

ARTISTS

in creative education

UNLOCKING CHILDREN'S CREATIVITY
- A PRACTICAL GUIDE FOR ARTISTS

Evidence shows that children gain real and tangible benefits from working with artists on creative and cultural projects. Creativity can transform the aspirations, attainment, skills and life chances of young people. Learning with artists through the creative process gives children the ability to question, make connections, innovate, problem-solve, communicate, collaborate and reflect critically. Developing these skills early in life through creative projects in school enriches the lives of young people while also meeting the requirements of contemporary employers and benefiting the wider economy across Europe.

To stimulate and enhance the cooperation between schools, teachers and artists in Europe, the Artists in Creative Education (AiCE) programme was developed and launched in September 2010. The project saw 25 experienced artists selected from the following nine countries across Europe: England, Austria, the Netherlands, Sweden, Bulgaria, Romania, Serbia, Slovakia, and Turkey, working together. These artists met in Amsterdam in the autumn of 2010 to draw up an outline of a guide for artists to work with children in primary schools. The project focused

especially on schools in deprived areas. During the course of school year 2010-2011 the first draft of this guide was tested and refined through a series of artist exchange projects in 25 primary schools, all based in deprived communities in the United Kingdom, Sweden, Austria and the Netherlands.

This guide is the conclusion of this important programme of work. It draws on and represents the extensive experience the 25 artists brought to the AiCE programme enhanced through their experiences of working together in schools during their exchange visits. In reaching this final stage it has considered and built on the experiences of other artists working in similar contexts. The guide was launched in October 2011 at a conference in Brussels attended by artists and creative professionals, arts organisations, art education experts as well as politicians and MEPs. We hope that it will be of use to those many artists who have so much to contribute to the creative development of children and young people and encourage them to build, extend and enrich their practice.

Paul Collard

*Chair of the Steering Group and
Chief Executive of CCE
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Introduction: setting the context

Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. Article 27¹

The right of all children to participate in creative and cultural activity, as part of their educational experience, so clearly set out in the Universal Declaration of Human Rights, is no longer in question. The role that creative and cultural learning can play in encouraging innovative, creative and competitive economies has also been argued. Current economic turmoil has made the need for creative thinking and imaginative solutions even more pressing. As recent EU initiatives have made clear, there is a global need for "New Skills for New Jobs".²

Many of those competences (abilities) identified in the EU's life-long learning agenda, such as critical thinking, creativity, initiative, problem-solving, taking risks and decision making could be said to be basic to our personal fulfilment and happiness. They have also been shown to contribute to our engagement as citizens and influence employability. Creative and cultural learning can encourage these skills through arts based and artist-led activities.

This is why one of the priorities of The European Year to Combat Poverty and Social Exclusion was to guarantee access to creative and cultural learning to all its citizens, especially the most disadvantaged.

ARTISTS IN CREATIVE EDUCATION (AiCE)

The AiCE project is a practice-based response to the need to consolidate the creative and cultural learning offer for young people and their teachers in primary schools, especially in less advantaged communities.

Evidence shows that children, and their teachers, gain real and tangible benefits from working with artists on creative and cultural projects. Creativity can transform the aspirations, attainment, skills and life chances of many young people. Learning with artists through the creative process gives them the ability to question, make connections, innovate, problem-solve, communicate, collaborate and reflect on their work. Developing these skills early in life through creativity in schools enriches the lives of young people while also meeting the needs of contemporary employment patterns and benefiting the wider economy across Europe.

In England, for example, young people who attended Creative Partnerships activities, working with creative practitioners in their school made, on average, the equivalent of 2.5 grades higher progress in GCSE (General Certificate of Secondary Education at age 16) than similar children in other schools.³

The AiCE project focuses these benefits on those most in need by preparing and supporting artists to work in primary schools serving deprived and disadvantaged communities. Creative professionals have different expectations of young people but when expectations are set high, children will almost always rise to the challenge.

In bringing together twenty-five experienced artists from across Europe to take part in a joint workshop, AiCE partners wanted to reach beyond national systems and policies⁴ to explore the common principles and values that inform good practice. In particular, we wanted to focus on the specific role of the artist-educator

within the wider creativity offer and identify the added value that artists bring to the classroom. This collective knowledge was then developed and tested as the artists carried out exchange visits to observe the work of their partners.

PRACTICAL GUIDE

This practical guide is the result of that reflection and the transnational exchange of skills and partnership projects that emerged from it. The AiCE projects had a specific focus on the needs of primary schools in disadvantaged areas. What AiCE artists learned through sharing their practice was that many of the questions that needed asking were the same whatever the social context of the school.

Although the guide is primarily aimed at emerging artists and those new to working with children and teachers we hope it will also be a useful and relevant tool for any artist working in creative and cultural learning contexts. The particular case studies and examples presented here focus on work in primary schools in disadvantaged areas but we feel the creative ideas will be of universal value.

Chrissie Tiller & Sara Clifford, Guide Writers.

¹Article 27 Universal Declaration of Human Rights 1948

²<http://www.ec.europa.eu/social/main.jsp?catId=568&langId=en>

³Kendall, L., Morrison, J., Sharp, C. and Yeshanew, T. The longer-term impact of Creative Partnerships on the attainment of young people: Results from 2005 and 2006 (2008), Slough: NFER pp17-19

⁴http://eacea.ec.europa.eu/education/eurydice/eurydice_en.php

Creative and cultural learning: the context

Our starting point is to recognise four characteristics of creative processes. First, they always involve thinking or behaving imaginatively. Second, this imaginative activity is purposeful... Third, these processes must generate something original. Fourth, the outcome must be of value in relation to the objective. We therefore define Creativity as: Imaginative activity fashioned so as to produce outcomes that are both original and of value.⁵

Although as artists working in schools we may feel, as some of our AiCE artists did, that it our primary role is to create projects that inspire and excite young people, it is often useful for us to have some sense of the context in which our work is placed.

The idea that every child should be offered the opportunity to develop her/his own creative potential, for example, is a relatively recent development in educational thinking. The importance of play, creative expression and more child-centred learning were clearly identified by 20th Century European educators such as Piaget, Montessori and those working in Reggio Emilia system.⁶ Yet the idea of creativity itself often remained linked to 19th Century Kantian notions of “genius” and “individual inspiration”. Only in the current century has the notion of “creativity” having a place within the classroom become common currency.

Why is it then, that “creativity” and culture have become so central to European educational policy in the last ten years that Ken Robinson is able to suggest that they are *...as fundamental as literacy and numeracy*⁷ to young people’s learning in the 21st Century?

The growth of Europe as a region increasingly focused on its creative rather than its manufacturing economy and the resulting need to foster innovation and creativity is clearly key to EU-wide commitment to encouraging these skills throughout its school systems⁸.

The UK based QCA⁹ creativity framework has identified five behaviours, individual and collaborative, whose development it says can be supported and encouraged through the creative learning experience:

- **questioning and challenging** – curious, not always following rules
- **making connections and seeing relationships** – using analogy
- **envisaging what might be** – engaging the imagination
- **exploring ideas, keeping options open** – taking risks
- **reflecting critically on ideas, actions and outcomes** – reflective practice

All of these could be said to be central to our practice as artists and they also reflect the competences for 21st Century employability that were previously mentioned.

Although the term “creative and cultural education (or learning)” does not always translate directly into all AiCE languages, the concept is closely linked to both arts education and cultural education, definitions of which can be found on the Community of Knowledge on Arts and Cultural Education in Europe website¹⁰. Recent UK policy, in a curriculum context, was largely built on the National Advisory Group on Creative and Cultural Education statement quoted above. For example:

Creative learning develops our capacity for imaginative activity, leading to outcomes which are judged by appropriate observers to be original and of value.

Spendlove, Wyse, Craft & Hallgarten, 2005

It is generally agreed that within creative and cultural learning, the active engagement of children’s imaginations as part of the creative and artistic process is central, as is originality. Although this is increasingly seen as relating to particular objectives with children, teachers and artists have set themselves. Creativity is no longer seen as a purely individual pursuit. Educational philosophers from Csikszentmihalyi to Miell¹¹ have acknowledged the importance of developing creative thinking through collaborative working, especially if young people are to be encouraged to evaluate their own work and build on the ideas of others.

CREATIVITY: ARTS AND CULTURE

Creativity is, of course, not unique to the arts. Creativity and creative learning can take place right across the school curriculum, including in science, technology and mathematics lessons. It can also be realised in a wide range of contexts in our everyday lives. As Maslow rightly notes, “a first rate soup” is often much more creative “than a second rate painting”.

The term culture is equally difficult to pin down. Although creative learning and cultural learning are often spoken of as the same thing, cultural learning, in different national and regional contexts, might include subjects as wide ranging as cultural heritage, faith, language, sport, architecture and design as well as visual art, dance, drama, literature or music.

At the same time, the arts are acknowledged as being able to offer unique possibilities for young people to express themselves creatively and to begin to value the creativity of others.

In the past, what is now called cultural learning often involved offering young people access to art and culture created by others: through visits to theatres, opera houses, museums and galleries. But growing awareness of the importance of giving young people opportunities to make their own work, as part of a wider cultural offer, can be seen in the blossoming of outreach, educational and/or learning programmes within European cultural institutions. The Culture Rucksack programme¹², for example, a joint venture between the educational and cultural sectors in Norway, is an excellent example of this growing shift.

THE ARTIST EDUCATOR

It is at the interface between creative and cultural learning that the artist-educator plays such a crucial role; enriching the classroom experience through sharing their own expertise and skills. This might be as part of the learning team based at a cultural institution, working within an arts organisation that focuses on young people and children, or as an individual artist working in direct partnership with a classroom teacher. The following situations exemplify the three roles:

- **Nederlands Dans Theater¹³** has a rich cultural learning offer that ranges from reduced tickets for performances to back stage tours, talks with the creative team and dance workshops for teachers and pupils. It also offers professional development opportunities for dance teachers and open days for the whole family.

⁵All Our Futures NACCCE report UK 1999.

⁶See Bibliography for recommended texts and further reading.

⁷Sir Ken Robinson, presentation at the National Forum on Education Policy, Colorado, USA, 2005.

⁸<http://www.eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2010:0183:FIN:EN:PDF>

⁹Qualifications and Curriculum Authority

¹⁰<http://www.comace.org>

¹¹See Bibliography for recommended texts and further reading.

¹²<http://www.regjeringen.no/en/dep/kkd/Selected-Topics/Culture/the-cultural-rucksack.html?id=1090>

¹³<http://www.ndt.nl>

• **Drömmarnas Hus, Sweden** creates its own high quality professional work for children but also offers workshops in schools, artists residencies and project based interventions.

• **Kulturkontakt in Austria.** Creativity, Culture and Education in the UK and Cultuur-Ondernemen in the Netherlands act as brokers between the schools and artists, developing creative partnerships through residencies, projects and longer term programmes whilst also leading nationally on policy, research and the wider debate.

A dancer, who is also an artist-educator, might find her/himself working with schools through an arts organisation, such as Dans Nederlands Theater, or directly with the school through a “creative partnership” programme. Whereas within the cultural institution their role may often be connected with the current repertoire, (or for other artists within permanent collections or exhibitions), working more directly with the school can provide opportunities to extend the offer. Dance can be used not only as an external activity which young people observe as audience members at a performance, but also as part of a classroom activity contributing to the broader creative learning experience. This can be as varied and exciting as young people making their own pieces, accessing the dances of their own culture (street and/or heritage) or looking at patterns, rhythm, history, or mathematical structures through dance related activities.

EDUCATIONAL CONTEXT

Although the artist-educator is always primarily an artist and not a teacher, it is also helpful to know something of current pedagogies. The roles that one undertakes in any project will not only depend on individual schools, but also on national or regional education policies.

It might be useful, therefore, to develop some understanding of the most influential voices in participatory and active learning pedagogy in order to be able to contextualise our own practice. The writings of Paulo Freire, Bell Hooks, Vygotsky and Dewey¹⁴, or simple introductions to their thinking, provide an excellent starting point.

It can also be important to understand how these policies might influence the pedagogic approach of particular school/s in which we are working. Is there, for example, a national curriculum that all schools need to follow? Is there a national policy about the role of the arts and creativity in the classroom? How much freedom does any school in a particular state system have to make its own decisions about different approaches to learning?

We can probably discover a good deal about a school's priorities, values and mission through visiting its website but it is often useful to get a sense of this first hand by visiting the school itself before the project begins. We might want to include classroom assistants, parents, children and other support staff in our research, as well as Teachers and Head Teachers.

CREATIVE BROKERAGE

Even more valuable, sometimes, can be the possibility to have access to this knowledge through an organisation, or individual, who acts as intermediary between us, the artist and the school. Someone who is more closely aware of the day-to-day needs of the school and its place within wider educational policies. This role has been realised in different ways in the partner countries in the AiCE programme. Sometimes it has been a role taken on by an art teacher/nominated teacher within an individual school as it often is in the Netherlands; sometimes a “creative agent” working in partnership with a group of schools as in the UK; or sometimes, as in Austria, a “Kulturvermittler” or Cultural mediator working for a cultural organisation.

The responsibility of this “intermediary” can be to facilitate our work, as artists, in making partnerships with schools. Many schools still want artists to undertake what has been their more traditional role that is encouraging pupils' individual self-expression and artistic creativity, often leading to a performance, concert, and/or exhibition and there will be those of us who are content to take on this role. The “creative agent”, however, can often use their intermediary role to encourage more divergent thinking from schools and teachers, supporting them in exploring ways in which the artistic process might also contribute to the development of creative learning across the curriculum. In the words of a recent CCE report, the agent is often able to “give permission” to schools to undertake a more experimental approach and actively promote the art of “looking sideways”¹⁵ and seeing things from a different angle.

In the absence of this person or role, many artist educators in AiCE partner countries have created such a partnership in some way, including setting up their own groups where each of them has negotiated the work in the schools for the other, including contracts.

CULTURAL AND SOCIAL CONTEXT

As part of the cultural offer in creative learning, artists and schools will often want to draw on the rich resource that local arts and cultural institutions present. When working with schools in less advantaged areas, it can be particularly important that the artist educator is also aware of, and able to draw on the young people's own cultural backgrounds and experiences.

Cultural diversity is a rich source for creativity and innovation. Although most artists instinctively want to work with young people as individuals rather than ‘types’, understanding the ways in which ethnicity, religion, gender, class and language can all impact on young people's sense of their own identity is important. *“Creativity is ...not only about innate abilities in isolation from everything else...It is also about being culturally and socially literate.”*¹⁶ All art is inextricably linked to the social, political and economic context in which it is created.

If the work we make in schools is to reflect and value the young people's own cultural expression and creative choices in disadvantaged, as well as more privileged neighbourhoods, we need to know something of the context. There are many ways in which the children we work with might be considered disadvantaged. UNICEF defines the most disadvantaged children as *victims of war, disasters, extreme poverty, all forms of violence and exploitation and those with disabilities.*¹⁷ Disadvantage and marginalisation are direct effects of economic deprivation and poverty: lack of parental resources and a resulting lack of opportunities to participate in meaningful activities, services and relationships can impact negatively on young people's well-being, physical and psychological development. Issues such as speaking a second language or living in isolated rural areas can also impact on children's creative confidence.

Lack of money for materials to experiment with, spaces to work in and financial support for external cultural activities will inevitably impact on the ways we can work with some schools. But poverty of aspiration and emotional neglect can be as damaging as economic deprivation. The role of the artist educator is to offer all young people a sense of their own creative possibilities, whatever their background.

¹⁴See Bibliography for recommended texts and further reading.

¹⁵The Art of Looking Sideways: Developing Creative Agents. Report for The National College for School Leadership and Creative Partnerships National Office 2007.

¹⁶Bourdieu, P. (1993). *Sociology in question* (R. Nice, Trans.). London: Sage.

¹⁷<http://www.unhcr.org>

Awakening young people's awareness of their own cultural agency might range from working directly through art forms such as street dance, contemporary media, digital technology and rap music to exploring their own cultural heritage. This means being aware of the ways in which class, as well as ethnic background might impact on their relationship to the dominant cultural aesthetic that we, as artists, are inevitably part of. If we are not from the same background as the young people we are working with we may want to set up partnerships with local artists that reflect the diversity of the context. This might range from setting up a creative dialogue with parents, local religious leaders and traditional cultural leaders to working with local graffiti artists, performance poets, DJs and VJs.¹⁸ As Keith Ajegbo notes in a recent curriculum review, *every child needs an education that is contextualised and relevant to them.*¹⁹

Part of the added value that we can bring to the table, as artists educators is having an awareness of how our own cultural identity, and our role within the prevailing hegemony, impacts on our own creative practice. In the following chapters we look at ways in which the artists taking part in the AiCE programme questioned themselves about their own practice and cultural influences and challenged themselves to understand how best they could work in real partnership with the teachers and children in the schools which they were working.

¹⁸an artist who creates moving visual art on screen using and mixing video.

¹⁹Diversity and citizenship curriculum review (Ajegbo et al, 2007:19).

Artists in schools

In one of my projects I created sound machines by transforming old bicycles. In the project we composed different sounds and mixed it with original music played by music students. After the project the class used the sound machines for a fashion show in a total different context.

Dietmar Flösdorf, Austria

Working in schools can be exciting, challenging and fun. It also requires a set of skills that can be learned and added to our skills as artists. We are being brought in as specialists, so we should aim to have these professional skills so that we can meet the challenge to the best of our abilities.

There are also certain values that we carry with us, as well as knowledge that we have gained through our work and life learning, all of which we bring to our work in schools. These competences link to how we operate as creative individuals. Some of this knowledge might be 'implicit' or subconscious knowledge, and so we need to be able to become more conscious of this in order to make it 'explicit' and pass it on to others.

REFLECTIVE PRACTICE

It is important to be able to reflect on our practice, so that we are aware of which of these skills, values and knowledge we already possess and are bringing to our work; and also where there are gaps. In fact, this idea of reflective practice is key to working in education and other community settings, not only so that we can teach our technical skills, such as photography or performance; but also the underlying skills we draw on, such as working together in teams or trying different approaches until we find the one that works. As Samuel Beckett is quoted as advising his actors: *fail, fail again, fail better...*

There are also the other values we bring, such as being able to take risks; and specific knowledge of, for example, the history of theatre in education and how we are taking it forward.

THREE AREAS OF COMPETENCE

Creativity, Culture and Education²⁰ divides these competences into three areas:

- **Knowledge and understanding** – a sound theoretical base underpinning practice.
- **Skills and abilities** – the ability to carry out key processes.
- **Behaviours, attitudes and values** – essential qualities that underpin all our work.

This chapter looks at what these skills, values and knowledge might be, and offers some answers collected from the artists we worked with through AiCE: they are therefore common to women and men but also different cultures and countries, shared across these divisions to create a common set of competences.

Which ones do we already possess? Which ones would we like to learn? How might we go about acquiring them: formal training for example; or shadowing a more experienced practitioner to see how they incorporate these into their work; or just reading some key texts to keep up to date with current developments?

It also looks at how to foster these qualities in the young people we are working with; asks us as practitioners to reflect on why we want to do this work; and the interface between educational work and artistic practice.

Some questions we might want to ask ourselves

ABOUT OURSELVES AS ARTISTS

In this section, there are some practical exercises for artists to work through and reflect on, and where possible, discuss with colleagues.

EXERCISE 1

Why might we want to work with children?

What are our goals or aims in doing this work?

These are some examples from AiCE artists. If you were thinking about what your aims are, what would you add to this 'word cloud'?



Reflection

If you had to choose just three of these, what would they be? What if it was just one? These are the forces that will be motivating your work – did anything surprise you? How might they change throughout your career? How realistic are they?

What are the characteristics, skills, dispositions and competences of the artist working in primary schools?

Several writers and organisations have looked at these skill sets, highlighting the similarities of the artistic process and the creative learning process. These include funded programmes such as Creative Partnerships (UK);²¹ TAPP, the Teacher/Artist Partnership in the UK; Kunstenaars & Co²² in Amsterdam; the pan-European Transmission project; and the AiCE programme, which informed so much of this guide.

Some, like TAPP, focus on the implicit knowledge of the animateur (or artist-educator)²³ for example:

- **Recognition** – being able to acknowledge the participants as individuals, known by name and affirmed as unique. The animateur brings an open and unprejudiced attitude.
- **Negotiation** – consulting the participants about their preferences, rather than making assumptions.
- **Holding** – the animateur is able to provide a safe psychological space, remaining fully present, steady, assured and responsive.

²⁰CCE: <http://www.creativitycultureeducation.org>

²¹See: <http://www.creative-partnerships.com> and <http://www.creativitycultureeducation.org>

²²Now renamed: <http://www.cultuur-ondernemen.nl>

²³Animarts, TAPP report, available at <http://www.engage.org.uk>

Others, such as Transmission, look at the skills that might already be possessed by artists and those needed, or work in a participatory context, many of which²⁴, for example:

- **Encouraging**, communicating, having ideas, asking creative questions, finding creative answers, taking risks.
- **Humour, faith and discipline** (possessed); patience, openness, sensibility and humour (needed).

There is a wealth of current thinking around creativity and creative learning and further information about these programmes and their findings can be found in the Appendix 2, along with the detailed responses offered by AiCE artists. 'Creativity' means different things to different people, and it is useful to have developed our own understanding in order to work in partnership on creative and cultural learning projects and to know what we are looking for when we are evaluating the project.

You could try making your own list, and then check with the examples below and the lists in the Appendix 1. See also the practical exercises on the next page.

Try to figure out what you're passionate about, which themes, discipline, materials, techniques. This will be a natural credibility and will also be an important strength communicating and transferring your idea.

Annemarie Amsing, Netherlands

Around my computer I have always images I find currently inspiring. This can be anything; art cards, photos from newspapers, magazines or children's drawings.

Petulia van Tiggelen, Netherlands

RESPONSES FROM THE AICE ARTISTS

1. Knowledge and Understanding: a sound theoretical base underpinning practice, for example:

Examples from AiCE artists included:

- **Knowledge**, history and technical skills of art form.
- **Practical knowledge** about the schools system.
- **Understanding** of child development.
- **Experience** of working with different age groups.
- **Understanding** of diversity issues.
- **Understanding** theory of how groups work to promote inclusion.

2. Skills and Abilities – the capacity to carry out key processes.

Examples from AiCE artists included:

- **Catching** and keeping children's attention.
- **Being willing** to 'fail' and try again.
- **Being able** to communicate with lots of different people.
- **Being able** to 'pitch' the workshop in terms of abilities and also of tone.
- **Being able** to 'translate' our art- form and practice into accessible learning activities.
- **Being able to reflect** on and evaluate changes taking place during the project.

3. Behaviours, attitudes and values – essential qualities that underpin all our work.

Examples from AiCE artists, outside a commitment to fostering creativity in others, included:

- **Ensuring safety** and maintaining boundaries.
- **Being open** with people about our work and process.
- **Seeing things** differently.
- **Exploring through** questions rather than answers.
- **Believing that** everybody's input is of value.
- **Believing that** self expression is important.

- **Empathy.**
- **Humour.**
- **Sensitivity.**
- **Knowing** and understanding about fantasy.
- **Knowing** and understanding about fear and loneliness.

EXERCISE 2

What does creativity mean to you? Can you define it? What are the quotations and/or images from other writers and artists that resonate for you?

Creativity is among other things, the facility to find new combinations and various possibilities in a very playful and lucky way.

Daniela Heissl, Austria

"Creativity is the defeat of habit by originality."

Arthur Koestler
Nathalie Queroi, UK

To compose is an act of creativity – and, as a pupil announced to the class in the project when they were running out of ideas, "let us use our fantasy!" To use fantasy is creativity.

Dietmar Flosdorf, Austria

Creativity is the ability of finding solutions for any problem by having fun and exploring new ways of working.

Barbara van Beers, Netherlands

Freedom, Playfulness & Joyfulness, the need to express yourself in some way, courage, research, exchange, form/surface/colour, trying & retrying, working with or/and against time pressure, lust, with all senses, curiosity, courage to combine different things even if they apparently don't fit together, forgetting the sense of time, discovering, reflecting, thinking + making boundless, associative thinking/working, allowing/admitting thoughts and ideas and translating them into something visible.

Vanda Maria Sturdza, Romania

Creativity requires the courage to let go of certainties.

Erich Fromm

Creativity, as has been said, consists largely of rearranging what we know in order to find out what we do not know. Hence, to think creatively, we must be able to look afresh at what we normally take for granted.

George Kneller

Things are not difficult to make; what is difficult is putting ourselves in the state of mind to make them.

Constantin Brancusi

The chief enemy of creativity is "good" sense.

Pablo Picasso

Reflection

How can you use what inspires you to help you define your work with young people? What if you have to speak about the work you do to people who may not share your views?

²⁴Transmission report. To download: <http://www.cta-elegantsolutions.com/files/pdf/thecreativeworkerpdf.pdf>

EXERCISE 3

Draw a diagram or picture of the stages of your life that have brought you to this point? Who were the important people? What were the important moments? What changes and forks are there in the road have you taken?

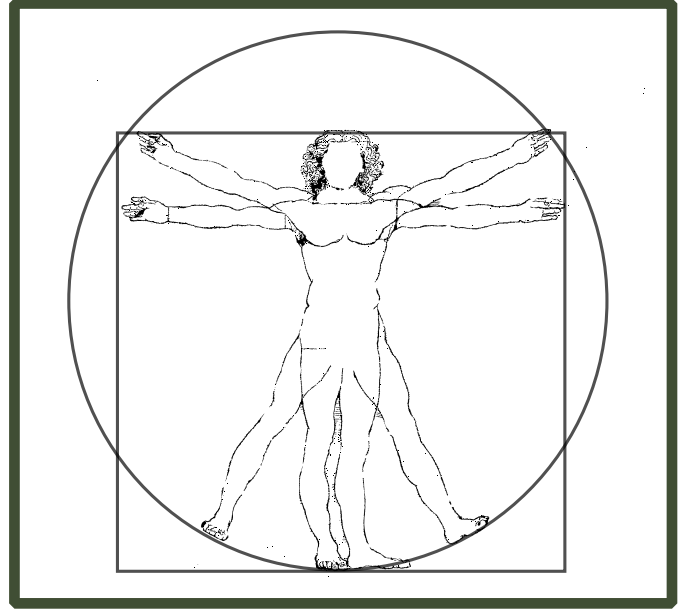


Reflection

What has influenced your work, your art, your thinking? How does this relate to the children you are working with? To the teachers with whom you are working in partnership? How can we bring our own experiences and the understanding of life this has given us into our work with young people?

EXERCISE 4

Draw the outline of an artist-educator on a large sheet of paper. Using three different colour post its, stick on ideas for each colour around knowledge, values and skills.



Reflection

Compare your results with the AiCE artist list. Do you share these values and attitudes or would you prioritise others? Were there any gaps, additions, contradictions in your own list of skills or knowledge? How might you want to work with these? Are there possibilities for you to acquire any skills or knowledge you feel you might miss?

ABOUT WORKING WITH CHILDREN AND SCHOOLS

What are the skills, qualities and dispositions that might be encouraged in young people?

What is it we are aiming to encourage in young people when we work with them? What changes are we looking for as a result of this work?

Examples from AiCE artists included:

- **Being able to work** in teams and cooperate.
- **Developing confidence** in their own abilities and opinions.
- **Developing a new** interest and/or skills.
- **Developing sensitivity** and respect for others' opinions and contributions.

Why would schools want to work with us? What are we offering?

Examples from AiCE artists included:

- **We can create** a partnership between the artist, teacher and young people.
- **We have a** specialism to offer.
- **Our work can** enhance the curriculum.
- **Our technical** and artistic skills.
- **We have experience** of working with children.
- **We can tell a story.**
- **We can involve children's** ideas in our process.
- **We can offer** professional development, training and new ideas for the teacher.

What is the relationship between our educational work and our artistic practice?

How will we find a balance between process and product? Is one or the other more important? Is one or the other more important for us? For example:

- **How can we define** an inspiring enquiry for all to share?
- **How can we** find the theme/core/meaning of the project?
- **How can we co-create** a meaningful question/enquiry for us all that is inspiring, meaningful, owned?

WORKING WITH TEACHERS

If we have not been in a primary school since we moved on to secondary/high school ourselves, then it is possible we may find it a challenging environment. It may remind us of both positive and negative experiences, which may elicit different feelings. We may need to remind ourselves of the reasons we want to do this work (see above), and consider what these feelings might be. Many people feel an old sense of disempowerment as a child, which may translate into difficulties in relating to teachers as other professional adults we are working with.

Being aware that we may feel these conflicting emotions is the first stage in dealing with them, and moving on in our work. Often these same feelings are the reason we want to take something back, to offer a more creative approach to education and to enjoy the sense of learning through doing.

CREATING A PARTNERSHIP

Although artists sometimes work as teachers and teachers are sometimes artists themselves, there are very different ways of working in each role, and sometimes it can feel as if we are speaking a different language. Teachers are highly trained with a unique set of

skills to bring to the partnership, including highly creative approaches to teaching, but are often under severe pressure within schools to meet deadlines and targets that can seem harsh and uncreative to artists; whilst the apparent freedom of the artist to pursue their own work and to create a less rigid framework with a class can sometimes appear chaotic and undisciplined to a teacher.

There may be different agendas and approaches for each professional, and best practice would indicate that the ideal way for a teacher and artist to work together is to create a genuine partnership, where each partner brings their specialist knowledge, skills and values to the project, whilst acknowledging that the other partner has their own offer – and also that each might learn from the other.

This should therefore include time to establish a shared working definition of creativity and skills for creativity, and it might be useful for us to undertake an 'audit' of the school together, and its current creative work and approaches to learning, in order to establish this supportive context. Entering the partnership with an open mind, respect for each other's professional practice, a flexible approach and a willingness to be creative and to develop one's own learning, is a model of working that is then also demonstrable to the child in the class – two professionals working together to the best of their abilities to create a common goal: the maximum creative learning opportunity for the child.

BUILDING THE RELATIONSHIP

I was lucky to find a school which really wanted to make a project. The teacher I worked with had been refused funding from another organisation and the school had no money to build up their own project. In a way it was pure coincidence that I got to know the teacher – it was like a gift for the school. The cooperation was from the very beginning really wanted. The starting point and the readiness of the school is important. You need somebody (or better more teachers) who really wants the project.

Daniela Heissl, Austria

We always invite the involved teachers to a kick-off at Drömmarnas Hus. We try to spend a day together which includes get-to-know-one-another, discussions of the subject and our different competences, a nice lunch and workshops. One of the workshops is always the workshop we are going to do with their pupils. It's important not have a complete concept; we have to create the structure and content together with the teachers. The goal is that we create the workshop together.

Drömmarnas Hus artists, Sweden

My main goal is to develop an interesting project about something I am driven or passionate about. That's the essence and focus during the project. Though it will be great to have cooperative partners and schools (necessary also) but during the creative development in advance, I really want to have time/ space to develop my own project. Creative partnership for me is to involve teachers by sharing your plans, dividing tasks, communicate about the organisation and expressing wishes. Involvement will also affect the active attitude during the lesson.

Annemarie Amsing, Netherlands

PLANNING

As discussed above, we are aiming for a 'creative partnership' in our relationship with the teacher. It may be that we have been assigned this project and teacher – hopefully, the teacher will have been involved in the planning of the project with the school, and has been involved in the selection of the artist. However, this is not always the case, and it may be that we are approaching the school with our ideas and trying to persuade the teacher of the benefits; or that we and the teacher have never met before and must now create our partnership from 'scratch'.

Having proper planning time is essential for any project, and we should insist on having at least one day with the teacher in advance of the project, which will enable us to bring our separate and valuable expertise and to share our vision and ideas. This day could take place in the school, but another suggested possibility would be to find time away, to perhaps sit in a café, or even visit a gallery together, and to start to work in a less restricted way. There can be great power in a half formed idea when deciding on goals and outcomes, and allowing the time and space for this to flourish, working together.

We might also want to think about how we can communicate our artistic practice. Is it possible to bring a portfolio or something that will demonstrate our work and other successful projects?

Questions to consider with the teacher:

- **What do we mean by** creativity and creative learning? Do our definitions agree?
- **What are the needs** of the school that they need/want to develop?
- **What is an inspiring** enquiry for us to share? What is its core theme or meaning?*
- **What professional** development might the teacher gain from this partnership and what might we gain as artists?
- **What do the school** and/or funders want from the project?
- **What is the scale** of the project we are imagining, for example, how long and how many children we are working with? There may be different expectations around this, expecting a whole year group or class to take part, when a smaller number would ensure a better project.
- **What would be** the most exciting and challenging art form(s) for creative learning to take place on this project?
- **What changes are** we hoping for as a result of this project, and how will we measure them? (for example, new skills and confidence in listening and speaking).
- **What do the children** want from the project? Can we find a time to discuss it with them, and to involve them in designing it from the beginning?
- **How often can we meet?** Who will document what? Who else will be in the room for example: a teaching assistant or learning support worker?
- **What are the different** roles and responsibilities of each partner in the project?
- **How will we reflect on** the process of the project, and how it is meeting the original aims and objectives? How can we build in the flexibility to adapt the work as we go along?
- **Who 'owns' the project?** Ideally, as we said before, it will be co-owned by the artist, the teacher and the children, with a three-way partnership that everyone can be truly proud of – but the funders and the school itself may also feel some ownership, which will need acknowledgement.
- **How will information** about the project and its progress be communicated to parents and to the rest of the school?

*An example 'enquiry question' might be:

- Can exploring ideas through drama and role-play have a positive impact on children's writing?
- To what extent can involvement in a collaborative arts project enhance children's emotional literacy?

WHICH ART FORM?

One of the most exciting parts of developing a project in partnership is thinking about which art form(s) will provoke the most creativity and learning. Understanding the particular benefits of our practice will enable us to imagine the most creative way of working and can challenge the teacher to think in a slightly different way. For example, how could dance be used to explore maths? Or creative writing to explore science? Or music to explore speaking and listening? Being aware of why our particular art form seems appropriate and continually asking 'why dance?' or 'why poetry?' means the artistic aspect of the project is kept in the picture whilst also matching the school's identified needs. For example:

Visual art

Kinetic and visual work, taking risks, working independently, making marks, trying different materials to discover which will be the most effective for this project – sculpture and ceramics, or painting, or junk modelling? How could we use visual art to explore science? Or emotional literacy?

Performance

Kinetic exploration of issues through movement, image work or dance. Working in groups and co-operating. Problem-solving. Confidence building. Non verbal expression of ideas. Speaking and listening through drama. Role-play, allowing a safe space to explore ideas and issues. How could we use dance to explore set texts in literacy? Or identity and belonging?

Music

Listening, hand/eye coordination, working in groups, non-verbal expression of ideas and themes, and singing, leading to developing confidence in 'taking the space' and challenging role within group. How could we use music to explore maths? Or look at bullying?

Writing

Not being confined by set literacy exercises, enjoyment in using language, developing vocabulary, developing confidence in writing, reading out leading to speaking and listening. How could we use creative writing to explore science? Or understand the outdoor environment?

Cross Art Form working

Working together with another creative practitioner can be very enriching, both for the project and for the artists and teachers involved. As a writer we may never have worked with a dancer before, or as a musician and visual artist. How will our practices cross over and develop the ideas? How will the project benefit from this collaboration? By taking these risks ourselves, we are also modelling a way of working for the project participants, demonstrating the flexibility of creative working and learning.

WORKING TOGETHER

SPACE

What space will we be working in? How can we make it a more creative space to work in, even temporarily? What kind of space, materials, sound, light, energy, and time span do we need? How far can we compromise on these if necessary, before our work becomes unsustainable? For example, if we need a large space to run a drama session, can we adapt our session to work in a classroom with the tables pushed to the side?

Changing the nature of the learning space can be inspiring and support focusing attention. What obstacles or challenges might there be in having the space this way? What benefits are there for the children? Being clear about this will help us to win our argument.

If we do need to move tables and chairs around, when will we do it? How messy can we be and who gets to clear up and when? Thinking about this means we can overcome the barriers and have lots of creative solutions to offer.

We and the teacher may have different aims for a session – he or she may be wanting to cover specific learning outcomes connected to the curriculum, whilst we may be thinking of a broader creative experience, such as investigating how music can enhance the children's understanding of fractions; or how drama can help them imagine Ancient Rome. In our planning, we need to discuss where these aims and goals cross over and how we can work together to achieve them.

ROLES AND RESPONSIBILITIES

A really important issue to consider at the planning stage is roles and responsibilities. Ideally the teacher will be there throughout the session – this is crucial if it is to be a partnership and we are sharing the learning. When we are leading the session, we need to be confident that we can manage the group but agree that the teacher will address any conflict or learning difficulty issues, so that we can concentrate on the main group. The teacher may be anxious about losing control, while we may allow a higher degree of noise, for example, and we can reassure him/her that you will be clear about keeping discipline despite this.

However skilled we are, however engaging our process, there may still be children who, for many different reasons, do not want or are not allowed to take part. We need to remind ourselves that we are there as artists and not therapists. We should create a space for those children who want to take longer to just observe, listen and reflect before they participate. We should also rely on the knowledge and experience of the class teacher to guide us when we might try to encourage these children and when they might be best left to engage in their own way. We may also need to clarify who will support children with learning needs, such as dyslexia or autism.

If children are actively disruptive this is a different matter and we should agree with the class teacher what will be done in those circumstances. This is why it is important to ensure the teacher is part of the creative learning process.

Ensure that the teacher knows that, although there is a plan, we may adapt it according to how the group responds, as some exercises may take shorter or longer than planned. Be ready to be flexible in this way with the children and be aware of what the key themes or exercises are that we really want to cover, and what we could let go.

Make certain there is a review meeting with the teacher after every session, where there is time to reflect on how the session went and whether it is meeting our shared goals. Does anything need changing? We need to be ready to hear suggestions from the teacher, but equally be confident in our own ideas and approaches – this is an equal partnership. We are not teachers but artist-educators, and we have been brought in as a specialist for this role.

A WORKING PARTNERSHIP

The teacher of the class we were working with at "Star of the Sea" project was really participating in the working process. It was very interesting for me to observe a very well functioning "triangle" between kids-teacher-artist... the teacher formed a "bridge" between us and his pupils, so the workshop session went great, as if we were not strangers. We experienced what teamwork means and that all of us are equal in this kind of working together. The opposite example... is a teacher going for a coffee during the working process with her pupils and asking at the end of the workshop session if she really has to come to the exhibition (which her pupils contributed

to) as she has already participated at the workshop.

Vanda Maria Sturdza, Romania

To build up the relationship is to explain the content of your project and more important, what is their part, which tasks do they have to fulfil? Effective communication about what, when, where, what is necessary, which space, materials et cetera is very important. I have the idea that teachers hire an artist because their methods are different and this will be an added value to what they have to offer.

Annemarie Amsing, Netherlands

To compose or rehearse music can be noise! So for example – it is necessary to prepare the teacher that in the workshop there will be parts of loudness. The alternative is to cut the possibility of trying out sounds and ideas of composing – the ideas of creativity for sounds. To develop new creativity of ideas there has to be space for chaos – similar to brain storming in discussions.

Dietmar Flosdorf, Austria

...because I was developing a totally new audiovisual project, it was hard for me to tell the teachers precisely how long every lesson will be and how I was going to manage. I changed a lot during the lessons and sometimes things don't work out the way I wanted. There was a lot more chaos than they had realised and the project took much time, more than they thought. The children loved the project but some teachers had a hard time. The more because I was working in a school for special education (children with low EQ and all kinds of behavioural problems) and preserving the control in the classroom is one of their key goals. They were totally not used to work on an art project. In retrospect I think for developing a new art project it is better to start on a school with experience in working with artists and art projects. On the other hand, I loved working with those kids!

Petulia van Tiggelen, Netherlands

One example is a special school that identified the issues of working with a small group of non-verbal 6 year olds with ASD (Autistic Spectrum Disorder). After carrying out research, the artist created a blank space/canvas to work, create and explore in using white sheeting. It created a non-distracting focus and highly engaging environment for the children, artists and school staff.

Claire Webster Saaremet, UK

Teachers are often curious people. The curiousness of these teachers can provide for the help you need in details to deliver a good project. The things you will do at school, and the strange things you bring or perhaps extraordinary outfit you will be wearing during your visits will help the teachers to accept the way and help.

Barbara van Beers, Netherlands

As mentioned before, some teachers may have mixed feelings about artists coming into the school, and we may need to find ways to reassure them - this could come from a strong portfolio of experience, plus positive feedback from previous projects, as well as how we present ourselves both with the teacher, and how they see us working with the children. It may seem that we are bringing an exciting different way of working, which some teachers may find challenging, so the more we can develop a working and creative partnership, the better.

If children are being noisier or more informal than usual, some teachers may see this as a sign of the children – and them – losing control. This is an important issue in schools, and needs to be acknowledged, whilst still showing that we can hold the group together. We can reassure them that we will still work within the school's stated guidelines, for example – these will cover the need to respect each other, not to interrupt and to listen, and so we can remind the children that they still have to conform to these.

We also need to be very clear about our own process and how the project will work: how it links to such skills as problem-solving, team working and cooperation and creative thinking, as well as how it might link to specific curriculum knowledge. We should ensure that the project will offer clear outcomes; be aware of the time pressures that most teachers face; and ensure that we are concise and focussed.

Top tips from teachers and artists

- **In establishing a** new relationship within the school, try to work with a teacher who is an advocate for working with artists and creative learning.
- **Give this relationship** time, to earn each others' respect and to build trust, and especially to allow teachers the chance to take risks.
- **Make sure there** is plenty of planning time in the school with the teacher .
- **Produce a proposal** which shows a structured methodology, and which clearly identify the aims and process of the project, responding to agreed learning needs.
- **Offer tasters** and case studies to explain what we offer and how it can work.
- **Have quotes to** recommend our work from teachers and children.
- **Find out about** the teachers art form/creative skills and consider if we can involve these?
- **Be clear and practical** communicating how we will translate 'nice ideas' into reality.
- **Once these discussions** have taken place, we can create a simple partnership agreement with the school and what has been agreed, signed by the Head Teacher or Senior Management Team, suggesting school commitments, dates, resources et cetera.

Reggio Emilia, as we noted previously, is a system of working with young children in Italy, that provides us with a useful reference point: it offers a stimulus and allows children the space to explore their own directions of enquiry, with key points of adult intervention responding to where the child goes to deepen learning²⁵.

²⁵Edwards, C., Gandini, L., and Forman, G. (Eds.) The Hundred Languages of Children: The Reggio Emilia Approach to Early Childhood Education. Norwood, NJ: Ablex, 1993

Creative learning projects

Although artists working in educational contexts are frequently asked to deliver single, one-off workshops in the schools they work with, this guide/toolkit focuses on longer-term partnerships.

This chapter looks at some of the questions AiCE artists asked themselves in this context and some of the answers they discovered through the delivery of their shared projects. Some of the questions focus on the nature of projects themselves, others on the specific relationships we might have with the children, the teachers and the school.

THE PROJECT

What is a creative learning project?

A project is a piece of work with clear goals and identifiable outcomes delivered within a specific time frame. A creative learning project is more than a one-off arts workshop but not usually part of the on-going curriculum of the school.

Every creative learning project is different from another. But one of the keys to success is the quality of the partnership between artist and school. When the artist, teachers and children work together in a truly collaborative process not only can the curriculum come to life in new ways but children can also be engaged in different kinds of learning.

"A creative learning project includes new views of solving problems and dealing with the potential, which is there."

Daniela Heissl, Austria

How do I plan/ best structure a project? How flexible should that structure be? When we are planning a project it can be useful to think of five distinct phases:

- Visioning/research
- Planning
- Delivering
- Monitoring/reviewing/evaluating
- Sharing, presenting, closing

The first and final phases are usually fixed in time. But, as AiCE artists noted, the middle three stages often progress in a more circular fashion. For example:



If we think about evaluation, reflection and planning as on-going processes, in which everyone is involved, we can be more flexible in our delivery. If we are also clear about our shared targets and goals then it will be easier to review the process as it goes on.

I remember a planning session in Newcastle for a workshop session to be held on next day at Fellgate Primary School as part of the AiCE project AMAZE. We didn't know if the weather would be good enough to practice the outdoor idea of making a maze with the kids and the teachers using security lines + hooks. So we had a plan B. I think it is very important to plan strong structured sessions including more possibilities considering influences from outside for example.

Vanda Maria Sturdza, Romania

I use:

- A warming up phase - getting to know each other.
- Improvisation phase - getting to know the skills and wishes from the children.
- Practising phase - what do we want the kids to learn, to know.
- Finale phase - preparing a performance, concretize the final output.

Daniela Heissl, Austria

"The classes begin and end with a ritual of reflection, in a circle.

This can take the form of a campfire or a business meeting - the children decide their preferred format. They begin with reflecting on the next stage of creating - who needs to do what? what materials are needed? What worked well last time? Why? What do we need to develop? Make better? At the end of the sessions we resume the business meeting or campfire to discuss what has worked well today, what has each of us contributed? How did we work together..."

Claire Webster Saaremets, UK

How do I give realistic boundaries to my project?

Being realistic and managing the boundaries of our project is often a question of managing time and being clear about our goals. It can be useful to set out a plan for our project that includes our targets and goals, the time we have available and who is responsible for what. It can be as simple as the example shown in the practical exercise on next page.

EXERCISE 5 PLANNING A PROJECT

Take one project you would like to work on/are about to work on and create a detailed plan for its delivery. You might want to use the structure below or to find your own. Some of the things you will almost certainly want to include are what needs doing, who needs to do it and when it has to be done by. Some people find it easiest to work from the final date backwards for example.

The example on next page includes a performance at the end. This is not part of every project we run however. We may be using very similar dance activities, for example, to work with the Mathematics teacher to engage children more practically with geometric shape, structure and form. In this case their successful grasp of this would be our final outcome.

DATE	TASK	SUB-TASKS	GOAL	OUTCOME	PEOPLE INVOLVED
January 10th - 31st	Plan the project.	Set out my ideas, gather the children and the teachers' ideas.	Create a shared vision.	Agree our shared goals and targets.	Me, teachers, children, project manager/person playing creative agent role.
February 1st - 8th	Develop teachers' skills.	Workshops in school for teachers.	Give teachers a sense of the project and how they might contribute.	Reflect with teachers on the process and their possible contribution.	Me, teachers, any classroom support staff, including parents, who might be involved.
February 9th - March 9th	Offer the children a range of dance styles. Get them to share own dances with me and peers.	Workshops in school for children. Asking parents and other cultural ambassadors to take part in sharing skills.	Engage the children with their own cultural heritage.	Children have experience and confidence in performing a range of dance styles and learning something of their different cultures.	Me, teachers, children any classroom support staff, including parents, who might be involved.
March 10th	Take children to performance at Dans Theater Nederlands.	Ensure all the appropriate arrangements made by school.	Children experience the work of professional dancers.	Children have a sense of how their own culture is reflected on the professional stage.	Me, teachers, children any classroom support staff, including parents, who might be involved.
March 11th	Discuss the performance with the children.	Think about possibility of inviting one of dancers in.	Develop children's critical skills in creativity.	Children feel confident to express their own views.	Me, teachers, children any classroom support staff, including parents, who might be involved.
March 11th - April 11th	Rehearse the dance performance.	Ensure school has sent out invitations and cleared date.	Give children a sense of what is involved in the rehearsal process.	Children feel confident in their ability to perform the chosen dances.	Me, teachers, children any classroom support staff, including parents et cetera.
12th April	Performance.	Make sure everything is ready at the school.	Give children an opportunity to share their work with a wider audience.	Children feel confident in performing for an audience and pride in their own achievements.	Me, teachers, children any classroom support staff, including parents, who might be involved. Peers, community, dancers who came in et cetera.

How do I know whether a project is working well? What kinds of conversations need to be had during the process?

Reflecting on our work and thinking about its progress is part of our artistic practice. When we are working with teachers and children we will want to apply that reflective practice to our shared process.

Sometimes this can be done after the session, possibly with the teacher, at other times it is an essential part of the process: what Donald Schön calls reflecting on-action (after) or reflecting in-action (at the time)²⁶. There will be moments, in any project, when we will know, intrinsically, that an activity is going well and others when we are not sure. It might be as simple as not explaining a task clearly; it might be that an activity suddenly becomes irrelevant to what is happening in the classroom. Helping teachers and children to gain confidence in their own instinctive responses rather than relying on our external feedback is part of the creative learning process.

If we keep returning to the original vision that we shared with the teachers and children and review our process in relation to those targets, we will know if our project is going well. Hopefully one of the most important signs will be that the young people and the teachers are enjoying the activities and learning from them. It can also be useful to have a checklist to refer to, as the project progresses. For example:

People. Are the children, teachers and the school fully engaged in the process? Are we meeting the creative targets we set ourselves? Are there any issues around engagement, such as children who are not participating fully, that we might need to discuss?

Communications. Have we set up an effective (internal and external) communication strategy? Is it proving a useful tool to reflect on and review the process? Has everyone we want to invite to share the work (parents, funders, community members) been informed?

Time. Are we happy with our time lines and feeling able to meet agreed targets? If not, do we need to think about extending the project, or reviewing what can realistically be achieved in the time we have?

Quality. Have we agreed with the school whether the focus of our project is on the process or the product? Or on both? Have we allowed time and space for a rich creative learning experience as well as high quality results? How are we assuring the quality of our work?

Budgets. Is the project budget realistic? Are we able to keep to our original costings? Do we need more time, more equipment or more materials? Have we ensured that there is an adequate contingency in the budget to allow for this?

Space. Is the space we are working in suitable for the creative targets we have set ourselves? Are we able to make changes to the space? Do we need to look at having access to other spaces within the school that might be more suitable?

Risk. Are we managing to balance the encouragement of risk within the work with the management of it within creating a safe space?

Materials and Equipment. Do we have all the materials and equipment that we need? Are there other things that would really help the project? Are there ways we can get hold of these within the budget or through in-kind contributions et cetera?

What really matters is that we have the conversations, and, keeping the project goals in mind, are open to making changes; giving teachers and children opportunities to feedback on the process as we go along.

The project started with a song from Serbia in German: the pupils liked it so much that it took more space in the project than we ever planned. They identified in the workshop-process with it so much that pupils with other languages wished to create in their

own language new stanzas, and the former plan that every country perform their own song was given up.

Dietmar Flosdorf, Austria

We used both the writing exercises and the exercises of bodily expressions as a basis for the screenplay and the pupils' acting in the film. The pupils became more aware of how to portray something in a text or in an image and more aware of how to use their bodies for expression than they were when we started. Their involvement in both descriptive and creative expression grew during the work process.

Drömmarnas Hus, Sweden

To make a good artwork it is important to put your own goals and interests in the work. Make it yours. The specific style is best to be used for creative projects at schools. They don't have just any person who knows how to make art at school, no, they have you!

Barbara van Beers, Netherlands

What is more important, process or product (or are they equally important)? How do I mark the end of a project?

Many teachers and schools will want projects to finish with an exhibition, celebration, viewing or performance of the children's work.

There can often be a tension between the desire of the artist to ensure that children really have the time and possibility to play with different techniques and art forms and the pressure to have this final product to share with parents and others. The children themselves may well like to have something that they "own", can take home to share with parents.

The question of whether this is a more public and formal sharing is a complex one. It is always good to find a way to celebrate and mark the end of any project. But the very different pressures of public sharings can sometimes turn that what has been a creative and participatory process into something more artist/teacher directed.

This need not always be a bad thing. Experiencing the intensive rehearsal period that takes place before a live performance can enrich the process of making dance, theatre and/or music. For visual art, sculpture or new media projects, the process of physically preparing the work for a public exhibition, viewing or screening can be equally valuable. As artist educators we should try to ensure there is time within the project to do this work and that the final piece reflects the creative work of the children rather than highlighting our own creative skills.

Mostly we will be guided by the goals of the project. If the children are using dance or music to investigate mathematical concepts, for example, there may not be a final product. If, however, they are learning different dance forms to explore their cultural heritage, as in the example above, it would seem entirely appropriate to share the pieces they have created with their family and peers.

This question should be clarified at the very beginning of a project. There can be artistic sessions, which definitely need no final product. As I come from a theatre and dance art form, I always prefer to perform with the kids. The performance is a part of the process and contains certain skills, which are sometimes only on stage visible.

Daniela Heissl, Austria

²⁶The Reflective Practitioner Donald Schön Ashgate Publishing 1983

When children have the idea they are not watched, they can do silly things. Be careful in giving too much space to work with, the children don't know how to use it. When the work is a bit complicated, the children will try to avoid this instead of asking for help. What was it that things didn't work out as you planned? Was it too difficult for them? In a class there is sometimes a child who tries to avoid the work. It could be that the work is a bit too difficult. Always try to see everyone in the class. Make it personal. And it helps that the children need each other to make the work.

Barbara van Beers, Netherlands

One teacher says: In our world everything is supposed to be so fast. This process learned my class about "waiting", "letting everybody try" "everybody can do something".

One teacher says: I think I have achieved more patience with some of my pupils, because I see different sides of them during this work-period.

One artist says: in the process we included and discussed a very dramatic situation that took place in Malmoe and which affected the children and their daily life.

Both artists and teachers say: the children grow when they finally get to see the result, the film. The process is the product and the process needs the product, It is difficult to separate these two. Having a goal, a product, is what inspires the whole process.

Drömmarnas Hus artists, Sweden

Teachers in my experience urge to fix issues for the performance, with fixed ideas of what will be performed, what should be presented. To allow the pupils to develop their own ideas and to show an unfinished flash into the process of work, because of running out of time, is very hard. They think more in the dimension of learning right or wrong: for example, as you can count right or wrong. For example, they may feel that a dance should be perfect and not a view on new created ideas, which are may be not finished and rehearsed.

Dietmar Flosdorf, Austria

What is worth remembering is that, whilst one can offer children a rich creative learning experience without there being any final product, it is almost impossible to produce a quality product without a quality learning process. We need to ensure that we, and the school, build in enough time for both to happen.

Every child wants to be seen, to experience they exist. Divide your attention. Stimulating the imagination is less developed.

Annemarie Amsing, Netherlands

I don't think there needs to be an opposition between highlighting the children's work and our own creative skills. I think that our own creative skills could be highlighted by the way we form a work shop and thereby by its outcome. Creative education could as well as starting off in the children's work be about involving them in an ongoing creative process of an artist. At its best it makes everyone seen and able to express themselves. I think that something about this could be added because if we feel that we should hold back our own creativity it could have a restraining influence and make us less inspiring. This could also make artists less interested in going in to schools and creative education...

Figge Heurlin, Sweden

In the project "Communication across Cultures" there was an exchange of products happening during the process. The English children drew around their hands and filled them with images to represent themselves (their culture) and then sent them to the Austrian kids. The Austrian children sent photographs with their "special objects" as an answer, which the English kids then used to imagine the character and interests of that child in the photography. Children in England also created a game for Austrian children to play, it represented a journey from Whitley Bay (by the sea) to Austria. In return the Austrian children invented a game based on

their journey to school for the English children to play. The process was as important as the product...

Vanda Maria Sturdza, Romania

THE SCHOOL

Many of the above questions are as relevant to projects we are running in the wider community as to those in schools. AiCE artists also identified a number they felt were specific to school based projects.

What knowledge (culture, possibilities, resources, conditions) might the school have: in terms of people, equipment, time and space? And how do I draw on these for my project?

Every school has its own identity and culture and we should draw on this in our work. Most schools will also have challenges. These might be around:

- **limited availability** of appropriate spaces.
- **lack of certain** equipment.
- **restricted financial**/other resources.
- **difficult working** conditions.
- **external educational** pressures such as examinations.

But schools that have invited us in to work with them creatively will also have a great deal of goodwill towards the project and an openness to working towards solutions.

This is why it is important to try to visit the school. We can use this visit to identify what facilities might serve our project best; we can also use it to identify potential friends and allies. We might then want to ensure that these people are invited to our early planning meetings. For example, they might be the ladies who serve school lunches who would be happy to put lunch out a little later if the school dining room is the best space for us to make our sculptures; or a caretaker who will allow us to store them in the cleaners' cupboard rather than leave them in the classroom overnight.

To work with disadvantaged schools mostly means that the resources are very low. It is not a matter of course that there is adequate space or for example sound equipment. If an artist wants to work in schools more often, it could be an advantage to have a proper equipment package. (Recording machine, laptop, sound machine, boxes...)

To start a project in a school at the first time means mostly to be able to simplify the work. The flexibility is not established - but this is a matter of sustainability. To work in a school more than once, and to find possibilities to change the conditions for further artistic projects. (For example working more than 45 minutes without the official school break...)

Daniela Heissl, Austria

As my partner and I discussed our schools we realised that both had outdoor spaces they were keen to use for learning. In the Durham school in particular the space that they had outdoors and an adjoining unused classroom offered great scope for project activity.

Natalie Queroi, UK

Become quickly good friends with the caretaker because you need him for all kind of practical matters.

Before the start of the project shake hands with the school principal and tell him/her about the project.

Hang up for example posters about your project in the school so every body knows what you are doing.

Petulia van Tiggelen, Netherlands

Creative working needs the best space/room to do it in, so that creativity can establish in the group. To visit all rooms is necessary because teachers normally have different priorities for room-qual-

ities. Often it happens in my project that I choose the room they never would offer to me. But be aware that to reserve the room may change the time table in the whole school and doesn't make you friends - often it is impossible and you have to be flexible otherwise everybody "hate" that you come as an artist in the school!

Dietmar Flosdorf, Austria

We always try to convert the room that we are in to something other than its everyday use. Partly because it may be necessary due to lack of space, but also because by removing the traditional role of the room it is easier to open up the pupils' imagination and creativity. So, rearrange, change the seats, and change the lighting/sound, if possible. This is extra important if we are in the pupils' regular classroom.

Drömmarnas Hus, Sweden

We want the school to feel that we are part of their community while we are working with them and that we are as responsive to their needs as our own as artists. At the same time we should always be open. If the expectations of the school or the teachers are unrealistic, given the equipment and spaces available, then we may need to re-visit project goals and set more realistic targets for everyone.

What is the context of the school and how will that affect its needs? What is it that a school might need/want to develop through my project?

The context of the school will inform its needs. A rural school may have different priorities to an inner city school. A school with thirty spoken languages has different wants to a monolingual one. A school with children with special learning needs a different focus to one expected to produce high academic achievements.

The AiCE project has a particular focus on the needs of disadvantaged schools. Some of these disadvantages may be social, others cultural and others educational.

We try to always meet the children on their level; in whatever environment we work together. The special context is always a part of the work, not only in certain locations or social contexts.

Drömmarnas Hus artists, Sweden

"It may, however, be helpful to ask teachers to let us know if they feel there is anything we need to know about any of the children that might affect their engagement with the work." To me there is more often a bigger risk of knowing too much. Some teachers wants to tell the whole family background of a pupil and that just disturbs me and makes it harder to meet the children.

Figge Heurlin, Sweden

In the AiCE project, for the school most important issue was to give the kids the chance to give a performance without necessarily worrying about language-needs - to give the pupils the feeling of equal values.

Dietmar Flosdorf, Austria

Understanding the social and cultural context of the school we are working with is crucial. At the same time we should resist our knowledge of that context limiting our creative thinking or our expectations of the children and their imaginations.

How do I clarify the expectations of all partners (teacher, children, myself) and create a question/enquiry for us to work on together that is inspiring, meaningful, owned?

Often the question/enquiry informing our projects is led by others. For example a gallery may be asking us to run workshops in schools alongside its Miró exhibition. The general brief may then be predetermined; to explore automatic drawing, experiment with paint and colour and then create pieces that reflect the surrealism of the children's own dreams. Our responsibility is to negotiate with the children and the school to ensure the experience is as rich as possible.

At other times the project will start with the school and its assessment of its own needs. For example one school may want to investigate the cultural richness of its own neighbourhood by exploring its history and its current cultural diversity by capturing them through photography, story-telling and film. We will then have the possibility to work creatively with the school to unearth the right question.

Finding a question or theme that inspires and excites us, the teachers and children equally is what matters: one that engages our curiosity, fuels our imaginations and draws on our shared passion. The only way that we can do that is to work closely with the teachers and the school, bringing the children into the conversation right from the beginning. Our role is to find a balance between being a good listener and not being afraid to challenge teachers, and children, to be more adventurous, think more broadly or take more creative risks.

Since we took our starting point in the children's daily life situations they very quickly developed "feelings" for the project. We co-owned the project, and in some parts they might even have owned it more, since it was their life situations we started from.

Drömmarnas Hus artists, Sweden

I was very surprised by the concentration and the participation of the 6/7 year-olds during the presentations of the games of their colleagues. They were just listening, no one chattered, they all were quiet in an unusual way. Each group had to design a part of a big game (maze) including rules, hurdles and goals. Then I discovered their teacher is a computer game freak and that he programmes lots of games by himself as well as together with his pupils during the lessons...

Vanda Maria Sturdza, Romania

If we have really honoured this process the question of ownership should not occur. But part of our "doing, reflecting, reviewing" should be to re-visit this question. It is also a good way to ensure any final product is collaborative, co-owned and co-created.

THE CHILDREN

What should I know about the children - their age, their background?

We have already mentioned the importance of knowing something of the context of the school and the general background of the children. It is always important to know as much as we can about any group we are working with. The more we know the more we can make sure our project is suited to their concerns, their enthusiasms and their aptitudes. This doesn't mean, when we are working in schools, we need to know the life story of every single child in the class. It may, however, be helpful to ask teachers to let us know if they feel there is anything we need to know about any of the children that might affect their engagement with the work.

At the same time we should always be prepared to be surprised. A child who doesn't normally speak in class might suddenly become quite talkative when taking on a role in a drama. A child who is poor at mathematics might discover that counting the beats of a drum comes naturally to her/him. Children are often capable of doing much more than we or their teachers might expect of them. Taking part in an arts project can reveal different abilities.

How do I plan with children, what should I consider?

Being open and being prepared to be surprised can also be useful tools in co-planning with children. One thing we might want to consider is keeping our questions open. Open questions give children time to reflect and are more likely to elicit responses that include opinions and feelings. For example, if children are asked if a piece of music makes them think of spring they can only answer "yes" or "no". If we were to ask instead "what?" sounds make them think of

spring, this might be followed by the question “why?” and then the question “how?” we could make these sounds together. Planning what we might do in a project session together could follow.

This kind of questioning might be quite different to the more factual questions they are asked in school. It may take them longer to respond, which means allowing more time for answers, but it is one way of making sure the children are included as co-constructors of both the project and their own learning.

Should I always work towards a product and should I inform the children about this beforehand?

At the same time we don't want to give children a false impression of what we might achieve within our project. If we are mainly going to explore different musical styles we need to be sure they don't imagine that they will be forming their own bands at the end. If we have been asked to work towards a performance or an exhibition the children need to know this and to know that this will put different pressures on the work towards the end, just as it does for us as artists.

What we want to guard against is that the pressure to get the performance right or to have only their “best work” on display doesn't work against the collaborative relationship we have built up through the creative learning process.

How do I enrich the life and learning of the children and enable them to be real co-owners in the project? How do I bring these elements into my projects?

As artists working with children we will hopefully enrich their life and learning by sharing our own creative practice. This is what we bring to the classroom experience. Whilst we want to start from the children's own experience we will also want to offer them new skills and techniques and a different approach to making art.

We need to bring all the elements involved in making our own work into the classroom. We need to offer children a chance to play, experiment, make mistakes, take risks and not be afraid of failure. If we do this in an open and straightforward manner and create a safe space in which children can do this they will feel co-ownership.

SUSTAINABILITY

How do I give over the ownership of the work to others? What is the legacy of the project? What are the seeds of the project and how do they keep growing?

Ensuring that teachers, children and school feel co-ownership of the project is our first step to ensuring a project's sustainability. Building the capacity of the teachers is the second.

Teachers engaged with creative learning projects may also be artists in their own right, or have had artistic training as part of their teacher training, and it is important to acknowledge and draw on their skills, especially when they may be closer to the cultural background of the children. Working with them to develop their own competences will ensure that the creative practice does not end with the completion of the project.

We may also want to ensure that there is a permanent reminder of the project in the school. There may be a piece of work – a book, a script, a production, some photos, films, music, sculptures or pictures. We should try to ensure that the children's work is always displayed in a professional manner. We might use the project to make a physical difference to the appearance of the school for example by creating new spaces or putting up a mural. We can encourage schools to add similar arts based activities to the regular curriculum by showing them how one can feed into the other. We can involve the whole school in a “change” project that involves permanent changes in the curriculum or teaching styles.

Here are some quotes from the teachers in the school I worked in:

“I think the kids really liked to work in school without having the normal conditions (proper spelling, capitalization, paragraphs et cetera).”

What is the value of an artist in the classroom?

“An artist looks at things in a different way to children and things they create. Liberating for some (or many) children!”

“The added value, that I have been privileged to experience, is the creativity of an artist. The children worked with different materials and assignments so their creativity truly emerges. For me, as a teacher, it was inspiring and new approaches were highlighted.”

What have the children learned and how is this visible?

“The children have learned that happiness is not fixed to material things. This was particularly noticeable when they created the gift for Mother's Day. Also after playing outside children are more aware (and can explain) what they liked.”

Communication

“Communication consisted of SMS, email and personal contact. Weeks in advance of the project, there was much contact with each other. That was very pleasant and made me feel involved.”

Annemarie Amsing, Netherlands

What we bring as practising artists is unique and closely connected to our own artistic practice. At the same time we need to be able to make some of our implicit knowledge explicit. If we keep ourselves at a distance from teachers and children, if we think of our creative work as somehow being “magical” or connected to our own innate artistic skills then the teachers and the children will never feel they are real co-creators. Learning to make what we do accessible to others is the best way to ensure that our project has a legacy and that the “seeds” we have sown flourish in our absence.

TRANS-NATIONAL/ INTER-CULTURAL PROJECTS

The artists in the AiCE programme are all working in partnership with artists from other countries. Working in a trans-national context is always an exciting process and the rewards are many.

The exchange with artists from other countries is an enormous input for the artistic work - as a creative partnership anyway can be. How do other artists in other countries deal with the system or structures? Which structures exist where? Especially further education - or master studies for creative art. What is the standard in other countries?

An interesting aspect could be, if the artist in a creative learning project has also another mother language. *The artistic curriculum is more important than the question: where do you come from? Art can create a universal language and communication model, which includes also values of respect, tolerance, and awareness for each other and for working together.*

Daniela Heissl, Austria

What is the goal of collaborating nationally, and trans-nationally? *To improve your own skills, share experiences, to learn from each other, to teach the other, understand more about backgrounds? That was an interesting question for me when I visited Romania and Vienna. It was a great experience to see the kids open up, when they realized I was also a foreigner and German was also not my mother language. The same struggle. Though language can be a barrier, the creative skills will overrule everything! Creativity goes beyond words!*

Annemarie Amsing, Netherlands

There are also a number of challenges that we need to be aware of, starting with language. Working with the children, lack of a shared language is something we can build on: non-verbal communication can become a fascinating additional project theme. Working in partnership with our fellow artists we may find that, although we think we speak the same language, we don't always share the same meaning. Some of the words and terms we use will differ, or we may have different understandings of the same word or term. This means allowing much more time for preparation in order that we really do have a shared understanding of our planned activities.

***Whilst I already** had a strong working relationship with my school it took a leap of faith for them to agree to work with my European partner as the distance meant that there was no opportunity for him to meet with them before he arrived to work with the pupils. However prior to his arrival we had set up a project website which contained information about Mario as well as examples of the work we had done with young people in Amsterdam. The fact that both the young people and the staff were able to see Mario online in advance meant that not only were they prepared to take the risk but were actively excited to meet an artist they felt they already knew.*

***Our project was** designed to broaden horizons by connecting young people in Durham with young people in Amsterdam. We created a website onto which the staff and pupils at each school could upload questions for each other, messages, pictures and general updates. In this way communication between staff, pupils and artists in both schools was initiated.*

Natalie Queroi, UK

We will also come from different cultural backgrounds. Again, when we are working with the children, this can add to the richness of the project. They will enjoy learning about our culture and the role of "outsider" can be a useful one for us to play in finding out about theirs. It can be helpful to think of cultural difference as being like an iceberg with 3 different levels.

- **The first is** what is "above the surface". For example - dress codes, food, art, celebration et cetera.
- **The second is** what is unspoken or "just below the surface". For example concepts of time, personal space, manners.
- **The third is** what is almost subconscious, but has the strongest emotional impact. For example attitudes to the elderly, attitudes to children, concepts of leadership, concepts of "self", religious beliefs.

***Before visiting the** "The Star of the Sea" project I knew that this would be a Catholic school. But I didn't know what a Catholic school in GB would look like. So I was very surprised when entering the school to see an altar straight in front of the main entrance... In the classroom I could discover again an altar in front of the window... but the kids drawings and artworks were also all over the classroom...*

Vanda Maria Sturdza, Romania

Our own hidden icebergs often inform the assumptions and inferences we make about others: they also influence our approach to our creative work. Alongside the differences mentioned above we might also want to acknowledge the training we have had as artists, for example the route to becoming a classical musician is very different to that of the new media artist. Working together in an inter-cultural project can offer us a safe space in which to explore those differences through creative partnership.

Evaluation

Evaluating a project means that we can reflect on what has happened, review how it fits with the project aims, and adapt and develop our work accordingly. This is the Learning Cycle: we do, we reflect and review and we do again. It is a key part of working creatively and collaboratively – what worked, what didn't work and why, and how can we make it even better?

We need to be aware of the development of creative behaviours and skills during the project, and be ready to document these, whilst aiming for creative excellence. We need to find the language to express this and to show our impact.

We do need to aim for excellence: not only do we want the participants to try something new, to make something original, we also want to push them to achieve the best that they can.

If we can find different and creative ways of documenting the process, then we can use this material to create a rich guide that will enable us to think about the process of reflection and evaluation as two aspects of the same thing, based on information from real and practical, observed activities.

I always try to do the evaluation as a part of the project. During the project I gave the children a form which they could put in the envelope on the chair of regrets. And at the end of the project the children gave me a tip and a top which was put on a material I've used during the project. The children could stick this on a huge apron I had worn at the start and end of the project.

Here are some of their comments:

- *I know how to be amongst elderly, that's because I have lots of aunts and uncles very old*
- *They always bully me... No, I won't do that anymore*
- *This is so cool... Ah, this is mine!*
- *Will you come back more often to do projects with us?*
- *Now me and some classmates will make a stop motion too, but this time with LEGO instead!*
- *I don't know, I don't have this feeling. The others give some examples... but I don't have this*
- *We should do this more often, working with elderly and kids together...*
- *It gives them a feeling they are worth something. Back in society...*
- *What regrets can do to others, but also to yourself...*
- *It is easy to talk about regrets*
- *Old people can also be bullied*
- *I like to draw with charcoal, it is nice how you can draw with your hands. It gets more grey, light.*
- *How an eraser can be used for drawing charcoal is very nice, I didn't know.*

Barbara van Beers, Netherlands

REFLECTION AND REVIEW

Part of our on-going practice as artists is to reflect on and review our creative work. We reflect on ourselves as practitioners and review our own work and that of others. Reflection needs to be an integral part of our process, in the same way, when we are working in schools. This reflection might include:

- **a description** of what happened.
- **an analysis** of its impact on participants.
- **measuring** the project against our own and others' criteria for success.
- **reflection** on our working methods.

- **making** value judgements on the success of the project artistically and in terms of our other objectives.
- **reporting** back and moving forward.

Why Reflect?

There are many reasons why we will want to reflect on our projects and evaluate them against our intended aims and objectives.

These might include:

- **Self awareness**, watching yourself working.
- **What works**, or worked, what went wrong and why.
- **Feeling involved**, ownership of the project.
- **Comparing** experiences.
- **Evidence**, going back to aims and whether they were met or changed and why.
- **How to pass** on good practice.
- **Going forward**, planning for next project, embedding legacy.
- **Making** recommendations.

Thinking about our evaluation right from the outset, rather than an add-on at the end, also helps with planning the project, especially if we do it in partnership with the teachers and the school. Planning our evaluation together can help make it clearer to schools what we intend to do and why we are doing it. It also introduces teachers to the language and methodologies of creative learning and the different ways in which we might be measuring success. This can make a real contribution to limiting tensions and problems later and developing realistic goals that we have all agreed to.

What we are evaluating as artists, and the language and criteria we use to measure success, may well be different from teachers – we come from different ways of thinking and being in our work. This is why it's important to be clear about the creative behaviours, skills and thinking we are looking for when we evaluate the project and be clear about how we will measure them. Part of the value of our projects is that if we bring the teachers into the evaluation process, it will become clearer for them.

What are we evaluating?

What changes in behaviours, skills and thinking are we looking for? Different creative learning activities will have different objectives but we will want to include some of the following:

- **confidence**, independence and enjoyment
- **collaboration** and communication
- **creativity**
- **risk taking**
- **problem-solving**
- **strategies** and skills
- **knowledge** and understanding
- **reflection** and evaluation

How can we collect evidence of these?

There are as many ways of collecting our evidence as there are projects. But some of these might include:

- **Observation** of participants, by us, by their teachers, by teaching assistants, by parents and carers.
- **Video or photographic** documentation – as long as we have ensured we have obtained the appropriate permission for this.
- **Questionnaires** of different kinds. These may vary from very simple image-based ones for young children – using automatons to more in depth questions for.
- **Interviews** with participants, with teachers, with parents.
- **Small group** discussions/focus groups.

- **A range of** response sheets, such as comment boxes, target sheets, graffiti walls, post-it note boards, drawings and diagrams.
- **Participatory** techniques - including creative responses through theatre games such as image making.
- **Collecting** responses to final performances or displays of work.
- **Personal** journals of thoughts and observations.

When thinking about which method to use we might want to consider:

- **How they** will give us the evidence we want.
- **Whether they** are flexible enough to reveal unexpected outcomes?
- **Whether** the methods are 'user friendly'?
- **Do they** take account of equal opportunities?
- **Has everyone** agreed on the methods?
- **Will we** want evidence to be attributed to individuals?
- **Will evidence** be collected from a wide range and number of people?
- **Can evidence** be collected without disrupting the project?

When do we reflect?

Often reflection and review is left to the end of the project but there are many more useful opportunities to do this within the project.

These might include:

- **After** each activity.
- **During** a session.
- **After** each session.
- **In the night/** the next day - being aware of your own process in this.
- **Beginning** of next session.
- **Midway** through the project.
- **End of** the project.
- **Recording** your reflections - e-mailing/discussing during the week, lines of communication with teacher.

Who reflects?

We will always want to include our participants in our review and reflection but there will be other people who can give us important feedback.

These might include:

- **Teachers**, fellow practitioners, young people
- **Teaching Assistants**, parent helpers, parents at home.
- **Midway or at the** end of the project: all planners, project manager, creative agents or mediators, school Senior Management Team, school governors.

What are we evaluating beyond the participants' experience?

Apart from the effect the project has on our participants we might also want to ask whether there have been changes in the participating school? How have partnerships developed, between artist/child/teacher? What are the implications for future work?

Examples might include:

- **What is the** quality of the partnerships we have created? Within the school but also with local cultural organisations, the local community?
- **How collaborative** was the planning and development process. If the school is planning future projects how can future planning be made more collaborative?
- **What professional** development was there for staff? How will this impact on the school?

- **Has the school** become more flexible in its organisational structures, such as curriculum planning or teacher involvement?
- **How will** the school embed the learning from this project into future work?
- **How can** the learning be shared beyond the particular project or school - are there opportunities to publish or share the findings? How could a network of shared learning be created?

What other issues might we want to consider within our evaluation?

One of the things we need to be able to build into our evaluation process is the capacity for not only teachers but also our participants to be able to reflect thoughtfully and in a more informed way on the creative process. This means we might want to consider, for example:

- **How to include** very young children and children with different learning needs in our evaluation?
- **How to build** in evaluation creatively?
- **What success** looks like?
- **How to measure** quality and excellence within the creative process?

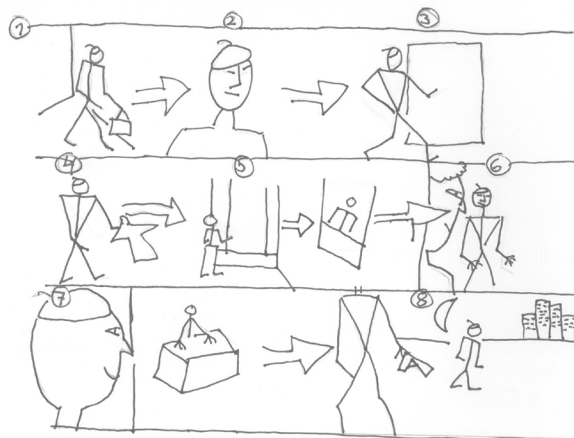
As David Parker from CCE underlines: *We need to aim for excellence: not only do we want participants to try something new, make something original, we also want to push them to achieve the best they can. This means that the participants, particularly during moments of reflection and evaluation need to be bold in discerning between aspects that have particular sorts of value and effect. It also means that partners need to keep in mind the risk of collusion - in short, how easy it can be to slip into a straightforwardly celebratory mode when evaluating projects that seem to be inherently "different" to the norm or fun. While this sense of enjoyment is a valid outcome we should always look to describe in more focused ways the kinds of creative outcomes we are seeking to develop while leaving space for differences of opinion and interpretation.*

EXERCISE 6

As artists, we are constantly reviewing our own work, whether consciously or not - and we can adapt this creative process for the evaluation or review process.

Make a storyboard of a creative activity that you might undertake as an artist as part of the project you are envisioning.

Consider the questions you might ask yourself at different stages, such as "How did that go?" "What worked?", "What didn't?", "How could I do that better next time?"



Put these, using post-it notes, on your storyboard.

Consider this process applied to a project - what stages were there to the process? How might these correspond to reflecting on a project?

Practical advice

WORKING IN SCHOOLS

As the school is a different working environment for us, we need to make sure we find out about this particular school, as we would any new workplace. This will make us ensure we are professional and give us more confidence as we arrive on time with the equipment we need. This chapter aims to offer solid practical advice for the new practitioner and consolidate and endorse good practice for the more experienced artist.

CHECKLIST

Finding out about the school

What do I need to know about the school, its ethos and the way it wants to present itself? For example:

- **Is it possible to visit** the school in advance and see an assembly or observe a lesson in progress?
- **What is the school's** approach to the curriculum, to the wearing of uniform?
- **What are the school's** policies on bullying, exclusion, unacceptable behaviour?
- **What is the length** of school day, the length of each lesson? How does the timetable work? (Timetable arrangements can change from school to school - some even work on a fortnightly basis).
- **When are the breaks?** What is the situation about paying for tea/coffee and lunch? (It is possible to get a school lunch? Or should I just bring sandwiches?).
- **Is my police check** up to date, and do I need to bring it with me?
- **Who is the contact** person and do I have their number?
- **Are there guidelines** I need to be aware of or rules I need to abide by, including those around children's safety, disclosure and safe touch?
- **How is the teacher** addressed? By their first name, or more formally? Is it all right for me to be addressed by my first name?
- **Is my clothing** comfortable and appropriate for the particular school?
- **How will I get** to the school - by car or public transport?
- **Is it possible** to park in the school grounds, or is it too busy, or is a permit needed?

Materials, Space, Resources

- **What materials** do I need to bring, and what is already there that I can use?
- **How long** will it take to set up?
- **When will** I be able to clear away - will I need to allow time for this at the end of the session?
- **Can I store** materials and created pieces at the school and if so where? (Make sure they are clearly labelled with the artist's name and the teacher contact name).
- **Do I need a** flip chart? Paper and pens? Recording equipment? White board and projector?
- **What if** I need to do some photocopying at the school?

An example for an equipment package in a dance-theatre process:

A proper room - gym - a proper room for the performance (which space is used for the performance and for the audience) Is the room warm enough - can the kids work barefoot? (Floor) Sound machine - boxes - volume. How long does it take to start dancing in the gym - minus wardrobe time? Costumes, Props. Working

with texts, language and theatre methods - kids can draw or write something for the project. Music - Laptop - I Pod - Recording Possibilities. Video - Camera.

Daniela Heissl, Austria

BEING A FREELANCE ARTS EDUCATOR

UK ARTISTS

How do you contract your work?

Schools will probably not have an existing contract for working with a freelance artist, unless the partnership is being brokered by a bigger organisation. There is currently no standard freelance contract for this work, although you can contact the umbrella organisation for your art form to see if they can offer a template. It may be worth joining an organisation like this anyway, as they can offer a range of benefits, from advice to contracts to training to opportunities. A contract or a clear letter of agreement helps to clarify responsibilities, minimise misunderstandings and help resolve differences.

You can find an example of a freelance contract (Arts Council England, Artists and Schools) Artists working in partnership with schools (2004) at <http://www.artscouncil.org.uk/media/uploads/documents/publications/phpli3JsA.pdf>

Artists Newsletter Knowledge Bank section has useful information in relation to contracting:
http://www.a-n.co.uk/knowledge_bank/article/92627

As a rough guide, the contract or letter of agreement should include:

- **name and address** of host school and artist.
- **start and end dates.**
- **number of days** per week/month the artist will work on the project.
- **details of groups** with which artist will work - class size, age range.
- **location of work** area and times that space is available.
- **outline of the artist's** contribution to the project including if any.
- **time and space** for artists to develop creative practice.
- **building regulations.**
- **any artwork which** is to be retained by the school.
- **copyright and** reproduction rights; credits and acknowledgements.
- **name of artist's** main contact in school.
- **artist's self-employed** status and responsibilities for NI and income tax.
- **payment of artist's** fee (for example instalments).
- **any other budgets** to cover artist's materials, equipment, travel.
- **insurance cover,** for example public liability.
- **child protection** procedures.
- **costs relating** to final product/event and responsibilities for insurance.
- **procedure for** early termination of project including outstanding fees.
- **signature of artist** and school representative and document dated.

What are the criteria for setting your fee? Where can you get this information?

There are national guidelines set by Arts Council England (<http://www.artscouncil.org.uk>) for artists working in schools, though this may change with new policies. In 2010/11, Creative

Partnerships' standard rate for an artist day in a school was £200, including planning for the session. It is worth noting that Creative Partnerships contracts also stipulated a day's planning with the school and another day's evaluation at the end of the contract, usually with between 8 - 12 days delivery in the school.

How can I make contact with other artists who are working in education/this way? Where can I talk to experienced artists/ gain experience about ways of working in schools?

Some organisations run mentoring or shadowing schemes where you can observe experienced practitioners at work in schools. You should also keep up to date with newsletters and opportunities.

Where can I find links of practical exercises (warm ups/development et cetera)?

Again, the umbrella organisations should be able to help with this, by signposting to information or publications available, though in fact there is little available in the sector.

Where can I find case studies or see examples of completed projects starting from the beginning through to completed outcome/artworks-including reflections?

CCE has a Resources page, which has information about creative learning, sample projects and publications. <http://www.creativitycultureeducation.org/research-impact/explorerresearch>

How do I find funding for this project?

The funding climate for creative and cultural learning is changing. Arts organisations, artists and the schools we are working with will have to look for support from different sources. These may include national lottery programmes, national heritage programmes, local authorities, regional bodies, charities, trusts and foundations. There may be national bodies supporting work in particular art forms, such as music or crafts, but we will also want to look at organisations funding issue-based work, such as climate change, health and well-being or inter-generational working.

We may also want to think about ways in which we can set up small enterprises with fellow artists to meet the on-going needs of schools directly or to offer our services to larger arts and cultural organisations with briefs to widen access or develop their audiences. The main thing to bear in mind is that the funding landscape is always shifting and so, if we believe in the value of this work, we must try to keep ourselves aware of what is happening in each tier: local, regional, national and even international. Arts Council England continues to offer Grants for the Arts funding for individual artists working on projects, and there are several other charities and trust funds you can apply to if you are a company. In the UK the Charity Aid Foundation's site is a useful and regularly updated resource. <http://www.cafonline.org>

This may mean that the school can apply, naming you as the artist.

Where can I find training as an artist working in schools?

There are one off day courses, such as those run by Creative Partnerships, often advertised on the Arts Council News website or other newsletters, such as Voluntary Arts. There are also longer accredited courses, including full-time and part-time, practice-based, MAs including:

- **MA In Participatory and Community Arts**, Goldsmiths College. <http://www.gold.ac.uk/pg/ma-pgdip-pgcert-cross-sectoral-community-arts>
- **MA Arts and Learning, University Centre**, Folkestone. http://www.canterbury.ac.uk/courses/prospectus/postgraduate/courses/community_arts.asp

Where can I find other Artists to work with internationally and locally?

Local contacts tend to be made informally when artists meet at training courses, events, networking sessions, conferences; or opportunities may be advertised through the umbrella organisations listed above, or through newsletters, such as Arts News (ACE).

AUSTRIAN ARTISTS

How do you contract your work?

There is currently no standard freelance contract for this work, although you can contact the umbrella organisation for your art form to see if they can offer a template: <http://www.igkultur.at> It may be worth joining an organisation like this anyway, as they can offer a range of benefits, from advice to contracts to training to opportunities.

What are the criteria for setting your fee? Where can you get this information?

There are no national guidelines for artists working in schools. The "Verband der KulturvermittlerInnen" as umbrella organisation for cultural mediators in museums and exhibitions offers yearly updated guidelines for fees. You'll find them under: http://www.kulturvermittlerinnen.at/Honorarsaetze_08.pdf

KulturKontakt Austria within its program "dialogue events" supports artists fees for the work in schools with 70€ per working hour (no matter if there are one, two or three artists involved the project), and this is defined as around 50% of the average hourly rate for this work.

How can I make contact with other artists who are working in education/this way? Where can I talk to experienced artists/ gain experience about ways of working in schools?

In Austria the IG Kultur as umbrella organisation for artists runs a network of artists experienced in schoolwork. They are also able to link you to specific umbrella organisations for artists working in different art forms.

Besides that KulturKontakt Austria has a team of advisors in cultural education. They are able to link you to colleagues in schools and in your working field. More under <http://www.kulturkontakt.or.at>

Other key AUT organisations and links include:

- **IG Kultur Österreich**: <http://www.igkultur.at>
- **KulturKontakt Austria**: <http://www.kulturkontakt.or.at>
- **A useful blog** about "Kulturvermittlung" (cultural education) with advice how to get contracts, et cetera, you'll find under: <http://www.kunstvermittlung.twoday.net>
- **Verband der KulturvermittlerInnen**: <http://www.kulturvermittlerinnen.at>
- **Kulturrat Österreich** - artists, cultural-workers and media-workers: <http://www.kulturrat.at>

Where can I find links of practical exercises (warm ups/development et cetera)?

Again, the umbrella organisations should be able to help with this, by signposting to information or publications available, though in fact there is little available in the sector.

Where can I find case studies or see examples of completed projects starting from the beginning through to completed outcome/artworks-including reflections?

KulturKontakt Austria has a Resources page, which has information about creative learning, sample projects and publications: <http://www.kulturkontakt.or.at/de/kulturvermittlung-mit-schulen>

How do I find funding for this project?

On every level in the Austria executive (state, region, community) you'll find special administration-structures in funding for cultural education. For nationwide-projects you'll find support in the Federal Ministry for Education, Arts and Culture (BMUKK). In the regions and communities it is mainly the culture-departments of the administration.

Where can I find other Artists to work with internationally and locally?

Local contacts tend to be made informally when artists meet at training courses, events, networking sessions, conferences; or opportunities may be advertised through the umbrella organisations listed above.

Where can I find training as an artist working in schools?

There are short courses taking place all the time, often through the umbrella organisations listed above, and advertised through various newsletters. There are also accredited short courses, at the "Institut für Kulturkonzepte" in Vienna:
<http://www.kulturkonzepte.at>

Full-time and Part-time MA/Post Graduate Certificate courses that you could look at include:

- **MA In Music Education**, Bruckner Universität:
<http://www.bruckneruni.at>
- **University for Music and Performing Arts**:
<http://www.mdw.ac.at>
- **University for Applied Arts**:
<http://www.dieangewandte.at/jart/prj3/angewandte/main.jart?rel=de&contentid=1229508255627&reserve-mode=active>
- **University for Fine Arts**: <http://www.akbild.ac.at>

DUTCH ARTISTS

How do you contract your work?

In the Netherlands artist either contract their work individually by using their network of schools, or through one of the local art-education organisations. There is no standardised format that schools use to contract freelance artists, nor is there one that Artists use. Therefore most freelance artists formalise their agreement with a school individually, based on the agreed specifications of the project. There are however some checklists available for artists and schools to use when they negotiate. One of the checklists can be found on: <http://www.beroepskunstenaarsindeclas.nl>

If the artist is executing a project at a school commissioned by one of the local/regional art-education organisations, the artist will then have a contract with that organisation.

What are the criteria for setting your fee?

There are no standard guidelines. Art education is for a large part a 'free market'. Setting your fee as an artist is not always easy and depending on several objectives: How big is the project (how many hours with the children), how large is the group of children that will participate, what are the production costs for the project (materials, transportation etc), what is the schools budget, how well does the project fits into the schools programme and very important: How well received was the project already at other schools. For setting one's hourly fee it is also important to check what other artist and art-educators charge/get paid. A small 2010 survey among a group of experienced artists working in elementary schools resulted in an average hourly fee (including preparation) between 45 and 60 euros.

How are art education projects funded?

Projects executed by freelance artists are often paid for by the school itself or through local/regional art-education organisations that are funded by local authorities. Every elementary school in the Netherlands receives from the national government a small budget per pupil per year (In 2011: 11 euros) to be spent on cultural education. Continuity of this budget is however depending on political choices. Next to that, a number of cities either fund local providers of art educational projects, or also give the schools a labelled budget to spend on cultural education projects.

Some cities have a local art council with a labelled budget for developing new innovative art education projects. As a freelance artist it is not always easy to find out where money can be found. Investigating the local situation is often necessary.

Information can be found on the websites of the particular community.

How can I make contact with other artists who are working in education this way?

There is no such thing as a national network for artists working in elementary schools. However for all the (500+) artists who successfully finished the one year training BIK (artists in elementary schools) there is a digital platform:

<http://www.beroepskunstenaarsindeclas.nl>

At this website all the BIK-trained artists can be found with their projects. Schools can directly contact the bik artists. For contacting other artists it can also be wise to check the websites of the local art education centres. Recently you see that artists, from different art disciplines, form regional collectives that contact schools as a group. Schools very often prefer that instead of being contacted by many individuals.

Where can I find links of practical exercises?

There have been a number of very informative, practical, publications and surveys on how to successfully develop and execute projects. They can be found on: <http://www.cultuurnet.nl> or at: <http://www.cultuurplein.nl> There also is a free, two monthly, informative magazine called 'Bulletin Cultuur&School', subscribe at: <http://www.cultuurplein.nl>.

Very informative and helpful is the publication 'Critical Friends, engagements between school and culture'.

Where can I find training as an artist working at schools?

Of course there are Art schools that offer programmes to become a qualified art teacher. Lately there are five art schools that offer the possibility to do a Masters in art education. There is one specialized practical, one year, training for professional artists in all art disciplines: 'BIK' <http://www.beroepskunstenaarsindeclas.nl>

This training focuses on learning how to translate your creativity as a professional artist into interesting projects for elementary schools. This BIK training is executed by five schools for the arts as an Alumni programme. (The five Dutch participants on AiCE all followed the BIK training).

SWEDISH ARTISTS

How do you contract your work?

There is no standard contract for freelance artists, but there are umbrella organisations for each art form. The organisations can help out with contracts, fee recommendations and other practical advice. Here is a website where you can find the different art organisations: <http://www.centrumbildningarna.se>

What are the criteria for setting your fee?

This is a free market and there are no standard advice regarding fees. However, the umbrella organisations mentioned above can help artists. You can also contact your specific union for guidelines regarding fees and other practical issues. Here is a website for the Swedish art unions: <http://www.klys.se>

How are art education projects funded?

The Swedish Arts Council has an extensive programme called "Skapande skola" ("Creative Schools Initiative"):

<http://www.kulturradet.se/skapande-skola> This programme funds art education projects. Within the framework of this programme, the schools apply for the money, not the artists. However, the application is carried out in collaboration with the artist. Many artists contact schools to encourage them to apply. In some regions and municipalities, websites for contacts between artists and schools have been set up. You can also apply for funding from the regions and municipalities. Furthermore, there are several foundations, trusts and also sponsors that contribute to this field.

How can I make contact with other artists who are working in education this way?

There are no national networks for artists working in schools, but the umbrella organisations previously mentioned are good meeting places by art form. In most of the regions there are Kulturkonsulenter (Culture Consultants). The regional culture consultants have the assignment to strengthen the regional culture and serve as mediators of culture. In their work, they prioritise children and youth and are often the link between the region's cultural life and schools. Here you can find a list of useful contacts: <http://www.kulturradet.se/sv/bidrag/skapandeskola/Bra-kontakter-i-kulturlivet>

There are also a number of conferences organised in this field, national and regional, as well as local. The website "Skapande skola" is good place to look for other artists and projects: <http://www.kulturradet.se/skapande-skola>

Where can I find links of practical exercises?

The umbrella organisations can provide this: <http://www.centrumbildningarna.se>

Where can I find case studies or see examples of completed projects starting from the beginning through to completed outcome/artworks-including reflections?

The Swedish Arts Council's programme "Skapande skola" provides a good website where you can read about projects and get a lot of inspiration: <http://www.kulturradet.se/skapande-skola>

THOUGHTS FROM ROMANIA

While living in Austria I was a freelance art-educator collaborating with other two art-educators and forming a team. Being back in Romania and working the last three years just as a set-designer, my role as a freelance-educator began again while joining AiCE, so it's very new again - also because it is in another country with a different understanding of education. In most of cases in state schools arts is considered not being as important as maths or literature. While discussing with parents at the opening of the Exhibition "Imagination" as part of dissemination of AiCE in Romania, I was asked in a very provocative way, how do I think that I will be able to achieve that creative partnerships between schools and artists will be part of the curriculum supported by the Romanian educational system?

The question came from a parent who returned to Romania after living for 10 years in Austria. (Now his daughter is going to the German Goethe Kolleg (Primary school), because this school counts as being one of the good schools in Bucharest and the first spoken language is German, not Romanian). It was interesting to observe that the other parents were just happy/proud about their kids being part of the exhibition by contributing at the making of a 3 dimensional installation which was suspended after the workshops. They didn't compare or question the concept of the CP model. There was just one father and he was really angry about the educational system in Romania and therefore pessimistic. Different than other parents he had the possibility to compare two cultures their benefits and their gaps.

I realized that it will be difficult to start to move something in this stuck education machine and that I will need not only a very good concept to convince politicians of the importance of creative partnerships, but also a good documentation showing examples of effective/successful projects underpinned with numerals, feedbacks from parents and teachers. So I propose the Guide to be translated in Romanian in order to get more accessibility for Romanian artists and teachers/headmasters and parents.

Vanda Maria Sturdza, Romania

APPENDIX 1

FOR CHAPTER 3

POSSIBLE KNOWLEDGE BASE ARTISTS MIGHT NEED

Skills, competences, dispositions, and values:

This was the list that the AiCE artists developed. Where something is asterisked, it means it was mentioned more than once.

KNOWLEDGE BASE

(Technical) knowledge of the material**
Art history**
How children develop***
Group dynamics****
Special needs of children
Taking responsibility for oneself
School systems
What's going on in society*
The background of the pupils*
Didactical forms and methods*

SKILLS

Techniques**
Imagination
Inspiration***
Originality**
Ability to see the needs of others***
Using appropriate language and tone
Pedagogical skills*
A surprising introduction****
Communication with school & teachers
Translating ideas into workshops*
Strictness**
Thinking out of the box***
Giving positive feedback****

VALUES

Safety****
Basic needs
Quietness
Openness**
Respect**
Use of the imagination
Importance of time keeping*
Everybody's input is of value***
Knowing it's OK not to know
Always keep on trying
Recognising everyone is creative
Importance of self-expression***
Art = self realisation*
Art enriches
Art bonds

Everybody can/everybody is important/
have something to say of equal value
Being open minded
Crossing borders
Creating a new interest
Respectful
Empathetic
Trying to be a role model
Visualising the goal together
Interest
Being able to guide and inspire
Perception
Flexibility
Communication
Enthusiasm
Bravery
Involving children's ideas in the process
Playing and trying
Responsiveness
Sustainability

AiCE artists working on their individual skills/competences/dispositions

ARTIST ONE

Understanding
Speaking
Listening
Experience
Empathy
Knowledge about craft
Playing with materials
Showing how can be creative
Taking care

ARTIST TWO

Inspiration
Motivation
Information
Respectfulness
Tolerance
Expression
Critical
Authentic
Reflection
Exchange
Connection
Communication
Openness

ARTIST THREE

Analysis
Humour
Distance
Open mindedness
Respect
Wonder

Astonishment
Empathy
Imagination
Writing
Drawing
Photo
Editing
Inter disciplinary work
Studies
Theory
Formation
Critical
Flexibility
Communication

ARTIST FOUR

Communication skills with teachers, parents, children
Imagination
Experience
Knowing about:
- the school system,
- rules, and breaking rules
- different ages
- group dynamics
- fantasy
- fear and loneliness
- gender
Awareness
Humanity
Empathy
Humour
Sensitivity
Open mindedness
Remembrance of own childhood
Focus
Concentration
Power
Freedom
Peace
Emotion
Technical skills
Artistic skills - body wise - language wise
Different dance styles
Movement skills
Tension
Clearness in body language
Speech
Ability to tell a story
Ability to deal with artistic tools
Sense of choreography - dynamic - time, rhythm - room - space - group - formation - improvisation
Storytelling
Dramaturgy
Performance
Organisation of performance
Staging

APPENDIX 2

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