with SSE processes)
 - Learning for teacher
 - Learning for artist
 - Learning for children
 - Learning for school
 - Learning for wider community
 - Shared learning
- Short creative activity (further exploration of the creative self and approaches to the development of creativity)

Day 4: Leading a Project within a Supportive Framework; Practical Considerations

Outline/objectives from summer course application to DES:

- Building relevant supportive networks within school and external to the school

Content:

- Exploration of Frameworks within school
- School context, culture (Curriculum integration/Projects already in school)
- School Self-evaluation processes-identifying key aspects of teaching and learning within the arts and how projects may support needs
- Building support (sharing learning with colleagues and developing facilitative and collaborative approaches)
- Frameworks in wider community (mapping exercise):
 - Education Centres, Arts Officers, Local arts organisations, National organisations
- Developing of project idea for coming year-further exploration of project ideas and how supports might be identified and harnessed for these and for wider development of the arts
- Child Protection Guidelines-To inform participants of requirements for Child Protection
- Integrating ICT as a Resource-outline of approaches for
- Use of ICT for Planning and self-evaluation processes in schools
- Use of ICT to capturing learning/assessment
- Overview of Arts in Education Portal and discussion on its potential to support arts education in schools

Day 5: Developing Project Concept and Practical Arrangements; Reflection on course and Planning

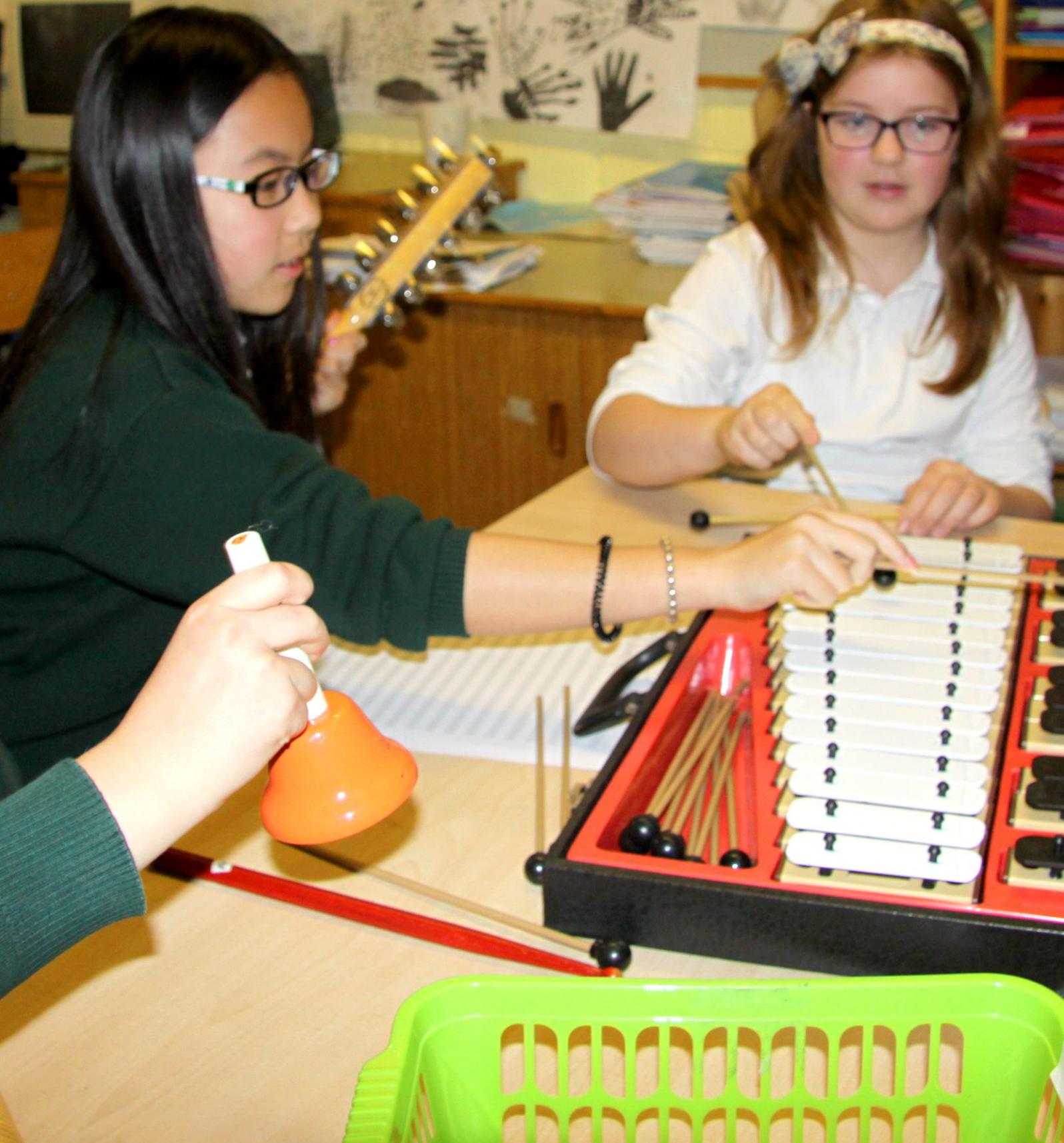
Outline/objectives from summer course application to DES:

- To facilitate teachers and artists set plans for projects for the coming year (curriculum links, aims, roles, timeframe etc)
- To explore ways forward for the group; for partnerships and within schools

Content:

- Final activity on exploring creativity through art form
- Final thoughts on developing creativity through the Arts Curriculum
- Using and reviewing the Reflection framework to review the course

All Hands on Deck



APPENDIX F: CPD PARTICIPANT QUESTIONNAIRE

Your Details

Are you a teacher or artist?

Teacher Artist Other:

How many years have you been a teacher/practicing artist?

Where do you teach/practice?

Impact of CPD summer course

On a scale of 1-5, how would you rate the training overall that you received on the summer course?

	1	2	3	4	5	
Poor						Excellent

Why do you want to work in partnership?

.....

Did the course prepare you to work as part of a teacher-artist partnership? (Whether or not the opportunity arose?)

Yes No Explain:

.....

Did you engage in a teacher-artist partnership project since the summer course?

Yes No

If yes, please describe the project, who was involved and where it occurred.

.....
.....
.....

If no, please describe the barriers that prevented you partaking in a partnership project.

.....
.....
.....

What impact did the summer course have on your professional practice as a teacher/artist?

.....
.....
.....

Did your involvement in the summer course (and perhaps a subsequent partnership) open up other opportunities for you?

.....
.....
.....

What impact did the summer course have on the children you teach/engage with?

.....
.....
.....

If relevant, what impact did the partnership have on the children you teach/engage with?

.....
.....
.....

Future training and needs

What future training needs are required for teachers/artists to work on such partnerships?

.....
.....
.....

What do you feel is the best structure for CPD courses on teacher-artist partnerships?

- Summer course (one week)
- Residential summer course (one week)
- Weekend course
- Evening course
- Online course
- Other:

.....

Please explain your answer.

.....
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.....

Should teachers and artists participate on these courses together?

- Yes
- No

Why/Why not?

.....
.....
.....





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