

THE ART OF THE ANIMATEUR

an investigation
into the skills and insights
required of artists to work effectively
in schools and communities

Animarts
in partnership with
Guildhall School of Music & Drama
and LIFT (London International Festival of Theatre)
July 2003

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Use of this text by third parties in whole or part is not restricted but acknowledgment of Animarts and its two partners, Guildhall School of Music & Drama and LIFT, will be appreciated.

I think I also learned just how important it is for me to be a practising musician as part of the workshop. The time when the children were most excited... was when I played the oboe – despite being asked to sit in a circle, they were actually unable to stay there, continually creeping forward.

Julian West

July 2003

The 'animateur' word: an on-going debate

By no means all professional artists who work in schools and/or communities call themselves 'animateurs'. Depending on the art form, more specific terms such as 'Community Dance Worker' or 'Arts Education Facilitator' are commonly adopted. Use of the animateur word is more prevalent in music than in any other art form – in the visual arts it is rarely used. In the interests of one-word consistency and because there seems to be no better generic name or phrase – not yet anyway – Animarts has opted for 'animateur', using it throughout this report to embrace all types of arts education practitioner. Our definition of an animateur is:

a practising artist, in any art form, who uses her/his skills, talents and personality to enable others to compose, design, devise, create perform or engage with works of art of any kind.

Supporters

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Partners

Animarts is indebted to its two partners Guildhall School of Music & Drama and LIFT, and their representatives, for their generously given experience, resources and commitment.

Foreword

Sir Ken Robinson, Senior Adviser to the President, Education
The J. Paul Getty Trust

This report is about the developing roles of animateurs in complementing the work of teachers in schools. Animateurs can and do work in many areas of education. The report has a particular focus on artists and the arts in schools. Why is this focus so important?

Education has to do two things. The first is to make the most of each child's unique, personal capacities – to bring out what they have within them. The second is to facilitate their understanding of the complex world of which they are part – its diversity of achievements, cultures, histories and possibilities. It's long been recognised – in principle at least – that arts education has essential roles in each of these. The challenge now is how best to provide it – not in principle but in fact.

The main providers of arts education are, and will continue to be, professional classroom teachers. But for many years, their work has been complemented in different ways by other professionals, including full time artists – through one-off visits, short collaborative projects, specialist performances, sustained partnerships and residencies. The importance of these initiatives is reflected in growing numbers of funding programmes and in research studies, surveys and reports.

In 1998/9, I chaired the government's National Advisory Committee on Creative and Cultural Education. Our report, *All Our Futures: Creativity, Culture and Education*, argued that collaborations between artists and teachers are now becoming essential in providing the kinds of arts experiences that all students need in schools. We also pointed to some serious challenges for the future. One of them is training. Put baldly, the problem is this.

For a range of reasons, too many teachers are not well enough trained in the arts; and too many artists are not well enough trained – indeed not trained at all – to work in education. Although many artists do work in education at some stage in their careers – and often for long periods – the curricula of art schools, conservatoires and theatre schools often do little to alert them to, or prepare them for, these opportunities.

In the medium and longer term, initial higher education in the arts needs to take fuller account of the multifaceted portfolio careers that many artists actually lead in the twenty first century, including work in education and the community. There is an immediate need too to provide training opportunities for practising artists who are already working, or wanting to work, in these settings. This is what Animarts was set up to do.

This report documents an intensive year-long programme of research which aimed to understand better the relative roles and abilities of amateurs and teachers and to explore the wider implications for training and professional development. It presents some important messages. They include these: that the skills and interests of artists and teachers are different though complementary; that these schemes are important ways of promoting diversity of achievement in students and of enriching the professional experience and networks of artists and teachers alike; and that if these schemes are to prosper as they must, we need to promote forms of evaluation that are sensitive to the nuances and complexities of this work, in an assessment environment that is driven too often and too far by statistics.

In this, Animarts has committed itself to cultivate a specific field of work that has wider lessons for education in general. Through this report and the intended follow-up, Animarts will help to stimulate the growing international conversation about the importance of professional partnerships of all sorts in enhancing the quality of education as a whole.

Sir Ken Robinson
Los Angeles, June 2003

Introduction

Patricia Clark, Director, International Affairs, The London Leadership Centre, Institute of Education; Director, London Affiliated Centre, National College for School Leadership.

The conclusions in this report may seem obvious, but they are fundamental and their implications go deep. In essence we are being advised that the best way for artists to learn how to work effectively in education or other settings is for them to do their learning in partnership with the people they are going to be working with, ie teachers and other members of a school staff, community arts organisers, etc.

I believe the findings of the Animarts action research programme have important implications for the way all subjects are taught in schools, not just the arts, and indeed for the way schools work in partnership with others. Therefore I think this report deserves the serious attention of both strategists and practitioners.

On behalf of the Animarts Trustees, I want to pay warm tributes to the team that did the work – its full composition will be found on page 17. First, there are the corporate partners, Guildhall School of Music & Drama and LIFT, through whose commitment and reputation Animarts became credible. Then there are the individual players. Tony Fegan (Director of LIFT Learning), Sean Gregory (Head of Professional Development, GSMD) and Anna Ledgard (Coordinator of LIFT's Teacher Forum) planned and facilitated the research programme – their cumulative experience and expertise were utterly essential. Anna Ledgard deserves a multiple tribute for her tireless work as Programme Coordinator, researcher, co-writer of the report and team carer. The team of artists, community arts leaders and teachers recruited for the action research brought a mix of talent, experience and commitment to the task which was both a revelation and a delight to witness. This report is founded upon their willingness, as a team, to self-reflect and cross-examine their own professional practices. George Odam, GSMD's Research Fellow, was our team's generously available research mentor and constant e-mail accessible guide. With Anna Ledgard, he co-wrote the report findings.

Most importantly, we want to acknowledge the peerless contribution of Christopher Lucas, the Director of Animarts, who started us on this trail. Christopher's vision and determination provided us with a focus on the possible. His encouragement and tenacity in keeping Animarts running through doubts, tribulations and money worries has inspired and challenged us all.

Our sincere thanks go to our funders who are formally acknowledged on page 11.

We now seek the opportunity for Animarts to continue its work with the aim of further enriching the creativity and lives of young people and those who work with them.

Pat Clark, Chair, Animarts Trustee Board

Research team

Facilitators

Tony Fegan, Director of LIFT Learning, LIFT (London International Festival of Theatre);
Sean Gregory, Head of Professional Development, Guildhall School of Music & Drama;
Anna Ledgard, Animarts Research Programme Coordinator and Coordinator of the LIFT Teacher Forum.

Participants

Kinsi Abdulleh, community arts facilitator/artist, LB Tower Hamlets Arts Development Officer;
Maureen Batchelor, Head of Music, Langley Park School for Girls, LB Bromley;
Meera Chauda, multi-media artist-educator;
Debra Coates, Expressive Arts Coordinator, South Park Primary School, Redbridge;
Tim Crouch, actor/director/writer/teacher, National Theatre Education Department Associate;
Gill Foster, Coordinator, Performing Arts and Enrichment, City & Islington College, VI Form Centre;
Tim Jones, Head of Participative Arts Development, Watermans;
Tony Minnion, Coordinator, Cloth of Gold/visual artist;
Louisa Spicer Evans, performance artist;
Julian West, musician and animateur;
Jane Wheeler, Head of Music, Sarah Bonnell Secondary School for Girls, LB Newham.

Co-opted members

Judith Egger, mixed media artist and playworker;
Christopher Lucas, Animarts Director;
Professor George Odam, Research Fellow, Guildhall
 School of Music & Drama.

Summary of research1. Context and concept (pages 26–33)

The main premise behind the report is that although for many years artists have worked in education settings, there are few measures in place to assure quality of experience either for schools or artists. At the same time, there has been an increase in the number of artists working in schools and in the community. This has been stimulated by regional or national policies and strategic schemes such as those funded through the Single Regeneration Budgets (SRB), Education Action Zones and Excellence in Cities, and more recently Creative Partnerships. Also, the broadening of the national curriculum has provided more opportunities. Ultimately, however, it is through the commitment of individual heads and teachers that artists get invited to work in schools.

There is virtually no training for artists available at undergraduate level and continuing professional development opportunities for experienced artists are limited.

Putting the arts effectively at the centre of education and extending their influence on community life necessitates a much larger pool of artists, teachers and community arts facilitators who have been trained, ideally together, for this work. With this as its central purpose, Animarts was set up as an independent investigative initiative in 2000. The partnership with London International Festival of Theatre (LIFT) and Guildhall School of Music & Drama (GSMD) was formed towards the end of that year, following a joint seminar at LIFT supported by London Arts.

2. Programme plan and team recruitment (pages 33–34)

The plan for the action research programme was constructed as a two stage investigation involving a team of experienced artists, teachers and community arts leaders who would be paid for a committed number of hours over a year long period (see appendices A and B for prospectus and team selection process).

Stage 1 of the programme, comprising 10 average three hour evening sessions between March and September '02, would involve the team in a group investigation into the practice of the animateur, including observation of each other's practice.

Stage 2 would engage the team in collecting data from working together in small-scale practice-based enquiries.

Animarts advertised in late January '02 for applications to join the research team. From 60 applications received, 24 were short-listed for interview and 11 were selected (six artists from a range of art forms, four teachers and one community arts leader).

A budget of £60,000 was the basis for funding applications. With £35,000 secured (a total of £47,500 being eventually raised) the decision was made to start. The programme began on 16 March '02.

3. Programme execution (pages 34–51)

3.1. The Stage 1 large group sessions set out to describe the role of the animateur in a particular model, described as one of 'creative parity', in which teacher and artist develop ideas together, their skills becoming pooled as a joint resource. This process, which included observation of each other's practice, sought to describe both the explicit and the implicit qualities of the animateur, drawing out the multi-faceted nature of the role and identifying the wide range of inter-connected teaching and learning strategies and skills needed. The facilitating 'shared learning' structure encouraged a level of reflective thought and conversation which, in itself, contributed to personal and professional development.

3.2. Stage 2 concentrated on artist/teacher learning through four small-scale practice-based research enquiries. All four projects demonstrated the significant benefits of going into the work with trust and understanding between animateur and teacher or arts leader having been built during thorough prior joint planning.

3.3. The funding for and costs of the programme over the 21 months from 1/10/01 (when planning began) to 30/6/03, are summarised in Appendix C.

4. Professional development and assessment (pages 51–63)

Out of the programme process with its combination of research and professional development, the following issues emerged.

❑ A summary of the process could be seen to describe a good model for the pursuit of post-graduate practice-based continuing professional development that could be delivered by bringing teachers and artists together.

❑ The implications of this model are that it requires institutional commitment (organisational attitudes/flexibility of curriculum and timetable), adequate time and finance.

❑ There is a need to identify appropriate systems of bench-marking and measuring success.

❑ The process also drew attention to other elements that would be essential to any professional development model e.g. reference to existing research, introduction to research practice, etc.

❑ The report discusses the issue of assessment and acknowledges the need to find alternative ways of measuring success without compromising the imagination, curiosity and spirit of adventure which are at the heart of the practice of the artist.

❑ Animarts action research enquiries found that observing, recording and analysing how animateurs and teachers work together and with their pupils can help participants to measure their own success.

❑ Criteria for success as a practising animateur need to be devised not only for explicit, but also for implicit qualities. It will be necessary to consider how such criteria can be made to work nationally in an assessment process.

❑ Assessment processes will need to be created that are flexible enough to be responsive to these matters but also satisfy the accreditation needs of modular degree structures.

❑ Accreditation of animateur practice will need to address the different requirements of both the artists and the schools that employ them.

5. Reflections on the strengths and vulnerabilities of the programme (pages 63–65)

A strength of the process was the emphasis placed on shared professional engagement and enquiry which achieved a stimulating level of post-graduate discourse based on current practice rather than theory. This also pointed up the challenges of reflexive on-the-job research which can be intrusive and disconcerting.

The report alludes to the importance of payment for participants engaged in research which involved teachers in meetings in out-of-school hours and artists in using potential earning time. A shortage of funds meant that a good deal of unpaid and underpaid time was needed to complete the task, so commitment was an essential feature of completion.

The effectiveness of the supportive pastoral ethos of the facilitation process was important, as was also a structure which allowed extensive time for planning and developing relationships. This ensured a freedom to take risks which is at the heart of learning through the arts. There is vulnerability here, however, since such time is rarely available in practice.

6. Conclusions (pages 65–68)

The summarised main conclusions are:

- Without real interaction between all parties and detailed preparation, the success of an animateur's work in education is randomly effective.
- A creative partnership where teacher and artist share equal status provides a model of teamwork, respect and mutual support. This is mirrored in pupils engagement with each other, and consequently in the level of their achievement.
- Where artists in one art form work on common themes with artists in another art form (cross-arts), fundamental re-thinking can take place with new perceptions being gained which affect individual artistic practice.

- The particular skills and insights of successful animateurs can be most effectively gained in partnership with teachers in a self-evaluative reflective process, which recognises the distinct and complementary qualities of each role.
- This process points up the challenge of defining the implicit and explicit qualities which describe the practice of the animateur. Two series of descriptors of implicit qualities are offered which could usefully inform further research towards an holistic definition of the practice of the animateur in education.
- The research points to the need for further work to be done to find effective means of accreditation and quality assurance which meet the requirements of validation at the same time as acknowledging the complexity of the role of the working animateur.
- The inevitable questions come up about costs. Who will pay for artists to undertake the professional development training which most will need in order to work successfully in education? And thereafter, who will pay these specially trained artists to do the work which would bring so many benefits into the education service, and community services too? There is a growing demand for them, much of it stimulated by schemes which are government funded.

The last section of the report – Where do we go from here? – explains that for the next six months (through to January 2004) Animarts intends to consult widely about the research findings and conclusions. After that, the plan is to convert findings and conclusions into firm recommendations concerning the professional development of artists and then to promote and support their implementation. Animarts' eventual aim is to achieve proper professional recognition for the work of trained animateurs and the all round benefits which this would bring.

Research programme

George Odam, Emeritus Professor, Bath Spa University College;
Co-ordinator of Research & Staff Development, Guildhall School of
Music & Drama, London and
Anna Ledgard, Animarts Action Research Programme Co-ordinator

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I realise that visual artists actually spend very little time sharing and exchanging their practices.

It is something you do at college and it's difficult to maintain, especially as more and more artists cannot afford separate studio spaces and work at home.

I do think there is a resistance to exchanging or sharing as a professional artist.

Meera Chauda

Training Agency, an increasing number of young primary school teachers entering the profession will have no significant arts training. This year another report by Rick Rogers has warned of an increasing gap in the initial training of primary teachers¹.

At the same time there has been an increase in the numbers of artists working in schools. The Qualifications and Curriculum Authority has just reported on a three year project investigating how to promote creativity in National Curriculum subjects in schools.² The major government initiative, Creative Partnerships, is focusing on partnerships between schools and arts professionals, initially in 16 pilot areas of the UK and now to be extended to 20 more areas.³ Such initiatives will undoubtedly increase the demand both for teachers and arts professionals equipped to work effectively together.

The more recent broadening of the National Curriculum has increased opportunities to bring diversity into the curriculum. In music particularly this has meant that no one music specialist is likely to be able to cover the range of music styles (for example, classical, jazz, rock, pop, world etc) with equal skills. This has further contributed to an increase in numbers and range of musicians working in schools, particularly at secondary level.

In Higher Education, research commissioned in 2000 by HEFCE (Higher Education Funding Council England), the Arts Council of England and the Design Council concluded that arts leader training, where it existed, took the form of short courses and there was virtually nothing available at undergraduate level, although there are some notable post graduate courses. The report notes that premium funding arrangements currently provide little incentive to institutions training artists to make any significant developments in this area. The research also identified four common barriers to the take-up of initial training and Continuing Professional Development (CPD) by artists: time, money, lack of information and inaccessibility of provision.

*** b

¹ Rogers, R. Time for the Arts? The Arts in the initial training of primary teachers: a survey of training providers in England. STAR Project/Wednesbury Education Action Zone (tel 0121 531 0606), 2003.

² Qualifications & Curriculum Authority 3 yr research project investigating the promotion of creativity in the National Curriculum, established in 1997.

³ Initiated by central government with an investment of £40 million to develop long-term partnerships between schools and cultural and creative organisations in 16 UK regions July 2002 – July 2004.

1.3 Existing provision and models

There is no comprehensive listing of artist training or professional development initiatives available nationally. Metier, now acting as a development agency in arts and entertainment, is currently working with Learndirect to produce a single database of existing arts training opportunities. Whilst this is comprehensive at higher and further education levels it is proving especially hard to get all of the education and community providers to list their training.

Creative People, a partnership of 140 arts organisations, is also fulfilling a useful information dissemination role about training and CPD opportunities. There are many models of excellent practice offered by, for example, some local authority education departments or arts and community organisations. Time-limited projects such as those funded through Excellence in Cities, Education Action Zones and the Single Regeneration Budget (SRB) provide on-going practice-based professional development for artists through shared conferencing and mentored practical projects, although these are rarely accredited.

Projects such as Pathways into Creativity at Newham Sixth Form College in East London⁴, Creative Arts Partnerships in Education (CAPE UK) in Leeds⁵, Wednesbury Education Action Zone Star Project and the Tandem project, Inspiring the Teacher, with schools in the South West⁶, provide further useful models of artist and teacher professional development through ongoing partnership projects. None of the experience gained with these projects is formally accredited. Creative Partnerships, as already mentioned, is operating in 16 zones (20 more are coming into operation from next year with a further £70m funding from the DCMS) with the professional development of artists as a central plank in its strategy. There are widely differing approaches to this across the zones. Both the NFER (National Foundation for Educational Research) and local teams are evaluating these programmes.

For the majority of artists who are not fortunate enough to come into contact with models such as those above, the norm is still to seek learning on-the-job, sometimes with no prior experience at all. Such work may arise from contact with an arts organisation or local authority, or through a direct approach to a school or community group. Without any guarantee of the level of sustainable support once engaged by a

⁴ Pathways into Creativity is a three year research project funded by NESTA which will reveal and share the models of creative teaching and partnership developed by NewVic's arts and media team
⁵ CAPE UK project established in 1997 as an independent Trust working in schools and communities in Manchester and Leeds

school, this approach is random and can result in negative experiences for all concerned. Whilst recent years have seen a growth of part-time accredited courses for amateurs, most of them tend to focus on one art form area and relatively few initiatives are conducted with artists and teachers in partnership over any extended period of time. The Arts Council London's programme, Training Artists in Schools, at the Institute of Education was an artists' training model which did attempt to do this within an accredited framework. One of the issues that led to its demise (it ran for eight years) was the increasing difficulty in the latter years of gaining the schools' voluntary commitment to supporting the training of artists. Another model, which was well known to the team, is the LIFT Teacher Forum, initiated in 1999. This year long course for teachers is accredited by the Institute of Education. Through this programme, teachers and artists are involved in long term partnerships within an accredited course structure. Although the primary aim of this course is to enhance teacher creativity, artists have identified their own professional development as an important by-product of the partnerships with teachers.

In particular, Guildhall School of Music & Drama's long-standing commitment to professional development and the whole legacy of experience in learning built up by LIFT over the past 10 years proved to be of inestimable value in the shaping and conduct of the Animarts research programme.

1.4 Concept

Animarts first appeared in 1999 as a proposal drawn up by Christopher Lucas (formerly Director of the RSA 1977–94). With the encouragement of Peter Renshaw, then Head of Research and Development at Guildhall School of Music & Drama, and Tony Fegan, Director of LIFT Learning, the proposal began to take shape as an independent investigative initiative during 2000. Animarts declared its long term aims (as distinct from the aims of the research programme described in this report) to be:

- to increase the supply of and demand for trained amateurs;
- to improve access to trained amateurs;
- to enhance the professional standing of amateurs.

⁶ Nick Jones, The Tandem Project – Evaluation Report Summary – A teacher – artist alliance 1998–2001

A seminar on these issues, funded by London Arts and hosted by LIFT, took place in October 2000. Encouraged by the responses of the 40 experienced people who attended the seminar, LIFT, through Tony Fegan, and Guildhall School of Music & Drama (GSMD), through Sean Gregory, their Head of Professional Development, pledged continuing practical help and advice. Greatly strengthened by the support of these two organisations and their representatives, Animarts formalised its existence a few months later by registering as an unincorporated Trust with a board of trustees.

1.5 First steps

Tony Fegan and Sean Gregory, assisted by Anna Ledgard, Coordinator of LIFT's Teacher Forum, were invited to draw up a plan for a research programme which they would facilitate under Animarts' auspices. The programme would explore, through a disciplined enquiry, what generic skills and techniques formed the basis of effective animateur practice, essentially in partnership with teachers.

The Animarts Trustee Board was regularly consulted and liaison was maintained throughout with the Education Department of Arts Council London, Animarts' first financial backer. With the plan agreed and research team recruitment imminent, Anna Ledgard was appointed part-time Research Programme Co-ordinator in January 2002.

From the outset, it was intended that the research would provide practical evidence which could inform future model/s of appropriate professional development for animateurs. Although, for textual simplicity, we refer in this report only to teacher and artist interaction, many of the qualities referred to are transferable to contexts other than schools. In its execution, the developmental process adopted by the programme parallels the Continuing Professional Development programmes currently offered by the Department for Education and Skills such as the Best Practice Research Scholarships (BPRS)⁷.

In support of the plan, Professor Ken Robinson, Chairman of the National Advisory Committee on Creative and Cultural Education (NACCCE) wrote:

Animarts is a very interesting proposal indeed. It tunes in exactly with the recommendations of All Our Futures⁸. Arts professionals of all sorts have fundamental roles to play in the development and enrichment of education at all levels. They cannot do this without proper training. An accredited programme is exactly what's needed, it will benefit greatly by being established in association with not only arts and education organisations, but also practising artists and teachers themselves.

2 Programme plan and team recruitment

2.1 Programme framework – a model of shared learning

The programme was planned in two stages.

Stage 1, comprising 10 average three hour evening sessions between March and September, would involve a process of group investigation into animateur practice. It would provide the artists with a rare level of sustained contact with teachers, and vice versa, and through them with the pupils and students involved in the Stage 2 projects.

This sort of structure, sometimes described as a 'shared learning framework', is one in which the knowledge of the group informs the development of the programme; and the programme provides sufficient entry points to maximise focused and relevant contributions from all participants.

Stage 2 of the research programme would involve teachers and artists in collecting data from working together in small group projects (in the event, these small-scale classroom-style investigations were challenging to set up, reflecting the sometimes uneasy relationship between research and professional development within the programme. Despite this, however, each group achieved a focused, carefully planned and disciplined field enquiry).

2.2 The research team

In January 2002 Animarts advertised (see appendices A and B) for a group of experienced artists, teachers and arts leaders within the Greater London area to join the Research Team. The selection process was designed to ensure a diversity of art forms, and school and community settings⁹.

⁷ BestPractice Research Scholarships 2003–2005 DfES

⁸ Robinson, K. All Our Futures A Summary DfEE 2000 p. 11
⁹ see Appendix A Action Research Information for Research Team Applicants

*C

Debra's skill and knowledge of her students was evident, and the students clearly have a special relationship with her. It seemed that the children felt very 'safe' with her, and that her belief and trust in me and the project was passed on to the children. I would suggest that her trust came both through the clear planning of the project together, and also because we knew each other through Animarts. I think the children were also more willing to trust me as I had visited their class for an afternoon before the project started.

Julian West

*d

The combination of teacher and artist can only work where there has already been established a framework of trust, friendliness and mutual respect. It is this combination that forms the basis of the creative professional partnership that in turn allows the student to feel fully confident within the context of the work.

Gill Foster and Tim Crouch

cesses and beliefs could coexist; and it provided opportunities to observe closely the nature of the artist as educator and the teacher as artist.

What became clear early in the process was that the structure encouraged a level of reflective thinking and discussion which was in itself providing participants with significant personal and professional development. The effects of the first four months of investigation were to create relationships of trust and understanding of the mutual roles and responsibilities of artists and teachers.

*** C *** d

A good deal of time was spent in discussion of those qualities which were considered essential for the work of the amateur, but are problematic to define. These related to individual motivation, ethos, artistic language and philosophy. The research team brought many different experiences of amateur models to the discussions. It was decided that for the purposes of the research the team would consider the model of teacher and artist working in 'creative parity', a term which was later defined by the team as "a relationship where ideas are developed together, where the skills of artist and teacher are pooled and become a joint resource."¹⁰

Such a relationship, although occasionally to be found, is generally not the norm for the amateur, and certainly was not the norm for the amateurs in our team, despite their extensive experience.

3.1.2. Cross-arts

Cross-arts co-operative teaching has the reputation of being difficult to undertake. It challenges those taking part in it to examine their implicit understandings and to explore what elements of artistic language are shared that inform their practice. Some can find this difficult, even threatening, because it calls into question the compatibility of participants. Nevertheless, cross-arts was regarded as a very important element of the plan. The early group sessions confirmed this through the team's exploration of shared values, artistic languages and experiences. The effectiveness of the process was later described by one of the artists during his Stage 2 practice-based project:

We have established a means for expressing mood, emotion, and feeling which inform one another in a synchronistic way across art forms. [We found we could]... identify the colour of sound, or the sound of colour¹¹.

3.1.3. Explicit and implicit (or tacit) knowledge

Defining the qualities of the animateur in terms of skills, intelligences and competencies was very challenging. Again, the process of discussion by the group to arrive at a definition was revealing. There are certain explicit skills and competencies that have been described before and which have existing benchmarks. For example, Metier has done important work in defining these within Scottish/National Vocational Qualifications (S/NVQs), Arts Development & Teaching, at levels 3 & 4. On the whole, the skills defined tend to be functional or codifiable skills which are vital to the work of the animateur. These include, for example, the ability to work as a member of a team; to monitor resources; to evaluate a programme against agreed criteria. Within the Metier model there is also reference to other 'soft' skills which are not defined. These can be described as the implicit or tacit understandings and qualities, i.e. those which depend on intuition, values, ethos and motivation and which are not easy to define or benchmark. This distinction is highlighted in a description of knowledge in *Managing Innovation*:

Knowledge.. [that] ...can be codified, i.e. described in terms of formulae, blueprints, and rules...[and]...knowledge that cannot easily be codified, often termed, 'tacit', is by contrast, much more difficult to acquire, since it can only be transferred effectively by experience and face-to-face interactions¹².

Peter Renshaw has described tacit knowledge as intangible, less observable, more complex and more difficult to detach from the person who created it or from the context in which is located. The subtle nuances connected to tacit knowledge are more often caught and learned through a process of apprenticeship and they are not readily transferable¹³.

To simplify, and for the sake of consistency, we refer hereon to 'implicit' rather than 'tacit' knowledge, competencies, etc. All artists' and tea-

chers' practice is founded on such implicit personal values and some face-to-face investigation of them is essential in establishing fruitful creative partnerships. This first phase of the Animarts research was underpinned by the experienced participants' willingness to ask the questions "Why am I trying to do this work? Are my actions in doing this in keeping with my values?" The discussions and revelations that followed became the foundation for partnerships of significant depth and understanding within the team. These questions go to the heart of what arts education is for and are an essential part of any process of preparation for partnership working in education or community settings.

There has been considerable research into the importance for teachers of being rooted in their principles and identity. A reference in NACCCE report, *All Our Futures*, reads:

Experience has shown that creative teachers constantly reinvent themselves and adapt their teaching styles and strategies to different situations as required. Without a firm core identity, flexible behaviour can be deeply risky, but if teachers remain firmly rooted in terms of their identity and core principles, it allows them to feel free to use flexibility in terms of what they do¹⁴.

Creative teachers tend to be familiar with structured self-evaluation and reflection. The evidence of this research reveals that if artists understand and subscribe to this approach too, this has a significant impact both on the relationship with the teacher and the ensuing experiences of participants.

What was learnt in this process was just how multi-faceted the role of the animateur is, requiring a wide variety of inter-connected teaching and learning strategies and skills. It draws on different components of knowledge and intelligences simultaneously. Metier's system of skills classification, although detailed in terms of explicit skills, does not encompass the holistic practice, ie including the implicit skills, of the animateur.

11 *Tony Minnion, Maureen Batchelor, Jane Wheeler* – e-mail reflections as part of Animarts Action Research Programme, November 2002
12 *Tidd.J, Bessant.J, Pavitt.K*, *Managing Innovation*, 1997, p.223

13 *Renshaw.P*, *Connecting Conversations: the changing voice of the artist*. ELIA Teachers' Academy Barcelona 2003
14 *Mathilda Joubert*, *The Art of Creative Teaching: NACCCE and Beyond*, in *Creativity in Education* ed. *Anna Craft, Bob Jeffrey, Mike Leibling*, p22

3.1.4. Describing the implicit knowledge of the animateur

As we struggled to identify and describe both the explicit and the implicit qualities which are essential to the animateur, a member of the team drew our attention to a model drawn up by the late Professor Tom Kitwood of Bradford University whose work was devoted to the promotion of person-centred care for dementia patients. In this context, Kitwood described the main types of positive interaction used by health professionals¹⁵. Although the nature and aims of the work of animateurs and such carers are very different, there are qualities which are shared by both professionals in their interaction with participants.

By drawing on and adding to Kitwood's model we can construct a list of types of positive interaction which apply to successful animateur practice:

- Recognition – acknowledging 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. The animateur sets aside all ready-made assumptions about what is to be done and seeks to ask, consult and listen.
- Collaboration – working together to achieve a definite aim.
- Abstention – the animateur deliberately abstains from using his/her power. A space is created for the participant to contribute as fully as possible.
- Play – the animateur is prepared to play and engage in an experience which involves exercising spontaneity and self-expression which has value in itself.
- Celebration – where boundaries of ego become diffuse and the sense of self is expanded. The animateur is open to opportunities for celebration of self or life.
- Relaxation – the animateur identifies the need for and allows moments of respite for body and mind within the process.
- Validation – the animateur accepts the reality and power of participants' experience and hence its 'subjective truth'.
- Empathy – the animateur is able to go beyond his/her own frame of reference to have empathy with participants.
- Holding – the animateur is able to provide a safe psychological space, remaining fully present, steady, assured and responsive. He/she is

The animateur has the imagination to link and draw together the most unlikely of ingredients, acting as a stepping-stone from one experience to the next, manipulating group mood and perception...
Animarts Research Team Notes, June 2002

¹⁵ Prof. T. Kitwood, Twelve Types of Positive Interactions, From Dementia Reconsidered, pub. OUP 1998

*e

My approach to teaching is very child-centred.

I like to give children ownership of their work – they are the creators, the idea-makers.

I will always take risks and have a go – if the children see this, then hopefully it will empower them to do the same. I am passionate about the arts – I want to share this passion and open up these experiences to children and adults.

Debra Coates

able to tolerate and deal safely with disturbing emotions and to know when to seek assistance from a more experienced professional.

Facilitation – the animateur is able to respond to participants' contributions and not force meaning onto them, but find a place for them within the structure of the work.

Creation – the animateur finds a place for his/her own artistic intentions and language whilst acknowledging participants' abilities, ideas and skills, and responds to them without taking control.

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Receiving – the animateur has the humility to accept and include participants' contributions within the frame of the work.

Giving – the animateur gives his/her skills and experience honestly and openly.

Many teachers will recognise many of the above as essential in their own practice.

There is also much synergy between the model above and the climate identified by a number of researchers as important for fostering creativity (Amabile 1998, Ekvall 1991, Esaksen 1995) and referred to in Anna Craft's recent research on creativity in the classroom¹⁶. Animateurs, like teachers, need the skills to contribute to a climate which will enable 'learners' to:

feel that new ideas and views, their own or others', will be met with encouragement and support;

know that not knowing and uncertainty is all right and thus risk-taking is encouraged;

interact with others;

take initiatives and find relevant information.

A further useful analysis was arrived at by a member of the Animarts team (there are clear connections between his model and Kitwood's) who described the role of the animateur as follows:

We do

give permission (to participate in creative activity)

continually reassure and encourage

set an example and model (giving permission to do the same)

- provide specialist tools/equipment and show processes
- provide a structure and show a path
- clearly set boundaries and limits
- re-direct/channel energies
- praise and celebrate
- enjoy it
- end it/finish it/provide closure

We do not

- diffuse positive energy
- tell people they've done it wrong
- discourage
- exclude or inhibit
- explain everything

We do it with

- our hands, faces, bodies etc
- our tools
- our skills, confidence and experience
- our openness and generosity
- our ideas, energy and inspiration
- our positive attitude, kindness and love

We do it in order to

- open minds to new possibilities
- develop confidence
- offer new opportunities for understanding
- engage with and develop existing cultures
- develop a cultural perspective of the world
- introduce lateral and alternative perspectives and intelligences
- pose questions and offer (some) solutions

The descriptions above begin to define in inclusive language what the animateur does in terms of both soft and hard indicators, implicit and explicit knowledge. Such descriptions could now usefully inform the development of modular practice-based continuing professional development for artists wishing to enhance their practice as animateurs.

3.2. Stage 2: research enquiries

3.2.1. Small team projects

The research participants broke into four small project teams. The teams were asked to decide on and undertake a task that would examine the practice of the animateur in situ, i.e. in two secondary schools, a primary school and an arts centre. Through use of a variety of data collection methods, including third party observation, video and sound recording, field notes and questionnaires, the teams collected evidence of learning to support their findings. Each team was asked to identify a precisely defined area of focus in their project about which data could be collected.

At times there were real practical challenges in getting teams together because of the wide-spread locations of projects in relation to work and home. Some teams found it challenging to focus discussion, direct debate and ensure tightly controlled planning and would have benefited from greater support. E-mail and telephone became crucial to completing this essential part of each project.

For the purposes of this part of the programme the research was focussed primarily on artist/teacher learning rather than student learning.

● Project 1 – Performance-based Drama in a Sixth Form College.

Project participants included one teacher, one animateur, sixteen 'A' Level Performing Arts students.

The enquiry focused on:

- what processes are used to enable a group to determine its own sense of aesthetic?
- what is the optimum role of the animateur in this process?

Key findings were:

Artist/Teacher

- things worked well when teacher and animateur were fully present and visible. Joint delivery was successful and the complementary strengths of the two participants were felt to be one of the reasons. Students particularly noted the way both teacher and artist used the same language.

- the teacher was able to provide background, in-depth knowledge

and understanding that allowed students to feel safe and provided the animateur with crucial insights.

○ an established relationship of trust and friendliness and mutual respect between teacher and animateur became a model for the students.

○ the question of consent and contractual relationship with all the participants was considered to be crucial.

Students

○ students surprised the researchers by preferring the more directed session and “felt most creative when being directed”.

○ students found abstraction difficult to handle without preparation.

○ a creative partnership where teacher and artist share equal status allows the student to feel fully confident within the context of the work.

● Project 2 – Interaction between music and visual art in secondary school Year 7 classes.

Project participants included one teacher, one teacher observer, two animateurs (one a teacher/musician, the other a visual artist), and the class.

The enquiry focused on:

○ understanding better how an animateur may use voice and body language to engage, enthuse and create a safe space for exploration and creativity;

○ observing what adjustments were made between animateurs and teachers in handling different class groups of contrasting abilities and temperaments.

Key findings were:

Artist/Teacher

○ animateurs provided models of teamwork, respect, support, equal status and value and controlled energy for pupils to mirror in their engagement with each other: the teacher observer in this project wrote:

○ central to the process is the ability of the animateur to establish appropriate mood and to model a relaxed and consensual approach to creating; they (teacher and animateur) were modelling creative professional relationships and appropriate language and behaviour when working with creative materials which pupils can mirror and model in their own activities¹⁷.

○ there was genuine mutual respect and sense of aliveness about each other’s art form and methodology.

○ the team acknowledged the importance of enabling students to feed back to the animateurs after the session and allow space for reflection.

○ content seemed most effectively communicated through gesture, body language and facial expression with language (i.e. the spoken word) almost taking a secondary role.

○ the partnership between the animateurs was pivotal to the success of the sessions and the way the two animateurs related/behaved towards one another was an important factor in modelling the parity/equality of both art forms.

Students

○ this (last) resulted in pupils staying on task when they would not normally have been expected to.

○ pupils’ listening skills appeared to have been enhanced.

● Project 3 – Interaction between music and story telling in a Year 2 Primary class.

Project participants: one teacher, two animateurs, 39 children.

The enquiry focused on the questions:

○ how does an animateur affect the motivation and confidence of pupils in a Year 2 Primary Class?

○ what can the teacher do with this?

Key findings were:

○ the project provided evidence of the importance of allowing time for careful project team planning, enabling the teacher to direct the focus of the project to the learning needs of a particular group of children.

○ the teacher was present, but took a role as observer rather than active partner in order to identify learning in the selected cohort. The teacher found this challenging and useful to have to be an observer and she learnt that music can be used in a variety of ways within the curriculum: “I watched my class grow as a community through songs and I will certainly use this work in future.”

○ it should be a key skill for animateurs to negotiate significant contact between animateur and class teacher in project planning.

The animateur involved in this project reflected perceptively on the newness to him of the nature of his partnership with the teacher:

for the animateur to be able to explore and take risks, the teacher almost 'holds' the whole structure steady... For this to occur, the teacher needs to trust the animateur, and believe in the project. This trust has to be earned, perhaps, and should not be assumed. I think that (the teacher's) role in jointly planning this project was crucial... it was designed in response to her concern about a specific issue in her classroom. This contrasts strongly with my previous experience, where the artistic content of a project is paramount [and is often decided in advance in isolation from the teacher] and any other effects are seen as spin-offs. I am excited by this possibility of designing projects in response to a particular need¹⁸.

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● Project 4 – Interaction between a live art performance artist and a visual artist in an Arts Centre.

Project participants were one arts centre manager, two animateurs and a group of 15/16 yr old students.

The enquiry focused on:

- how the practice of the artist is affected by working as an animateur;
- what is the impact of participative practice (animateuring) on the artist's own body of work?

It is important to note the many different approaches to being an animateur. Within this team there was an interesting debate amongst those who felt there was no distinction between their practice as an artist and their practice as an animateur. Others, such as the animateur in this project, viewed her own artistic practice as a performer as separate but fed by her practice as an animateur.

Key findings were:

- exchange of creative ideas and process within the moment of delivery to participants is risky but can create new opportunities and inspiration for the artist (as well as participants).
- significant artist exchange before meeting participants enriches animateur practice.

*f

..the children were all, even those who had been disengaged in the first session, confidently participating in the activities by the end of the last session. The growth in motivation and confidence over the course of only three sessions was remarkable...

Jenny Macdonald describing South Park Primary School class

*g

I think I also learned just how important it is for me to be a practising musician as part of the workshop. The time when the children were most excited... was when I played the oboe – despite being asked to sit in a circle, they were actually unable to stay there, continually creeping forward.

Julian West

*h

I liked your stuff.
I liked your oboe and I liked your playing. You are welcome to come to our class anytime!
Surprise us – don't tell any of us – not even Miss Coates! Then she couldn't write you on the daily planner!

2nd Year student South Park Primary School

*j

This joint delivery allowed us as workshop leaders to draw on our different strengths as practitioners and combine them.

The teacher brings an in-depth knowledge and understanding of the group and well-established relationships to the work, which allows the students to feel safe. In addition, the teacher is able to frame the work in a way that will allow students to succeed based on his/her knowledge of them.

The artist brings technical and creative skills and expertise and a 'newness' to the group which students find stimulating.

Gill Foster & Tim Crouch

○ "It has been very informative to me to put my thinking as a live art or performance artist within an amateur setting. It has inspired me to think and develop my work in a different way¹⁹."

○ artists with different art form specialisms need time to share artistic practice as well as approaches to teaching so that different approaches to both are aired and acknowledged before encountering participants.

○ within clear structures participants can be in creative control.

○ education Managers can play an important role in facilitating artists' creative encounters before they engage with participants.

○ interdisciplinary or cross-arts practice is demanding of artists and participants and requires significant preparation and support both for artists and participants.

3.2.2. Enrichment

Echoing through all four projects were the significant benefits, not only of a lengthy shared planning period, but also of the trust and understanding between amateurs and teachers/partners which enriches the experience of all participants.

***j

4. Professional development and assessment

4.1. A model for Continuing Professional Development (CPD)

The Animarts research relied on the experience of those amateurs selected and their ability to engage with each other, the teachers and the children at a high level. As such it functioned as a good experimental model for some of the content of a more detailed and possible future course of practice-based continuing professional development delivered by bringing teachers and artists together. The Animarts research combined the dual processes of research and professional development and, like the DfES Best Practice Research Scholarships for teachers, financial support was an important feature for both artists and teachers.

Early in the research process it became clear that the structure encouraged a level of reflective thinking and discussion which was in itself providing participants with significant personal and professional development. The process of reaching some shared understanding of the qualities underpinning the successful practice of the animateur was as useful to them as the final analysis. One of the teachers commented that it had been the most demanding and fulfilling INSET course in which she had participated, comparing it favourably with the regular in-school and county-provided developmental work already required of her²⁰.

The elements of the research process can be broken down as follows:

- both observers and participants noted that significant time that was given to dialogue and conversation;
- there were opportunities for the participants to engage in wide-ranging and in-depth discussion with colleagues in an atmosphere that was purposely created as relaxed and as informal as the physical situation allowed.

As a result a high level of debate was achieved, since participants engaged in the conversations as equals and experienced professionals from a range of areas. This led in both participants and facilitators to genuine discovery in arts and education. A team support structure and network quickly built up which resulted in a sense of common purpose and new individual and group learning paths were easily identified. The teams engaged in unusually detailed planning and preparation instigated by the need not only to do the work but also to record it with care and analyse the data collected. This led to an integration of effort and of understanding and perception that was revealing.

An important ingredient at the beginning of the research had been the observation of others working and this work-based experience started the discussions on a practical level of shared experience. Professional development of animateurs which aims to equip them for this kind of approach needs to be conducted in conducive social and emotional circumstances. The Animarts programme established conditions where care for the individual was paramount and reflective strategies were based on positive support and the enhancement and nurturing of the growth of the self.

²⁰ Debra Coates in November 2002 Group feedback session.

A summary of this process could be seen to describe a good model for the pursuit of such post-graduate in-service training work:

- investment in time for conversation;
- facilitators promoting debate and discovery ;
- clear framework;
- team support;
- sense of common purpose;
- participants identifying their own new learning paths;
- detailed planning and preparation;
- observation and integration into learning;
- discussions based on shared experience;
- care for the individual.

4.2. Challenges and implications

The challenges the action research team encountered in the course of their research are important pointers to the implications for reflective and reflexive CPD models such as the one outlined above.

There were times when the team felt the constraints of fitting into the systems of the institutions with which they were working. Delivery of partnership professional development would require significant commitment (in terms of organisational attitudes/flexibility of curriculum and timetable) from all partners, particularly the education institutions where practice-based projects were taking place.

The constraint of time was especially strongly felt in the short reflective practice enquiries. Even though the teachers were used to built-in professional development, freelance animateurs have no such provision and use and value their time differently.

Another aspect of the project was the ever-present danger of what can best be described as re-inventing the wheel. There was little time for instance to consider practice in the light of published research and this would be an essential element in any future CPD model.

A further challenge was to do with achieving a shared and inclusive language to describe and communicate ideas. Not all participants found the discursive sessions as accessible as others. Although atten-

dance was very good, if participants had to miss even one session, it was almost impossible to replicate the shared learning experience of the group. This led to problems for some participants of maintaining continuity with the programme.

It was not the intention of the research to address issues of assessment and accreditation (this now becomes one of the most important issues on Animarts' continuing agenda). Nevertheless, the team did experience the need to find and test ways of measuring success and quality of experience on the job in the classroom without resorting to mechanistic components, competency indicators and behaviours which might threaten the artistic experience for all concerned.

The research programme was short of finance, an all too familiar problem for the participants. Good arts education practice needs resourcing in order to deliver sustainable benefits and have long-term impact on individuals. Without realistic financial support artist-animateurs find it impossible to undertake significant professional development. As the new government initiatives for teachers clearly show, even for professionals with a guaranteed salary, undertaking action research and engaging in reflective practice as professional development requires financial incentives.

The challenges faced point up certain implications for any future provider of partnership CPD:

- the need for institutional commitment (organisational attitudes/flexibility of curriculum and timetable);
- time needed for reflective practice;
- finding an inclusive language;
- maintaining continuity;
- avoiding reinventing the wheel;
- identifying appropriate systems of bench-marking and measuring success;
- finance for professional development.

4.3. Additional considerations for CPD courses

The Animarts programme straddled the sometimes uneasy territory between practice-based research and professional development. Certain components were identified that were not present in our research, but which would be essential to any future CPD initiative in this area:

- opportunities should be made for stimulus and reference to be fed into the early stages of the programme so that practice and classroom research could be considered in the light of existing published research;
- the course would include (i) an introduction of research methodology and practice with particular reference to reflective practice research methods and action-research techniques and (ii) background information about the current educational scene which would also examine techniques, methodology, philosophy and legislation
- course structure would need to incorporate significant tutorial and mentoring support for students in (i) the reflexive processes of on-the-job research which can be intrusive and disconcerting and (ii) the collection of research data which needs careful attention to methodology so as to avoid collections of raw data that defy easy analysis.
- course tutors would need to have experience of classroom analytical work.

This model is most appropriate for animateurs who are already experienced in the classroom and upon whose on-going work reflective practice could be based. Eligibility for this model would be based less on age, than on artists having achieved the confidence to be able to work without constant reference to the written plan. The regional focus of the project was vital for any practical communication and live interchange to take place. Networking electronically, although of great benefit tutorially, worked well because it was an adjunct to human contact and not a replacement for the vital face-to-face initial contact, which forms the base both of implicit learning and pastoral care. However, distance learning will be crucial to any future initiative especially in the areas of preparatory study and artform-specific training. It could also help to form a nationally shared core of techniques and learning support, were there some central agency willing and able to undertake the national co-ordination of such work. There would be a need for an extended observation and supervision function, both in peer evaluation and in tutorial assessment. Some techniques already

exist but new work needs to be commissioned to find effective means of assessment and quality assurance that meet the needs of the validators but that also acknowledge the complexity of the role of the working animateur.

Like the BPRS initiative²¹, practice-based research techniques proved to be a helpful and manageable basis for critical enquiries in the field, but such techniques are deceptively simple and experience shows that they take those using them a long time to absorb through trial and error. Self assessment, which lies at the heart of research into practice, requires an objectivity and perceptivity that few of us can easily apply to our own professional work and lives without much soul-searching often accompanied by uncomfortable emotional upheaval.

4.4. Assessment

Inchworm, inchworm,

Measuring the marigolds

You and your arithmetic will probably go far.

Inchworm, inchworm

Measuring the marigolds

Seems to me you'd stop and see

How beautiful they are.

*Frank Loesser*²²

To the haunting chant of multiplication tables and through the voice of Danny Kaye's Hans Christian Anderson, Frank Loesser summed up the arts educators' dilemma. But interesting questions arise such as, could it sometimes be helpful, perhaps even necessary, to measure marigolds? Does measuring them prevent you from enjoying their beauty? Might some form of measurement actually help to promote their growth? Do you have to use a ruler/inchworm or can an accurate enough estimate of size and quality be achieved using an experienced eye?

If we make claims for the arts' contribution to participants' imaginative, expressive, intellectual or emotional development, how can we assess when and to what extent it is happening? Do artists and teachers instinctively measure things at the heart of their practice? If so, what is the basis of such measuring? Can we define and assess creative deve-

lopment? Are there alternative ways of measuring success which do not compromise the imagination, curiosity, and spirit of adventure which are at the heart of the practice of the artist? How can we measure what seems to be unmeasurable?

Forms of measurement of quality are consciously and unconsciously employed by teachers and artists and continually guide their actions within and outside an educational environment. Teachers assess the work of pupils and many of the frameworks and structures they use can be adopted when working with artists without interfering with the artistic process. For example, in one of the research projects (project 3) the teacher set specific literacy targets as goals for the work and measured the achievement of an identified cohort of children in terms of these targets – increased literacy is an explicit skill which can be measured. What is more difficult or well nigh impossible in the short term is the measurement of changes in perception or ideas – the implicit learning. Probably only longitudinal and highly sophisticated research methods can provide useful data on the latter issue; anything else will be anecdotal.

Much work has been done and published on the subject of arts and assessment, for example, by Peter Abbs, Keith Swanwick, Malcolm Ross and Eliot Eisner, but the theme recurs constantly in circumstances where people newly encounter, think afresh about and participate in arts education. Any training programme for the arts has to address such problems and the answers proposed will help to determine the nature and substance of curriculum process and content. The Animarts action research enquiries concentrated not so much on detailed content of the curriculum, so often the focus of assessment and evaluation, but on the animateur/teacher working processes and their effectiveness. Observing, recording and analysing how animateurs and teachers work together and with their pupils can more easily help the participants in learning to measure their own success.

4.5. Validation and accreditation

The difficulties described in 4.4. underlie the issues of validation and accreditation. Music, Dance, Drama and Visual Arts have long traditions and practices of examination and the awarding of qualifications. There

²¹ see note 7

²² *Frank Loesser*, RKO Radio Hans Christian Anderson. Frank Music Corps. (1951)

are, however, many highly successful arts practitioners who have purposely avoided, or at best tolerated, formal assessment processes. This is especially so where assessment mechanisms exist that require arts practice to be in some part expressed through the written word, however long and respected the tradition may be.

If we want effective animateur practice to increase in education and other contexts there has to be proper validation and accreditation.

A number of professional development courses now embrace this need, for example Goldsmith's Postgraduate Certificate/ Postgraduate Diploma/ MA in Cross-Sectoral and Community Arts (the MA was developed and is taught in partnership with Transmission at the National Theatre) which starts this autumn. Other examples of modular schemes leading to a variety of qualifications including Masters are the Music Teachers in Private Practice and the modular course using distance learning techniques and leading to an M.A. at Reading University. The Guildhall School of Music & Drama Masters Degree in professional development is expected to start in 2004. Running parallel to the School's full-time and part-time post-graduate programmes in Performance and Composition will be a third pathway in Artistic Leadership. This particular programme will be informed by the methodology explored through the Animarts research.

Another way for the animateur to gain skills and status is to do some form of teacher training course, although such courses tend to be full-time, and are naturally designed for those whose primary goal is to be a full-time teacher. A notable exception to this is the Institute of Education's part-time Secondary PGCE (Post Graduate Certificate in Education) programme in Art & Design. This is a four term, part-time course leading to QTS, designed to cater for the needs of artists, craft-people and designers who wish to continue their own artistic practice alongside developing professional skills, standards and expertise needed to teach students aged 14 – 19²³.

The only national frameworks which exist for the recognition of competence as an animateur are the Metier standards for Arts teaching described above. As already discussed these frameworks do not define the full role of the animateur, particularly the implicit knowledge which is essential for effective partnership work. Yet the demand for co-opera-

tive input from artists in schools grows daily and artists currently working in education undergo no formal vetting processes covering either their arts skills or their ability to communicate them to teachers and their pupils. Generally head teachers and teachers wishing to engage animateurs have no directory or catalogue to consult. Some regional offices of Arts Council England and some umbrella organisations such as the National Foundation for Community Dance have databases of animateurs experienced in working in education, with a system of references from past schools. However the education system itself is generally not involved in any formal vetting of skills.

Accreditation of animateur practice will need to address the different needs of both the artists and the schools that employ them. At least, it will have to guarantee experience and competency in:

- Arts expertise
- Linking with the curriculum
- Communicating with teachers and senior managers
- Working alongside teachers
- Working in the community
- Conflict resolution
- Communicating and interacting with pupils at appropriate levels
- Professional etiquette in a school environment
- Special needs
- Health and safety awareness.

The challenge to be addressed is to devise criteria for assessment which can be applied to and reflect not only the explicit, but also the implicit, knowledge, skills and competencies of the animateur. It is generally the implicit communication and reflective skills of artist and teacher which are at the heart of successful relationships. Potential training/CPD providers must consider how such qualities could be made the focus of an assessment process. Such assessment techniques might include submission of a portfolio, which covers a range of work devised in order to demonstrate the full range of the artist's skills. Course structures should incorporate a framework for observation and peer assessment and encourage and promote action research techniques. The course should include sufficient mentoring and tutorial support to ensure all participating artists could complete written portfolio tasks.

An element of peer assessment would be highly desirable but the artists being assessed would need to be confident about the capacities and intentions of their assessors. Arts companies with thorough experience and commitment in this area of work could be invited to put forward principal 'examiner' nominees, including artists, thus providing a framework for peer assessment.

4.6. National strategies for CPD for artists

The Arts Council has recently invested in Creative People, initially a two year initiative with a remit to map and promote professional development for the arts and crafts. Research is underway with partner training and CPD provider organisations nationally to identify and explore the key issues affecting professional development for artists. As a network Creative People recognises the widely varying learning needs of the artist and therefore supports a wide range of different approaches to artists training. Hopefully this work will begin to provide much needed information about existing and potential models for partnership training (such as that described above). Given the growing number of artists who would include working in education settings within their portfolios, and the very particular skills and knowledge needed to work effectively in such contexts, such information is much needed. The findings of another piece of research, commissioned by Arts Council England point to the importance attached by arts education professionals to generating opportunities for joint training of artists and 'hosts'²⁴.

Significant government funding is going towards Creative Partnerships – a national programme of arts education collaborations²⁵. The programme is supporting a number of artist and teacher CPD initiatives, most of them embedded within projects. What is already emerging, however, is that regional programmes need to identify more artists with the skills to work effectively in partnership with schools. The programme will be evaluated by the NFER and it is hoped that this process will usefully inform future CPD for artists and teachers.

The benefits to artists of appropriate modular qualification, accredited by a sympathetic degree-awarding institution and leading through to higher degrees would be considerable in the long run. Such accreditat-

A large empty grid table with approximately 28 columns and 28 rows, intended for a research programme.

24 Woolf, F., Training, Development and Support Needs of Arts Education Professionals- summary report on regional focus group discussions, Feb 2003
25 see note 3

*k

I wish there was a chance to have an artists' exchange or a time to develop your practice and get paid for it alongside my education work.

Meera Chauda

ion would begin to address some of the complex issues of quality assurance for prospective employers.

5. Reflections on the strengths and vulnerabilities of the programme

5.1. Structure

In this experimental programme, artists, facilitators and teachers were equal partners. There was a feeling of professional comradeship and an easy interaction between those participating. The evolution and week-by-week planning of the programme was shared with the participants which engendered a sense of joint professional engagement and enquiry.

Whilst the freedom given to the team in the planning and evolution of their reflective enquiries was liberating, it also encouraged some rediscovering of old truths. To an extent this is inevitable in a process which engages participants in a reflective process through which they are constantly making discoveries about their practice which, although not new to others, are new and invigorating for them. There was a strong sense of discovery and ownership that is typical of this kind of adult learning and is the essence of a process of life-long learning. For example, an amateur who has worked extensively in schools in a comparatively isolated way can 'discover' the model of working in 'creative parity' with a teacher at this stage in a career and reflect on this as a significant new discovery.

5.2. Paying the participants

Paying the participants was unusual. But this was not training, it was research work. The teachers could only do it out of school hours and for artists it was potential earning time. This may be difficult to reproduce in practice as a regular course principle since there is no existing regular funding support for such on-going work. The nearest equivalents are Teachers Best Practice Research Awards and the significantly smaller ACE regional grants for artists' professional development (part funding, in the way of bursaries for the artists in the Animarts team, came from such a scheme at London Arts).

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5.3. Administration

Administration and administrative costs were kept to a minimum. Organisational overheads were virtually nil thanks to LIFT; and the given resources of both GSMD and LIFT saved Animarts' funds for other essential costs. A lot of both unpaid and underpaid time, affecting every member of the research team, had to be relied upon in order to complete the task with the resources available. This indicates the commitment of the team, but the shortage of funds was a constant worry throughout.

5.4. Facilitators' role

The facilitators, alongside the research participants, were fully implicated in the central enquiry. There were challenges in achieving a shared and inclusive language to describe and communicate ideas.

The facilitation structure adopted kept the academic purpose and responsibilities uppermost but developed a social and caring atmosphere as well, enhancing the feeling of a community of artists and teachers working together. Inevitably, when members of the team had occasionally to miss sessions, it was sometimes difficult to re-engage them in a particular part of the 'conversation' when it moved on so rapidly.

Facilitators saw their function as supportive rather than evaluative. With the four practice-based project teams they facilitated the teacher/artist/arts leader partnerships and acted as mentors to each team. They encouraged networking between participants that provided models for future development for all concerned.

5.5. Time

The programme allowed extensive time for planning and the development of relationships, both seen as essential components of professional development for artists and teachers alike. Since such time is rarely available for either artists or teachers, this poses a challenge.

Participants also developed e-mail techniques to enhance networking and distance learning through virtual conversations and exchanges of information and opinions, sustaining and building on each other's prac-

tice. E-mail communication proved to be an effective complement to face-to-face exchanges.

5.6. Tasks, discourse and taking risks

The research tasks themselves were focussed on the animateur in action and the skills needed to underpin successful practice. Each team found it quite difficult to narrow down their reflective practice enquiry to a realistic focus and any future CPD model would need to provide extensive supervision by tutors with experience of classroom analytical work. There was a deliberate attempt to avoid mechanistic learning and to focus discussion around real experiences in the workplace. This led to a truly heightened post graduate level of discourse. Above all there was the freedom to take risks, which is at the heart of the experience of learning through the arts.

6. Conclusions

The main conclusions to be drawn from the research are:

- Without real interaction between all the parties concerned and detailed preparation, the success of an animateur's work in education is randomly effective. The artists in the research team came to realise that preparing set projects in advance and, to use a now well worn phrase, 'parachuting them in', is not the most effective or enriching way to work.
- When a teacher and an artist share equal status in a 'creative partnership', this develops teamwork, respect and mutual support. This is mirrored in the way pupils engage with each other, resulting in higher levels of achievement. Any effective training programme must involve artists and teachers working together.
- Where artists in one art form work on common themes with artists in another art form (cross-arts), fundamental re-thinking can take place with new perceptions being gained which affect individual artistic practice.
- The particular skills and insights required of successful animateurs are best developed in partnership with teachers in a self-evaluative,

reflective process which recognises the distinct and complementary qualities of each role.

❑ The need to define the implicit (as well as the explicit) qualities of effective animateur practice presents a considerable challenge which is to devise criteria for assessment. From the research, a series of descriptors emerged which can usefully inform the further work needed in order to achieve recognised professional status for effective animateur practice.

❑ In finding an effective means of accreditation and quality assurance, the requirements of the validator must be met at the same time as acknowledging the complexity of the role of the working animateur. Such a process is likely to be portfolio-based, incorporating observation and peer assessment and significant face-to-face tutorial or mentoring support.

❑ The inevitable questions come up about costs. Who will pay for artists to undertake the professional development training which most will need to work successfully in education? And thereafter, who will pay these specially trained artists to do the work which would bring so many benefits into the education service – and community services too? The urgency of resolving these questions is heightened by the increasing demand for artists in education which government funded schemes such as Creative Partnerships are helping to stimulate.

What began as action to investigate and define the role of the animateur in partnership with teachers soon began to develop elements of a model of genuine professional development run at an exploratory and stimulating level. Those participating felt that they had greatly benefited from the experience both professionally and personally. Animarts has provided a working model of post-graduate training that challenges the normally accepted structures that might otherwise be imposed by validators. Any CPD initiative which emerges from this research must address the most difficult central issues of assessment and quality assurance and find solutions that do not betray the spirit of conversation so carefully nurtured in this project.

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Where do we go from here?

Christopher Lucas, Animarts Director

With the publication of this report it feels as if Animarts has reached base camp on this mountain we're trying to climb called The Arts In Education. Here we must pause before going on up. There's quite an assembly of base campers already up here, amongst them some experienced and respected hikers. They include teachers, artists, animateurs, arts managers and strategists, academics, researchers, activists of all sorts and even the odd committed politician. There's a tendency for each of us to think we know the best way up, but there are several good routes and if we could all do a bit more linking up the number of access points would increase and the climb would get easier. There are many good projects and initiatives represented, but evidence of strategy and structural thinking is more difficult to find. It would help if someone in authority could lay down some clear strategic guidelines. We don't want more targets on our backs – we can find the way. We just need a sufficient and reliable supply of oxygen.

Before we move on we want to find out what others think about our research findings and conclusions, then we will convert them into firm recommendations focussed on professional development. So far, our team has analysed and identified what an artist and a teacher need to know and do in order to work in a relationship of 'creative parity' where ideas are developed together and where the skills of artist and teacher are pooled to make a joint resource. With this analysis, we believe we have the evidence to promote some fundamental changes in continuing professional development for artists. Ultimately we seek to achieve recognised professional status for animateurs because we believe that would bring systemic improvement to the provision of arts experience in schools and the community. The process of consultation which will now follow publication of this report will guide our plans for:

- developing new and strengthening existing partnerships for action backed by creative practice;
- working with others on the development of CPD training models for artists;
- forming and starting work with a consultative panel about assess-

ment and, if necessary, carrying out further research in this area;

- developing an Animarts network/association;
- engaging with others in discussions about the desirability of establishing a professional support body for animateurs;
- planning with others a number of joint events in order to provide a basis of collaboration in the promotion of working practices recommended by Animarts and its partners;
- raising funds for this continuing work.

To achieve the above, Animarts will work in a continuing partnership with GSMD and LIFT. GSMD is planning a Masters Degree in professional development with three programmes in performance, composition and artistic leadership; and LIFT has embarked on its LIFT Enquiry which will develop the intra and inter-cultural debate with a strong focus on artistic leadership. The artistic leadership elements of both projects will be informed and influenced by the Animarts research.

It is our intention to ensure that our continuing work lines up with and assists the implementation of whatever national strategy for arts education is developed by the main agencies, both government and non-government.

In June I attended a conference at the Barbican Arts Centre in London arranged jointly by the Department for Education and Skills and the Department for Culture, Media and Sport “to look at ways in which the education and cultural sectors can work together to enrich young people’s experience of school”. There were inspiring contributions by passionate practitioners who have been doing this for years. I think most of us left the conference with the hope that, this time, the personal commitments of two Secretaries of State, Charles Clarke and Tessa Jowell, would somehow stick. In the concluding session David Miliband, Minister of State for School Standards, said he believed that what is needed, above all else, in the campaign to put the arts at the heart of education is professional development. Animarts agrees. We look forward to greater clarity about the strategic framework within which this may take place and the sustained supply of oxygen which the activists and the practitioners will need to make it happen.

Appendix A

ANIMARTS RESEARCH PROGRAMME

In partnership with Guildhall School of Music & Drama and London International Festival of Theatre (LIFT)

INFORMATION FOR RESEARCH TEAM APPLICANTS

“There are many thousands of professional people who could make sustained and expert contributions to the creative and cultural education of young people. These possibilities need to be further investigated through a number of publicly funded pilot projects, involving cultural organisations and education providers to investigate practical ways of training teachers and other professionals to work in partnership”. All Our Futures: Creativity, Culture and Education (Report by National Advisory Committee on Creative and Cultural Education, Published by DfEE, 2000) p.161–165

Who is responsible for the programme?

Animarts, in partnership with Guildhall School of Music & Drama (GSMD) and London International Festival of Theatre (LIFT).

ANIMARTS is a newly established Trust. A summary of its aims and strategy is provided with this information.

Who is funding the programme?

To date, funding support has been committed by: The Baring Foundation, Calouste Gulbenkian Foundation, Esmée Fairbairn Foundation, London Arts and Potential Trust.

What is the Animarts Research Programme?

This Research Programme, using action research techniques, will investigate what it takes to be an effective animateur by examining successful work in action. In order to begin the process of establishing recognised professional status for artists working in school or community settings the programme will:

- identify the particular competences and qualities which are needed to work in this way;
- offer a training model for arts animateurs which could be adopted nationally.

For the research to be valid and recognised, it must be rooted in practice in the workplace. The research team will include six artists; one com-

munity arts facilitator; and three teachers with tried and tested knowledge and experience of this work.

What do we mean by an animateur?

An Animateur (sometimes also called arts education practitioner/artist in education etc.) is a practising artist, in any art form, who uses her/his skills, talents and personality to enable others to compose, design, devise, create, perform or engage with works of art of any kind.

Aims of the Action Research Programme

To examine the role of animateur and test the validity and definition of the concept with experienced practising artists/teachers/community arts facilitators.

To identify benchmarks, skills, competences and aesthetic intelligences for arts animateurs through:

- practical examination and analysis of the creative process, focusing on partnerships between artists and teachers/community arts facilitators within formal and informal education settings – primary, secondary, special schools; FE; and youth/community settings,
 - providing an opportunity, in a supportive professional development environment, to plan and implement four arts residencies in widely differing contexts (social/cultural/physical) in both formal and informal education settings;
 - researching and identifying good practice in existing models of training for arts animateurs.
- To disseminate and promote the findings of the research in order to gain support for establishing a model for training arts animateurs anywhere in the country which will have the central aims of:
- fostering a greater understanding of the process of arts practice in schools;
 - developing an awareness of the central role of the arts in the development of intercultural understanding;
 - exploring the opportunities and challenges of cross art form practice;
 - examining the complementary roles and responsibilities of artists and teachers/community leaders in collaborative work;
 - developing artists' and teachers' skills in planning, structuring, delivering and evaluating creative projects in schools;

- developing understanding of the context, nature and quality of creative work and its process and presentation with an education/community setting;
- exploring the role and appropriateness of artistic language and repertoire in an education setting.

The Programme Team

Tony Fegan, Education Director, LIFT

Sean Gregory, Co-ordinator, Ensemble and Community Development, GSMD

Anna Ledgard, Animarts Action-Research Programme Co-ordinator and Co-ordinator of the LIFT Teacher Forum

Christopher Lucas, Animarts Director

How will the Action Research Programme work?

The first part of the process will involve a series of facilitated sessions to agree the theoretical and practical research framework. Each individual in the research team will bring their own experience and knowledge to this process. Four practical projects will be set up in schools or community organisations in widely differing social, cultural and physical contexts. Each project will involve one or two artists and one teacher/community arts facilitator. The research team (artists, teachers, community arts facilitator and LIFT, GSMD and Animarts facilitators) will agree a methodology to identify and describe the elements which lead to best practice in delivering arts education.

Research methods will include:

- whole group facilitated sessions to identify particular research strands;
 - oral and written reflection;
 - research team delivery of practical arts work with young people;
 - observation of research team in practical activities with young people;
 - group and individual evaluative and reflective activities interrogating and analysing animateur role and process in different residency models.
- It is intended that the findings of the research will take the form of a written report, plus a video of case studies for dissemination.

Research time commitment

The Action-Research Programme is designed to accommodate existing professional commitments of all participants. After the introductory session on Saturday 16 March, the majority of sessions will take place after school from 5 to 8pm. During the practical projects there will be four days of activity within school/community organisation hours. There will be an additional 30 hours of planning and research activity/evidence gathering undertaken outside facilitated sessions.

Approximate time commitment
March 2002 – February 2003

Saturday 16 March '02	1 x 6 hour launch session	6 hrs
April – July	7 x 3 hour sessions after school 2 x 4 hour observation visits	21 8
September	2 x 3 hour sessions after school and individual project planning meetings	6
October/November	4 one-day practical projects in schools	32
December – March 2003	6 x 3 hour sessions	18
Plus research collation/portfolio preparation		30
total		121hrs

Appendix B

The Selection Process

Animarts is looking for **10** individuals to join the Action-Research team
(**6** artists / **3** teachers / **1** community arts facilitator)

Applicants will be:

- practising artists (music/movement/theatre/new media/visual arts) with significant experience of working in school or community settings
- teachers in nursery/primary/secondary/special schools and further education in Greater London with significant experience of initiating and managing projects with artists in school
- arts facilitators working in community organisations, with direct experience of facilitating projects with artists

The candidates short-listed for interview will be:

- willing to contribute to a research framework based on the concept of shared learning
- (where learning comes from facilitated activities drawing primarily on the knowledge and experiences of the group)
- enthusiastic about sharing their expertise and knowledge in an important initiative to establish recognised professional status and secure the profile of arts education practice
- open to being part of an action-research project (e.g. in addition to normal project management issues this will also involve observation of and being observed by colleagues/oral and written reflection on the process)
- willing to contribute to a process of evidence gathering (e.g. diaries/observation notes/portfolio of evidence)
- willing to attend occasional Saturday and evening events

Teacher and Community Arts Facilitator participants will need:

- endorsement of involvement in the research process by their senior manager and confirmation that their school/organisation is willing to support their involvement which may include release for occasional afternoon sessions
- confirmation that their school/organisation is willing to host an artist residency

Artists will need:

- to plan their work commitments to accommodate the schedule (see above – research time commitment)

What does a school gain from participation in this process?

- opportunity to raise profile of the arts in the school
- a facilitated residency with two artists in school designed to model best arts practice
- participation in a nationally recognised research initiative with associated publicity
- enhanced skills and expertise of participating teacher

What does an artist/teacher/arts facilitator gain from participation in this process?

- raised profile from participation in a nationally recognised research initiative with associated publicity
- enhanced skills and expertise
- opportunity to engage in a piece of creative research in a supported and well-resourced environment
- becoming part of a creative and reflective shared learning network
- the prospect of becoming a founder member of the independent professional body which Animarts aims to establish in order to promote the status of artists and teachers working as arts education practitioners.

Selection criteria

In order that the context for this research is as diverse as possible, certain social, cultural and physical factors will affect decisions so the selection process will take into account:

- type of school (primary/secondary/ FE) or community organisation
- location of school/community organisation (inner city/outer city)
- diversity of art forms and cultures

Artists, teachers and organisations associated with LIFT and GSMD continuing professional development initiatives will have priority for 3 out of the 10 available places.

Bursaries/Fees

Artists/Community Arts Facilitator

A bursary of £2500 is available to each participant who completes the programme (subject to successful fund-raising).

Teachers

A fee of £2500 is available to each school participating in the project (subject to successful fund-raising). It is suggested that individual teachers negotiate with their schools as to how this fee is allocated. Whilst the majority of the research process will take place outside working hours, the commitment and support of the organisation is essential for the process to work. So, for example, the fee could be split between organisation and individual:

- 80% to individual applicant who completes the programme to acknowledge additional workload
- 20% retained by the school/organisation for costs of cover/senior management support

In return, all candidates must be able to commit to full participation in the planned 121 hours of project research falling between 16 March 2002 and 28 February 2003 and, in the case of a school or community organisation, to the hosting of a project with artists in the organisation.

Application Process

To apply, please complete the application form, enclose/attach an up-to-date Curriculum Vitae, and send or e-mail to:

Anna Ledgard, Animarts Action-Research Co-ordinator

26 Falkland Road, London NW5 2PX

Tel 020 7267 0521/ Fax 020 8892 7531

or e-mail: artsed@anna.demon.co.uk or chris.lucas@animarts.org.uk

Deadline for receipt of completed applications is noon Sunday 17 February 2002.

Please note that short-listed candidates will be contacted in the evening of Monday 18 February and interviews will be held at Guildhall School of Music & Drama, Silk Street, Barbican, EC2 on 21 & 22 February.

Appendix C

Animarts summary income and expenditure account
for the 21 months from 1/10/2001 (when planning the research programme began) to 30/6/2003

INCOME

Grants and bursaries	£46,500
Consultancy fees less consultancy costs	1,000
Total income	£47,500

EXPENDITURE

Participants' fees	19,000
Management fees	5,000
Programme Coordinator	12,275
Part-time admin support	390
Research fees	1,000
School cover costs	338
General expenses	2,460
Designing and Printing report	4,500
Total expenditure	44,963

Balance in hand at 30/6/2003 **£2,537**



Trustees

Patricia Clark (chair)

Penny Egan

Sir Richard Eyre

Peter Renshaw

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