

Teacher Artist Partnership+ (TAP+) CPD and Residency Programme is a unique Department of Education led initiative for supporting and enhancing arts and creativity in education in primary schools. It was developed in response to the objectives outlined in the Arts and Education Charter 2013–2017 and is funded and supported under the Creative Youth Plan 2017–2022 and 2023–2027.

This special single-edition publication profiles the creative work of seven class groups and seven teacher-artist pairs who participated in the Teacher Artist Partnership (TAP) programme in 2020–21.



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A Way to Thrive

Insights and learning from the
Teacher Artist
Partnership Initiative





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A Way to Thrive

Insights and Learning from the Teacher Artist Partnership Initiative

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Published by:
Kids' Own Publishing Partnership
40 Wolfe Tone Street
Sligo, F91 R231
Republic of Ireland
www.kidsown.ie

ISBN: 978-1-902432-33-5

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INTRODUCTION

We welcome you to this special single-edition publication, which profiles the creative work of seven class groups and seven teacher–artist pairs who participated on the Teacher Artist Partnership (TAP) programme in 2020–21. This publication was commissioned as part of a special initiative–delivered by Kids' Own Publishing Partnership–which aimed to support participants on the TAP programme to document their work and processes and to take part in mentoring, all with a view to enriching their creative processes and providing a reflective framework.

The work shared in this publication offers a window into collaborative arts practice within education settings. The Arts and Education sector has enjoyed a period of tremendous growth within the context of strong cross-departmental policy and increased financial investment from government, afforded by the Arts in Education Charter (published in 2012) and the Creative Ireland national Creative Youth Plan.

The TAP+ programme is just one of several initiatives that emerged from The Charter, as part of a vision to embed the arts and creativity more formally within the education sector, but with a specific focus on continuing professional development for teachers and artists, offering a partnership training framework that supports them to collaborate closely and meaningfully through longer-term relationships.

The work in these pages highlights how very valuable such relationship-building is, in terms of enabling real depth, which ultimately impacts on the experiences of the children taking part. The teachers and artists involved in this initiative are representative of an incredible cohort of practitioners who passionately believe in the value of arts practice in the classroom, not only as an enriching process for its own sake, but also, reaping a whole host of holistic benefits for participating children, and reaching so widely across the curriculum to support learning through incredibly diverse and creative approaches.

Each project is profiled here through the voices of the teachers and artists, who were interviewed about their experiences of working together. As part of this, they were asked questions relating to: their relationship as collaborators; their understanding of the value of the arts and creativity in the classroom; and what, in their view, constitutes a 'child-led' process, as well as broad reflections on the special initiative itself and what the documentation training and mentorship afforded them. The voices and expressions of the children are present also, having been captured through diverse forms of documentation, and manifest in the artwork itself and imagery of the process.

We hope this publication may bring insight into collaborative arts processes in educational settings, inspire new ideas and spark joy for readers who value arts practice with children and young people.





FOREWORD

A quote from the Arts in Education Charter sums up beautifully and eloquently the essence of the Teacher Artist Partnership (TAP) initiative and its endeavour for arts in education.

“We truly believe that creativity must be placed at the heart of our future as a society and as a country. The arts are our first encounter with that rich world of creativity, and we believe in placing the arts, alongside other subjects, at the core of our education system”.

We welcome this timely and important report on the TAP initiative that continues to enrich the school experience of young people and to support the collaboration of teachers and artists to that end. Such provision enhances mainstream arts education in our schools and also provides opportunities for fertile links to be made between the arts and other curricular areas. It is fitting that schools and artists should collaborate. We have long been convinced that the arts and education are congruent disciplines with much to share and to learn from each other. There is an ongoing need to enhance the dialogue between the worlds of the arts, creativity and of education and the TAP initiative represents a very positive step in that direction.

The Arts in Education Charter in 2013 marked a transformative moment in Ireland when the Department of Arts, Heritage and the Gaeltacht and the Department of Education and Skills gave joint public commitment to ‘placing the arts, alongside other subjects, at the core of our education system’ (Arts in Education Charter, 2013, p.4). Teacher Artist Partnership (TAP) was established in response to the Charter with a pilot programme which took place in 2014. TAP aimed to create a professional development programme with the intention of developing equal learning relationships between teachers and artists for the benefit of children in primary and special schools.

Since its inception TAP has impacted over 40,000 children through their teacher’s participation in the programme, with approximately 23,000 children in primary and special schools partaking directly in TAP Residencies (information provided by the National Arts in Education Office, The Education Centre Tralee, 2023). Over 1,900 teacher and artist practitioners throughout Ireland have engaged with TAP and the programme has continued to evolve in response to research, evaluation, and national policy. In 2017 the Creative Ireland Programme was established to support and promote the integration of creativity into every aspect of Irish people’s lives. TAP is now a key initiative of the Creative Youth pillar of Creative Ireland.

Now in its second iteration, the Creative Youth Plan 2023–2027 is a ‘creative blueprint for children and young people’ which commits to ‘giving children and young people, in particular those who are seldom heard, the means to express their voice and their creativity’ (Creative Youth Plan, p. 1).

In the period 2020 to 2022, the impact of the COVID-19 pandemic on children’s school going lives was profound. During this time when teaching and learning were filtered through screens, masks, pods, split breaks and social distancing, wellbeing and connecting was a primary focus for educators and in educational policy. John Hyland in writing about The Legacy of Professor John Coolohan (Ireland’s Yearbook of Education, 2018, 84–87) recorded his commentary, ‘There is a three-letter word which I cherish in the education process, but is rarely expressed, and that is “joy”. I consider that education is a joyous, fulfilling activity, and this dimension of joyous engagement should be more emphasised. At its heart, learning is a mode of exploration and should be cherished.’ (Hyland, 2018, p. 87).

The motto for Teacher Artist Partnership is ‘we train for relationship’. In our experience as teachers, artists, practitioners of arts in education, sharing creativity in equal partnership with children is a rich space for learning, care, creativity and joy. In the exemplars of practice so expertly curated by Kids’ Own Publishing Partnership below, you will find many experiences of joy. Joy in innovation, joy in persistence, joy in collaboration during disruption. In place and practice, creative expression and connection, the power of creative partnership is to bring joy to learning with children.

Jointly written by

Dr. Katie Sweeney, National Director for Integration of the Arts in Education (DE)
Jennifer Buggie, Advisor for the Integration of Creativity and the Arts in Education (CAP)

ABOUT TAP

Teacher Artist Partnership + (TAP+) CPD and Residency Programme is a unique Department of Education led initiative for supporting and enhancing arts and creativity in education in primary schools. It is funded and supported under the Creative Ireland Programme — Creative Youth. The initiative includes CPD summer courses and subsequent funded Artist in Residence opportunities in which TAP+ trained teachers, artists/creative practitioners and children work together in partnership during the following academic year.

Participants featured in this publication:

Teacher Mary O'Donoghue
Artist Ana Colomer
School Ballyea NS, County Clare

Teacher Jacintha Mullins
Artist Fiona Linnane
School Mid West School for the Deaf, Limerick

Teacher Denise Uí Riain
Artist Helga Deasy
School Gaelscoil na Dúglaise, County Cork

Teacher Bríd Ní Raghallaigh
Artist Shona MacGillivray
School St. Brendan's BNS, Loughrea, Co. Galway

Teacher Jenny Buggie
Artist Caroline Conway
School Holy Family Junior School, Portlaoise, County Laois

Teacher Jennie O'Farrell
Artist Fiona Linnane
School St. John the Baptist BNS, Cashel, County Tipperary

Teacher Breeda Kenny
Artist Vera McEvoy
School St. Killian's NS, Mullagh, County Cavan



ASPECTS OF THE SPECIAL INITIATIVE

The specially commissioned training and documentation programme was led by Kids' Own Publishing Partnership, who have a long history of developing collaborative arts-in-education programmes and special expertise in documentation and publishing, and meaningful CPD initiatives for artists and teachers.

The programme consisted of the following structure:

Training

A five-week training programme in documentation approaches, led by five artists with long-term experience of working in education settings and specific expertise in documentation. The trainers were:

Yvonne Cullivan
John D'Arcy
Ann Donnelly
Julie Forrester
Vanya Lambrecht Ward

Mentoring

A panel of mentors was put together to offer weekly support to each teacher-artist pair for the duration of their residency. This would be conversation-based, but could be either conceptual or more practical. Whatever the focus, the pairs were strongly encouraged to avail of this together so that it could support their thinking, planning and delivery as a truly collaborative process.



Documentation grants and supports

As part of the initiative, funding was offered to each pair to support them in the documentation of their work. Again, this could vary from project to project and just depended on the nature of the work itself. In some cases, it funded equipment, in other cases, it funded professional photography or video editing.

Resource outputs

In addition to this publication, four videos were developed, offering learning insights from the seven partnerships, through the lens of four critical questions:

- What is the value of the arts in the classroom?
- What is at the core of a meaningful Teacher-Artist Partnership?
- What does a child-led process look like?
- Why is documentation important?

The videos can be viewed by scanning this code:



In the following pages, the seven projects are shared through a selection of documentation developed during the process and in the voices of the teachers, artists and children, again through the lens of these key questions.





The Bog Project

St Killian's NS, Mullagh, Co. Cavan

Teacher: Breeda Kenny

Artist: Vera McEvoy

ABOUT THE PROJECT

Breeda

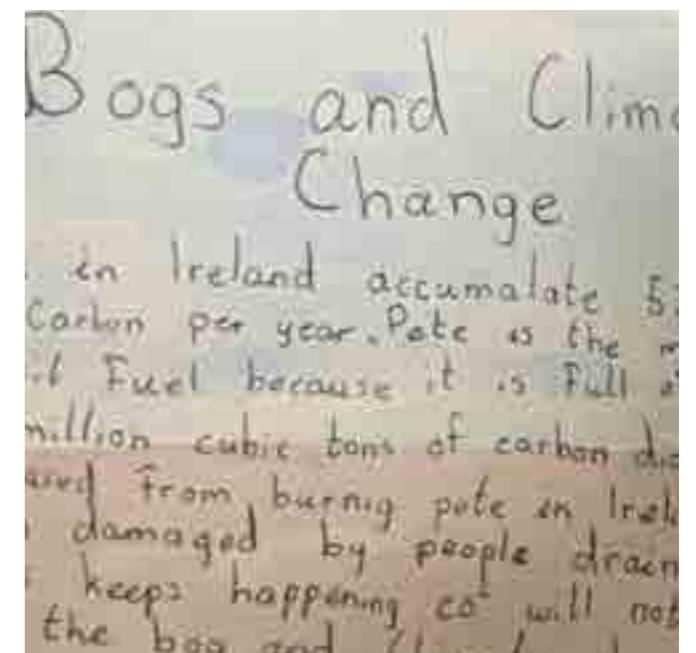
We have been working on a project on bog landscapes, climate change and biodiversity. It's a module that I do each year in my class. We are currently looking at it as part of an overall plan for a number of classes within the school. It's based on our local bog, and myself and Vera have been working with the pupils on a variety of different art projects around that theme. We have done weaving, stitching, drawing. We have made bog books and plaster-of-Paris flowers. We have visited the bog a number of times and we have cycled there on our bikes. There are presently twenty-one pupils in the class. We have an autistic pupil in the group as well, so quite a diverse group in terms of academic ability and needs. It's a sixth class, mixed, boys and girls group.

Vera

I'm a visual artist. My practice is very varied, I work in a lot of different areas, mostly with young people and oftentimes, the medium is decided by the group. I can work in most skill areas and usually the group decide what it is they want to work in and we just roll with that. So, it's a collaborative process mostly, from my point of view.

I was really excited about the bog because I had no information, no knowledge of a living bog. I was fascinated with the whole project and the difficulty was to try and curtail the project. It was so vast, it was fabulous!

We have done weaving, stitching, drawing. We made Bog books. We made plaster-of-Paris flowers. We visited the bog a number of times, we went on our bikes.



INSIGHTS

About the Teacher–Artist relationship

Breeda

When people talk about partnerships, they talk about trust, but I think trust is something that comes with time. Myself and Vera have been very lucky in that we immediately clicked when we first were introduced to each other. But through time, our trust has grown. No matter what happens, I know Vera will always listen to me, and I know I will always listen to Vera because I know that she has vast experience and vast knowledge. And I think she gives me the same space to be my own person as well. I think that our friendship is a hugely important part of what we do inside the classroom. I really value her as a person in every way.

Vera

In terms of the Teacher Artist Partnership, I met Breeda at the first TAP introduction, which I think was in 2015. Prior to that, I had worked in schools on one-off projects, where you come in and you do the project and you go, so this was very new to me, committing to the planning with the teacher in advance. That's been fantastic. It's wonderful to have a relationship with the teacher first of all, and then that can build with the class. You're on the same wavelength and you're on the same path, and then, over time, our relationship has really developed as I've worked with Breeda on a couple of occasions. It leads to a very enriching project and an exciting outcome. And it's a great experience for the children, they really benefit as a result. [...] Having this valuable relationship with Breeda which has developed over the years has led to me being more relaxed in the classroom environment.

What is the value of the arts in education?

Breeda

Education can be all about measurable outcomes, but I think we're all beginning to see a shift now. Everybody can find the answer by Googling. However, you can't Google creativity. So, pupils who think creatively are going to be very much valued in future society. They'll be able to think outside the box and be able to solve real life problems. With creativity, I think it's a very individual thing: it's hard to quantify. It allows us to see the many dimensions of people. It allows us to see people from different perspectives and everybody's contribution can be valued.

Vera

For me, creativity is a language. It's my way of communicating with the world. So, I find that children who converse differently, who are slightly different, understand their world through their creativity. Sometimes, it's not even clear what it is I'm saying but yet there's an artwork there, and I'm not even sure about it, and that often happens with children that they've drawn something and it could be later on that they see something in it, it can be read. So, I just think the benefits ... it's just wonderful to see different children progress differently.

Breeda

With the Bog Project, I was really struck with how focused the pupils were; how much they seemed to be in the "flow" and how immersed they were in what they were doing. I think this has huge value, particularly in today's society, where children seem to be online most of the time, possibly gaming. It's a very fast world. Creativity allows us to slow down and immerse ourselves in whatever we're doing; to live in the moment.

What does "child-led" mean to you?

Vera

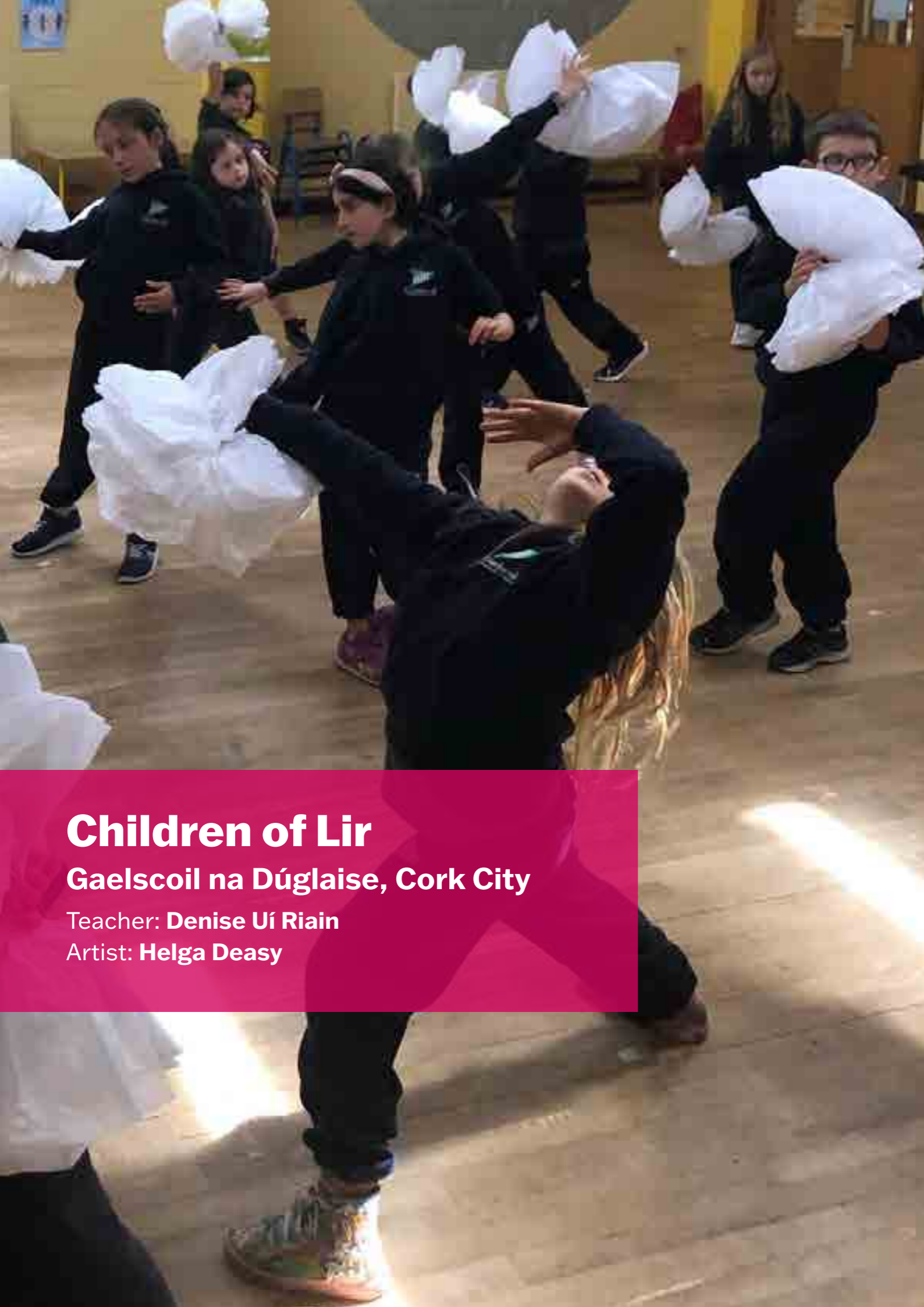
There are times when it's ideal to let the child lead the project. There's also times when you introduce a little skill and then let them run with that skill, there's room for both. I suppose for me it suits me to introduce the basis of a skill and then look and think, how can we use this? How can we move on with this?

Breeda

As teachers, there's always a sense of "keeping control" on things. This is with all learning really. Creativity and the arts give you the opportunity to unleash the individuality of pupils within the space. I think one of the things that's very interesting to observe is how the pupils become engrossed in activities and how pupils can see that for themselves. Pupils have pre-conceived notions of how well they are getting on at school. But sometimes, when they're involved in the creative experiences, they see themselves in a different light. Other children can see them in a different light also.

The classroom can be a very structured environment, but when we do an arts project, we allow pupils a space to go outside the parameters of that structure, and that allows children to be inquisitive as well. They are allowed to see that there are lots of different ways of doing things. A huge part of school at the moment is that ability to make connections. I think the arts allow children to make those connections.





Children of Lir

Gaelscoil na Dúglaise, Cork City

Teacher: Denise Uí Riain

Artist: Helga Deasy

ABOUT THE PROJECT

We used the Children of Lir as a stimulus for a creative dance project.

Helga

Last time, we worked towards a performance because we had the opportunity to bring parents in and other children to the performance. This time was even more process-focused and we didn't work towards a performance but just explored a lot of the themes in the story through movement.

It gave us a bit more freedom not really working towards an outcome but really engaging deeply in the process, allowing more freedom for the children to explore as well; explore their own expressiveness, their creativity through tasks. There was some structure and some guidance, of course. The freedom in it that we had this time round came with the foundation of the trust between Denise and myself and that we know each other, that I was familiar with the school. It really allowed for us to go much deeper within the process and quicker as well. I felt that we reached quite a deep level quickly.

“Our dance was like we went up in stages, like someone getting older” –Doireann, 9.



INSIGHTS

About the Teacher–Artist relationship

Denise

As Helga and I had worked together previously, we were very comfortable with each other, and we actually found that this time round the experience was even more enriched by the level of trust and I suppose, collaboration, that we had built up from the previous project.

We developed a very strong relationship whereby we both had respect for each other's disciplines and where we were coming from. It worked really well this time and I can really see the benefit of working on a number of projects together as a partnership, as opposed to doing one in isolation.

As the teacher, I suppose we always feel a professional responsibility to justify what we are doing and a lot of our end goals are about reaching a kind of a finished product or something to show for the learning process. That's the whole crux of the Teacher–Artist Partnership. It really is about the richness of the process. There's huge learning that takes place throughout the journey. This time, without the pressure of the finesse at the end and this responsibility that we feel that we need perfection, we need to be able to say this is what we've been doing instead.

Our collaboration is multi-layered, and from the outset, we were very honest and open with each other and we never felt a need to be navigated by what we should be doing or how it should look. Helga is very loyal to the process and the children enjoying their expression. When you're with someone who's very comfortable with that... it made it very easy for me, I suppose, it was contagious.



When I started the project, I did write to the parents and said it may be difficult to define what exactly is involved in the whole process, and it might not manifest itself immediately, but given time, you will see the fruits of what we've done. When I started engaging with this process, it was life-changing for me. It was something that changed how I looked at things, how I assessed what was important, what was valuable. I am dictated to by the curriculum, and I need to help the children maintain results and achieve results, but also it's about how they're made feel, you know, and when Helga came in, she has a really different demeanour, soft and relaxed, and I would be very regimental in my approach, so it did both of us good to work together, because it's like a good marriage. There's give and take involved and we really complement each other and we have huge respect for each other and I suppose the epicentre of any good relationship is respect.

What is the value of the arts in education?

Denise

The biggest thing for engaging with the arts is the fact that it helps everyone; children, teachers, anyone that gets involved, to deviate away from this linear way of thinking. I felt that even the children developed a more open-minded attitude towards everything. If you don't open children's minds to something like the arts, they find it very hard when they're faced with a stumbling block or they're hit with a curveball. I chose to justify it in that way. I was trying to impress on the parents the importance of helping the children to become creative thinkers.

The biggest thing for me was their confidence, their faith in themselves, the pride in the whole process, the sense of unity within the class. A big part of me was trying to change

the mentality around the arts and not just seeing it as something you shove in on a Friday evening at 2.30pm. It's something that permeates throughout the whole curriculum. So yes, we were doing dance, but we had a story that went with it; we had music, we had SPAG. Their confidence was building. They were going outside their comfort zone, they had to rely on a partner, they had to get to know a new teacher. The whole process was very formative for them. So every time I engage in this, I see another layer to it, another layer of benefits to the whole process. It'll be something that they'll always look back on and value, and it really is about how you make them feel, that is the most important part of their whole journey. Things like that stand out in your head, moments in your life.

Helga

There are different forms of intelligence. There is an embodied intelligence, a social intelligence, and these are things that the arts speak to but also they're kind of really teased out in the creative process. I think with dance, specifically, it's an embodied way of learning, of expressing, of interacting with each other. It's quite a holistic approach. I think that's really important, especially in the times we live. For me, bringing movement into the classroom, it's a way of connecting body and mind and fostering a different form of intelligence.

Our partnership is really the foundation of the work. It's like a fertile ground that really allows the creativity to grow and to develop. You can hear how passionately Denise speaks about the arts and the work, and that really translates through to the children. Denise has laid that foundation with the children, even before I come in, so by the time I come in we can work really deeply. It's just really beautiful and so rewarding.

What does “child-led” mean to you?

Helga

When I come into the classroom or the hall, I would bring in a creative offering, so I would maybe set a framework. I would bring in things that would inspire the children, and I might set them little tasks to work on or to cooperate on. But then it's very much down to the children to make their own with what I'm offering, and to me that's really important. That's kind of the core of the creative process and the core of the creative experience. It's for the children to recognize their individual significance, as well as to express themselves very authentically; for the children to really experience a sense of ownership as well, that the work that they created is theirs. It's not something that I brought in and I taught them, it's what they made.





New Beginnings

St John the Baptist Boys National School, Cashel, Co. Tipperary

Teacher: Jennie O'Farrell

Artist: Fiona Linnane

ABOUT THE PROJECT

Fiona

My name is Fiona Linnane. I'm a composer and I've been working on a project with St John the Baptist Boys' School in Cashel. Our project was called 'New Beginnings'.

Jennie

My name is Jennie O'Farrell, and I was given the opportunity to work with Fiona on a music project with the Teacher Artist Partnership. Fiona is a composer and we originally had hoped to start in March 2020 but Covid put an end to that. So we had a remote partnership. We ran through April and May, into the start of June and the theme of the project was 'New Beginnings'. The plan was to get the children back into working together and build their confidence around music and composing.

Fiona

This was the first time I delivered a residency remotely. So we started with a bit of a plan, but wanted it to be quite child-led while also taking into account the fact that we might have to make changes along the way, because of the project being delivered by Zoom. So, we started off with a week of looking at graphic scores and soundscapes and experimenting with the voice, which was quite amazing because it was much more successful than I'd anticipated. I thought because of the delay and the latency of Zoom that there might be problems, but the boys were completely engaged. They were totally invested in the project from the start. And by the end of that first week, I really felt like they were empowered and they had the skills and the knowledge of how to compose their soundscapes. The next phase of the project ... I think we approached it with more confidence.

Jennie

The boys did absolutely love it. I couldn't get over how well they engaged with the idea of Zoom. At the start, I was bit worried ... how would we actually compose or write or do anything with music over Zoom? But it actually went brilliantly. We just loved it. Then for weeks two and three, we had what I call classroom space. So we worked on what we had done with Fiona, and we explored it further through art and writing and a little bit of singing. Because it was all relevant to the first week they had done, it was just really easy to bring it through into the following two weeks, and then they were looking forward to the next stage of the project. So, after the third week they had paintings, they had poems, and they had started learning songs, and that led us very easily into our next phase and our theme of the sea.



Fiona

Sea shanties enjoyed this kind of explosion again, so we just thought it might be a nice theme to explore with them. Jennie started by teaching them a few sea shanties during our two weeks of classroom space. Then, when we came back, we got writing our own sea shanty. But, of course, the first lesson we looked on a map and realised that Cashel is as far from the sea as you can get, so straight away, one of the boys pitched in with we'll just call it a land shanty! So, they invented an entire new genre of music, which I thought was pretty impressive from a twenty-hour residency. So, we wrote a land shanty based on ideas that we generated in the classroom from a map of Cashel and different place names, but working it around—kind of the aspects of a sea shanty that you might have, like nonsense words, repetitive motifs, things like that. They just dove into that. We got that song written so quickly!

Jennie organised to bring the boys to the rock of Cashel so that they could sing their land shanty on the ground. The shanty was called King Cormac, and they were able to stand on the rock of Cashel where King Cormac stood, and sing their land shanty and it was such a special day to take them out of the classroom, as they pointed out, after a year of going nowhere. Suddenly, they were here in this really cool space and the excitement and the reaction to that was really special.



INSIGHTS

Jennie

The confidence that they gained from it was amazing. There was one little boy who has a speech and language difficulty, but he was in charge of his group, and he was telling them. He still says, 'that bom-de-bom sentence was mine'. It was just it was lovely to see.

What is the value of the arts in education?

Jennie

It just shows that the arts isn't something you can teach in isolation. We brought it into every part of the curriculum with this project. They could do English through music, and they could do art with music. At the start, I said, 'I really needed to be able to bring the curriculum into the project because it does take up time'. It takes more than twenty hours. You can make more of it than twenty hours, as well. So, I want to be able to look back and say, yes we did cover this in English, we did cover this in maths, and we did it in our project. I would love to see that going forward, that our primary school curriculum would be more conscious of the arts and how important they are.



Fiona

Jennie had brought what we had done into her teaching of the other parts of the curriculum, and that was amazing to watch how you can tie in all that stuff we've done in the first week into every part of the curriculum. Like, you were doing maths, you were doing science, literacy, everything. It all just tied right in and even in terms of teaching creatively, using your painting and your creative writing. When I did visit the school, there were noticeboards, mind maps and paintings and she'd had them all do these reflections where after each session with me, they'd write on a little square of paper, and they had them all stuck together. So it was like this lovely visual journal of everything they'd done, and from their perspective.

About the Teacher–Artist relationship

Jennie

If the teacher and the artist are both committed to what they want to do, and they have an idea behind the project and they keep the children at the centre of it, then I think it will be a success. I don't think there's ever any worry that it won't work. I have full and complete confidence in Fiona with the boys, so it just ran so smoothly, and it was so excellent.

Fiona

In one of the training workshops that we did for this, we had to list the three things that we thought was important in the arts and education. I put down something like 'authenticity' and 'integrity', and when Jennie came back with hers, it was things like 'engagement' and 'empowerment' and 'curriculum'—really practical, but really important aspects in a partnership. That gave me an impression, of, we're coming from two different angles. But actually, both of our goals are the same. We want these kids to benefit from the residency, so I think that's really important.

Once we started working together, I did find it really funny that our first time meeting was at the rock of Cashel because I really felt like I knew Jennie. I'd spent all this time between WhatsApp messages and meetings and emails going back and forth. You really get to know the teacher through that planning part. I think that's wonderful with TAP that there's quite a few hours put aside for planning. You need that, especially if you want develop the relationship with the teacher, which you need to if you're going to be working with them on something like this.

Jennie

The whole idea behind it is that there is really good communication between the teacher and the artist. So it helps if you spend time getting to know each other and that you have a similar goal. Fiona and myself, we had the goal of, we wanted these kids to grow confidence in the music and composing. [...] It is all about the process and what you do on the journey is really, really, really important. Even, sometimes, more important than what you end up with at the end. Thankfully, we did end up with a really nice song and they had lovely artwork and writing and evaluations to go with that so it became a really nice, rounded project in the end. We got on really well, we communicated well, we were organized, and we kept the kids there in the middle of it, all the time. It was very successful.



What does "child-led" mean to you?

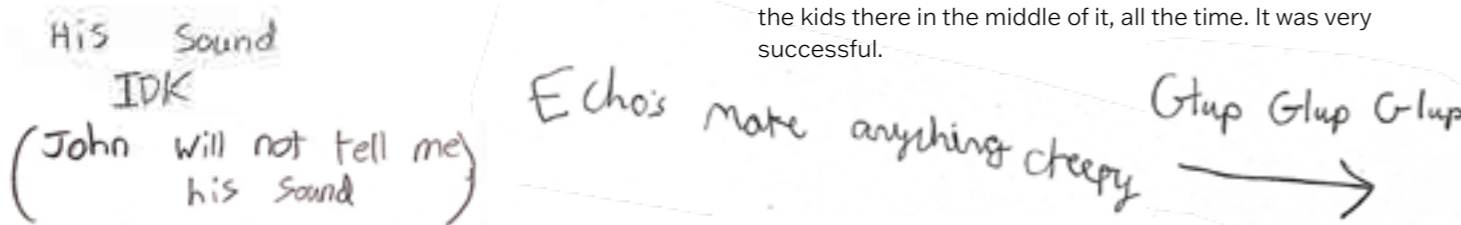
Fiona

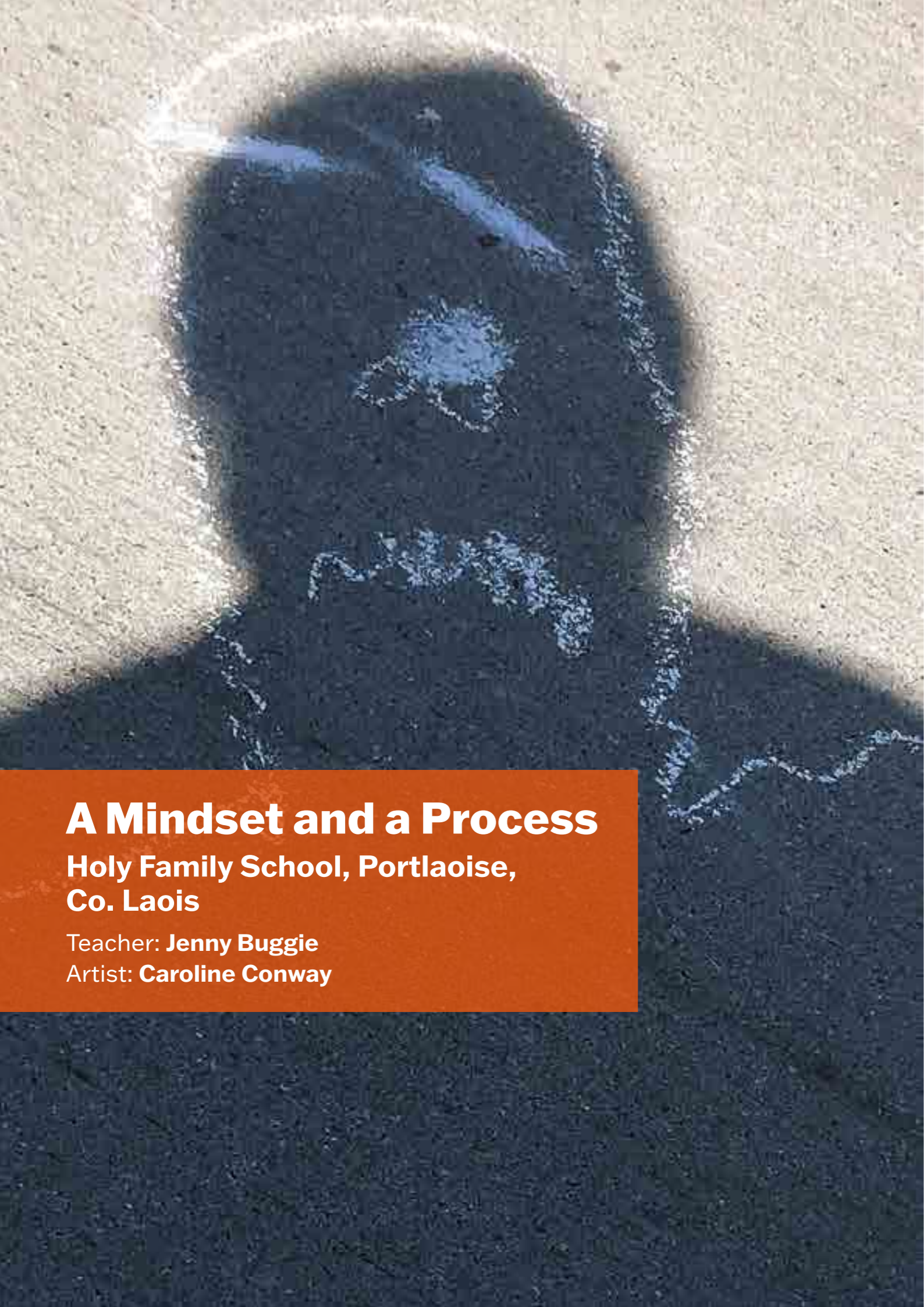
When you're trying to formulate a child-led process, it's just more about you equipping them with skills and materials and then letting them use them in whatever way they feel fit. Kids have so many ideas that you really don't need to give them any more inspiration. So, in music, that's a little more abstract in that you might want to give them a little more direction on where you would start with notation. We used a couple of sound edging apps like wave pad and we played a little bit with Ableton which lets them devise these little drum loops. It's about giving them the skills to do it themselves. There's a big movement about self-determined learning. It's about letting them do it on their own without you having to be overly-involved, so I think that was really what we tried to do.

[...] I quite like to start residencies with soundscape and graphic scores because it's quite abstract and anyone can do it, there's no real wrong way of doing it, so it straightaway opens their mind to what composition is.

Jennie

Some teachers might balk at the idea of letting the child off with the materials. In fact, I know a lot of them would run a mile, but I think if you see yourself as a facilitator, rather than the teacher who knows everything in all parts of the classroom, not just in the arts but in every area, give them the skills, and build confidence starting small. [...] Fiona came up with the idea of the sea shanties, so, the first thing I did was a mind map with them on the sea and everything that the sea means to them. So, they had a nice foundation to work with. [...] It may seem odd that we started with the topic of the sea and then ended up with the land shanty, but it was just a natural progression, and the kids were drawing on what they knew about, which is really important. Yeah, that's where the process kind of took hold and came from.





A Mindset and a Process

Holy Family School, Portlaoise,
Co. Laois

Teacher: **Jenny Buggie**
Artist: **Caroline Conway**

ABOUT THE PROJECT

Jenny

I am a primary teacher in Holy Family Junior School. In terms of creative practice in my professional life, I work with the Teacher Artist Partnership as part of the design team and in our school I've been lucky enough to work with Creative Schools, Creative Clusters and with Laois Arts Office. I was really excited to get to work with Caroline because we'd never actually done a partnership before with children so it was a particularly exciting thing.

Caroline

I'm a visual artist, based in County Offaly. I do all sorts of things and I like to see how different arts disciplines can cross over and feed into each other. Working with children, I like that fluidity of being able to see where things take us. This residency was sort of one of the loosest ones I've ever done, which was really, really lovely. We started with a very short and quite obscure local folk legend about two giants, the Giant of Dunamaise and the Giant of Clopook, who basically had a rock-throwing competition and that was our starting point. And then, every week we saw where it would go. We actually never got past the first line. We kept going back and into it and into it every week and revisiting. So, we started with the line from this story and we had our first day planned, which was the boys being giants and enacting being giants in all sorts of different ways. Through the conversations that Jenny and I had with the boys and afterwards, that gave us the direction of what we would be doing the next week.

“We met our shadows”

— Project participant



Jenny

We developed a video and the feedback that the parents gave when they saw the video was just so wonderful and they were delighted with the process. I felt nervous about that because I felt we had gone very much into contemporary art but the work Caroline did on the video was just so beautiful.

Caroline

Jenny had sent it to the parents to make sure they were happy with the way the children were portrayed within it and the feedback they gave was just ... they were amazed and, **Wow! Wow!** Which was which was really nice to see that they could see the value of what was happening. They saw their children having a fantastic, amazing, brilliant time, and being really happy and getting on with each other.



INSIGHTS

About the Teacher–Artist relationship

Jenny

With Caroline, the trust that I had in her was that no matter what happens, as long as we are looking at the children and looking at what they need, and responding to what they are telling us that they need, it's all going to be okay.

Caroline

Because our relationship's through TAP, really embedded in TAP, being both on the design team, we could just really trust each other and go with the process of following the boys, and knowing that whatever we were doing, there was an educational outcome. That they were covering other stuff. Looking in from the outside, it might look like, 'Oh, my goodness, what are you doing?' No. They're doing vocabulary, they're doing expressive development, there were so many things that were happening within that.

Jenny

We've talked a lot about needing to trust the process, trusting your partner, and it was really a time, an opportunity to put our money where our mouth was. If we really did all of those things, like, for me to trust you and you to trust me, for us both to trust the children and for us to go straight into the process in its totality ... well, let's see what happens!



Caroline

I also felt that there was great support from your principal. He'd come past and goodness knows what was going on and he'd say, 'Go for it, it's great!'

Jenny

Yeah, completely! Can we paint all over the floor? Yes, you can, no problem. That's true. He gave us huge amounts of freedom to do whatever we wanted to do and trusted that we were doing something that was beneficial for the children.

What is the value of the arts in education?

Jenny

When we think about the arts being embedded in children's learning, we're talking about lots of different things all at the exact same time. Creativity is much broader than just one thing. It's a mindset, but also it's a process. And when we think about mindfulness, when we think about integration, sensory integration, emotional inspiration, regulation, what we're actually talking about, to my mind, is arts practice. Because, through drama, through visual arts, through any of the arts processes that you can engage in, in my opinion as a teacher and someone who loves art in her own life, that connection, of physical, emotional and intellectual, is completely arts-based practice when it's done well.



Caroline

We think about education and you think about writing and numbers and whatever you're doing, whatever subject, that's what it is. But that whole-person engagement through ... I mean, ours was visual arts, but it could also be drama, music ... they were learning everything through that. And conversely, if there was a different area of the curriculum, you were using those practices within it. This is what people are, people are expressive and why do we have to just express ourselves with writing? We're all these things.

Jenny

I think we also have to think so carefully about the need for children to be scaffolded properly by the adults who are there to support them in their learning. So it's not always about giving the child direction, but it's also putting all those supports in place, all those disciplines in place. [...] You craft those disciplines in to give them a structure within which freedom can happen, and sometimes it's very free and even within the documentation for the work that the boys put together themselves, leaving in the spelling errors that they wanted there [...] that's perfect because we don't know as teachers or artists what the outcome of an arts process is going to be for a child and it is a bit immeasurable and it might just come out through a life fully lived in the reflection of an adult.

Caroline

Although it looked quite loose, a lot of work went into each week, every single thing that we were doing did have a purpose. Every week we had something that was very huge, and something that was very tiny, something that was addressing sensory needs, something that was addressing vocabulary. It was actually, in one way, very tightly planned, to produce this very loose flowing thing.

What does "child-led" mean to you?

Jenny

In TAP, a teacher and an artist decide together what's going to happen in that classroom. And then the children join in and say, this is going to happen. It's very equal and anything can happen in that space. We don't, as an organisation, dictate anything around the practice of what happens except for the time allocation.





Mini Me

St Brendan's BNS, Loughrea,
Co. Galway

Teacher: Bríd Ní Raghallaigh
Artist: Shona MacGillivray

ABOUT THE PROJECT

Bríd

I'm a primary school teacher. I work with children who have special needs in St Brendan's Boys' National School in Loughrea. I've been teaching for over 20 years.

The title of [the project] was "Mini Me". We were creating miniature versions of the children that they could relate to. We were creating them out of plaster. We did it over Zoom. We were trying to frame personality and desires into the project... talking about themselves through the "mini me"s.

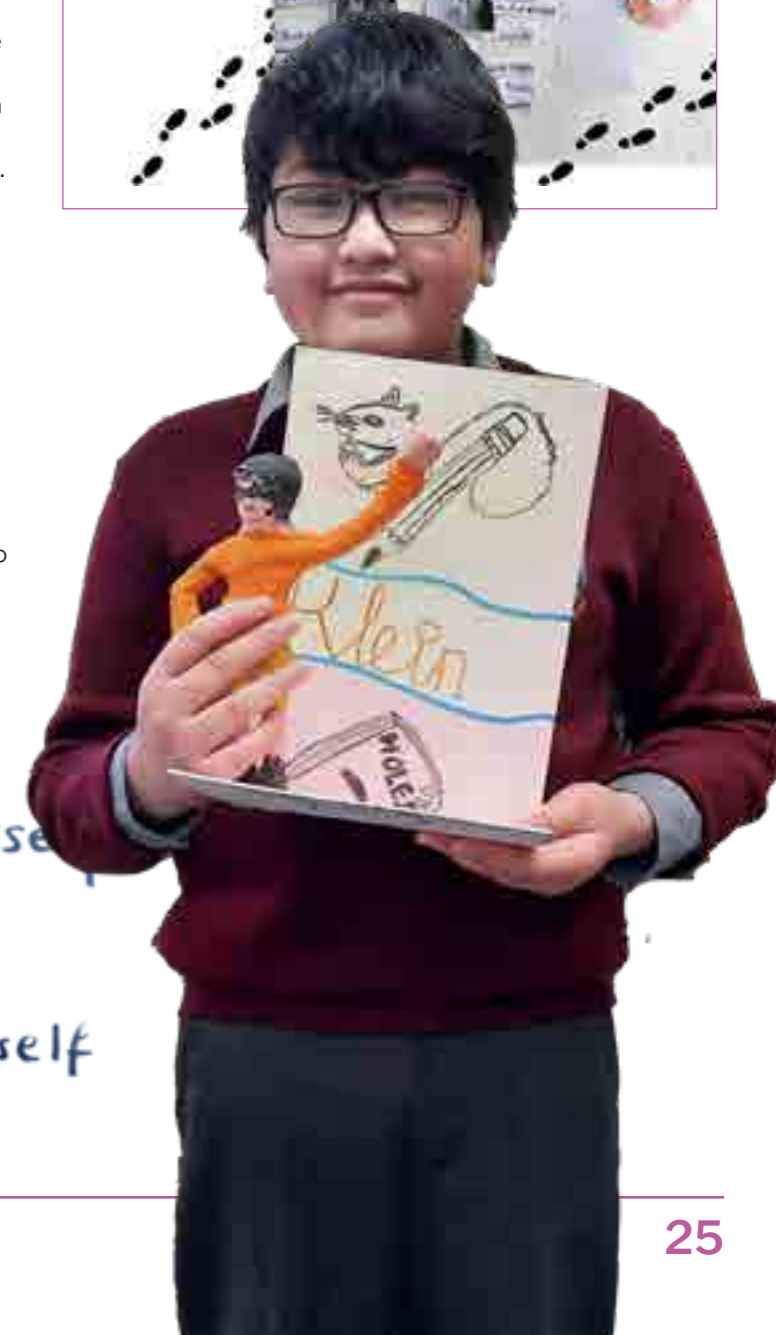
Shona

I've been working in and out of schools as a visual artist for over 20 years.

The Mini Me is a little plaster built character. We started them off looking at themselves, figures, proportions and bringing in very simple ways of making with tin foil and adding plaster. And from there, going into painting. Looking at how they wanted to paint it. What sort of clothes they were wearing; what clothes they wanted to be wearing... and skin tone as well. Mixing the paint as well. It's really about an expression of who we are... We've been able to get them to think about themselves, to celebrate themselves as well. And to think about their own identities.

We adapted the plan for this project, because we were meant to do it the year before and it was cancelled [due to Covid]. So, we really adapted it and thought about what the children had been through, the fact that we were all learning remotely and this was going to be something different. So that was in mind when we were planning the project.

We gave them the space to examine themselves and to examine what they might want to do in the future. And the space to play, which I think is not often necessarily given to sixth class boys—maybe with the hurl in their hand or the football—but not with a little model or a little character. I love that storytelling aspect ... it was like a space for them to tell their stories.



When you look back at yourself
What do you see?

When you look inside yourself
What do you find?

INSIGHTS

What is the value of the arts in education?

Shona

The value of the arts in education is for the children to be able to become quite personal with what they're doing and integrate with the things they're learning in the classroom at the same time whether they know it or not. They're bringing in the maths and the language and all these things into what they're doing and being able to express themselves through that. It really reinforces what they're learning. It gives them a time just to be peaceful as well, peaceful within themselves, self-focusing. It's really important for them to have their own space. Inadvertently, they're doing so much more as well... they're problem solving and decision making. They may not know they're doing that while they're making a piece of art.

Brid

The value of the arts in the classroom, it's limitless really. The great thing about the TAP project is the teacher and the artist working together, it's great for the children to see that. And when they actually work with a real human artist, they can think, actually, I might like to do that. Because sometimes when you don't see it, you don't think that's something you could be.

The children would have learnt a lot of skills through this project, particularly fine motor skills. The children were just really calm through this project. We did a lot of journaling and a lot of reactions were "I just felt calm". And they built a huge amount of confidence. The arts build confidence, I think. One of the children said to me, "I didn't know I could do it. When I started, I thought I wouldn't be able to do it. But bit by bit I was able to do it."

You can use integration of all the subjects from art to drama to music, all the way along. It's active learning and it goes into the long-term memory. When you are learning actively it goes into the long-term memory.

About the Teacher–Artist relationship

Brid

The key thing is that everyone is clear on their role, and planning is key to a project, although you may deviate from that. You might move in a different direction, you might have to respond to a child, the environment might change, things might happen, you might have too much planned, you might have to cut back, you might have to extend. But the key thing is that the teacher and the artist are working together, that professional relationship. And you have the expertise of the artist and the teacher's knowledge of the children and what their needs are.

Shona

I actually think the teacher–artist partnership is invaluable. It's a brilliant blend of two skill sets. I think for an artist walking into a classroom, you need that back up. The teacher knows their students and that is so important. If they can share that with you, you're massive steps already into the work. But what I've really admired all the teachers for, Brid included, is the organisational skills they have. That's a huge thing.

Brid

It's lovely for the teacher because some of the skills that have been done when the artist is there ... it's lovely to be able to reflect with the children and to move in another direction based on things that the teacher would do for integration with the curriculum. So it is a chance to do some journaling or some other work around it.. it might move into drama or might move into music.. it's a great way to consolidate it for the children. They never forget these projects.

What does "child-led" mean to you?

Brid

There's excitement in creativity when you really don't know the final outcome, the end. Obviously, we were creating the mini me, so we knew we were going to have that. But there is something really exciting when you leave that door open for children to say, "Well, I'd like to do this," or "I'd like to do that." And, incidentally, little things came up.

The boys were very keen on doing some filming and they couldn't wait for the "mini me"s to be finished so that they could go off with them on these adventures. They wanted to bring them off and kind of show them around.

The boys wanted to ask questions. This was quite child-led, and they wanted to ask questions about Shona when she wasn't there and they wanted to know the answers. So they wrote a list of questions for the artist and questions for the teacher and they selected four each. They had us on a level footing, which is great.

Shona

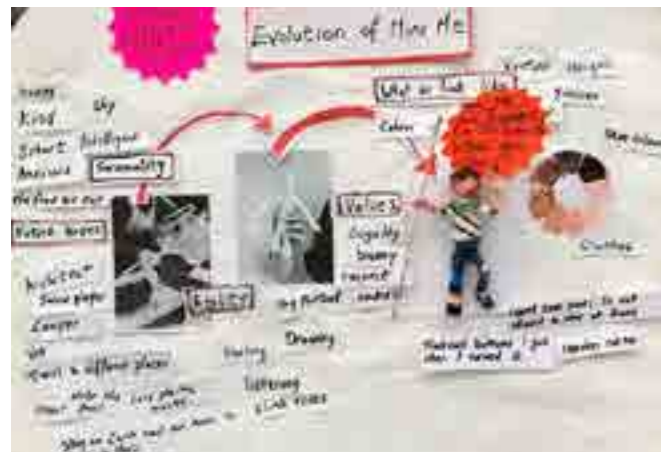
Although the making of the mini-me was very much the maker... the end product made it totally child-led and allowed them to go on the journey that they wanted to go on.

Brid

It was a chance for them to use their imagination and just go wild. When they were making their tin foil base, they were putting all their tin foil guys together and playing with them. It's the work of childhood, play.

"I learnt that I could be more creative"

— Project participant





Sounds of the Forest

Mid-West School for the Deaf,
Limerick

Teacher: Jacintha Mullins

Artist: Fiona Linnane

ABOUT THE PROJECT

Jacintha

I'm Jacintha Mullins. I'm a teacher at the Mid-West School for the Deaf, and this is my second residency with Fiona. On our return to school, we started forest school sessions and I suppose with the limitations of getting people into the school building [after COVID], we invited Fiona to come and join us on a forest school session. So we had kind of an outdoor TAP residency, whereby we looked at music in the forest and sounds of the forest and creating artworks out of natural materials and that kind of stuff.

Fiona

My name is Fiona Linnane, and I'm a composer based in Limerick. This year, I was involved in a residency with the Mid-West School for the Deaf. It was my second residency there, and we decided to hold the residency outdoors. Jacintha, the teacher, is also a forest school teacher. So she had the idea of bringing the children on a series of forest school sessions during the year, so I tagged along with that.



INSIGHTS

About the Teacher–Artist relationship

Fiona

From the outset, we were quite lucky because we definitely see eye to eye on an awful lot of things. Just having that emphasis on freedom to play and freedom to experiment ... I think we both kind of had that. But also, the interest in the outdoors and in nature. Like, I know a bunch of artists who would be quite happy to traipse into the woods, but for our first session, Jacintha sent me instructions on how to find them in the forest. I think we had a kind of a similar way of working, similar goals.

Jacintha

We discovered that we were in UL in the same year, so I was doing a masters in interactive media and Fiona was doing a masters in music technology and we shared some lectures. I didn't ever feel like I was starting totally from scratch. I kind of felt like I knew her.

What is the value of the arts in education?

Fiona

This project is very interesting, because it was the second residency we had with the group, so we could kind of hit the ground running. Sometimes, you just have a one-off residency, do the project and then you don't see the class again, but this time, we had so much groundwork done. The class knew how I worked, and we had all this arsenal of ideas and skills from the previous year that we could work with. So, when we went into the second residency, we could be quite experimental and quite free. This residency was much more about the individual's experience. Each individual did something different, whereas the last time it was quite a group effort. They already had that empowerment, that confidence, so we were able to build on that in what I thought was quite a valuable way.



Jacintha

It was very obvious that they had built up that relationship with Fiona in the first residency, it was a real foundation, a real stepping stone for them into their own selves. In the second residency, they were just so much more confident and so much more willing to push the boundaries, or to push themselves out of their own comfort zones. It was really nice to see that and I suppose we gave them the space and we gave them the time in order to create and then they went away and created very unique and individualised work. Because they had built that self-esteem and that confidence, they were much more willing to try their own thing, as opposed to looking to us for guidance.



Jacintha

It wasn't just a flash-in-the-pan workshop, and then we were gone. It wasn't someone coming in with a fixed agenda like, we're going to paint a mural on that wall, or, we're going to do a mosaic. It was very much a journey with no fixed destination, and everyone was cool and everyone was happy. Just go with the flow and meander and follow whatever side road or by-road that it took us on.

Fiona

I really see the value in that now [doing a second residency], where you can build on what you've done already with them and challenge them to be more experimental. I think that's really valuable.

What does “child-led” mean to you?

Fiona

Last year, when we were doing graphic scores, they kind of depended on other people in their group to come up with ideas or to give them the confidence to actually do it, whereas this year they just went off and did their own thing and there was a real sense of empowerment that they had.

Jacintha

I do feel that children aren't given enough opportunities to do their own thing or to express themselves in their own way. Because we had that first residency they had that confidence, that is a skill. It sounds crazy, but expressing one's self has become this skill that they've kind of lost, I feel.

Fiona

Going into this residency, there wasn't as much planning involved because we wanted the kids to find their own way with it. There was a lovely moment in the last residency where we let the children just play on instruments with no real plan in mind—just improvise on them—and that was something we really wanted to build on. So, for this one, we just left room for that experimental and improvisation element, which in the end kind of became quite a big part of the project.

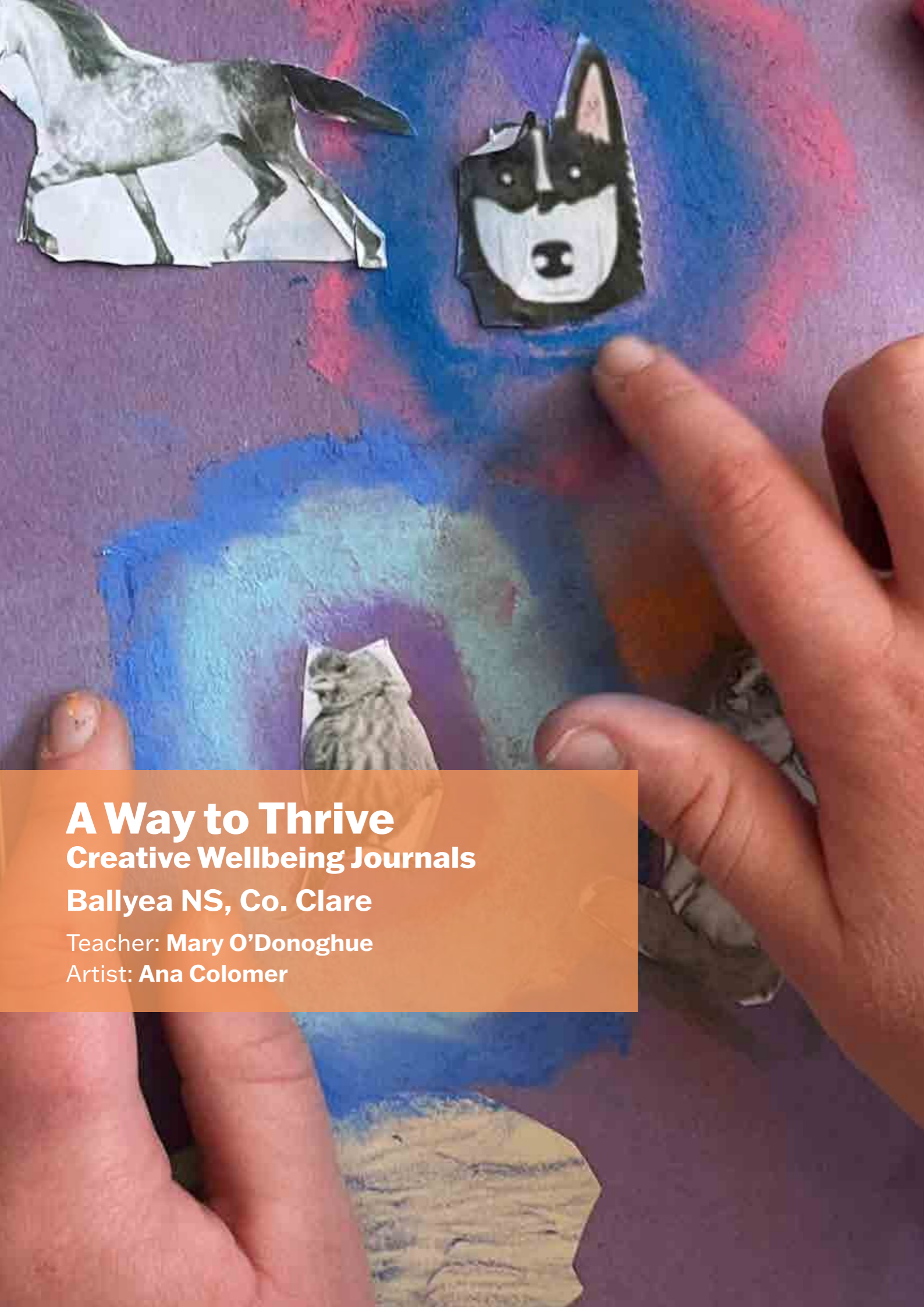
We were in the forest and we took out the chime bars, and the kids, because they had seen them last year, immediately started playing with them. Jacintha and I just stood back a bit and then we said, will we just take them on a walk? So, Jacintha led them on a walk through the forest, and that kind of captured everything that we were trying to do with this residency; just give them a chance just to breathe, just not to be constantly doing the next thing. They came back and they were all bubbling over with ideas and thoughts. And a couple of them had said that it was really relaxing and that they were looking at the trees, and looking around them. They don't get a lot of time in the classroom to do that, so that kind of set the tone.



Jacintha

We went off on one of our forest sessions and they recorded the sounds of the birds on the walk. Some of them were crunching leaves and or rubbing bark. And I just left them off and I heard this kind of jamming session going on in the corner of the forest. I was like, “What's going on over there?” Three or four of them had gathered around and they'd blocks and sticks and they had composed their own little session and they were playing away and they were giving each other instructions and they were taking turns and they were recording each other. It was a fabulous, lovely, lovely moment.

There's no way [they would have done that] if I told them, “I want you to go away now and create a four-piece jam, using percussion and found objects, and whatever...” They'd be saying, “What is it you want us to do?” Whereas when you give them just the most loose kind of instruction, give them one thing and let them off, it's amazing what they come back with themselves.



A Way to Thrive Creative Wellbeing Journals

Ballyea NS, Co. Clare

Teacher: Mary O'Donoghue

Artist: Ana Colomer

ABOUT THE PROJECT

My name is Ana and I am a visual artist based in Ennis in County Clare and I am the artist in the Teacher-Artist Partnership with Mary O'Donoghue.

My name is Mary O'Donoghue. I've worked with Ana on the Teacher-Artist Partnership over a number of years now. I myself am a mainstream desk teacher of first class in a rural school in County Clare. I've been teaching over thirteen years and I love being involved in such partnerships

Mary

[We] have been working with our class on a wellbeing journal. It quite suited the year that we've had. We explored a variety of practices led by Ana and documented these in our artistic journals that the children created for themselves.

Ana

We thought it was very needed this year, in particular, to allow the children to be able to reflect and express themselves in these ways. I am trained as a painter originally so I have a big interest in painting techniques. I tried to bring that into this partnership by just allowing the children to use a variety of media and it was fascinating, really. It's a tricky one because sometimes the teachers are a bit overwhelmed with the mess and the amount of cleaning up and tidying afterwards and I do understand that so, it takes brave teachers to allow that to happen in the classroom. We wanted to give them tools to think and express themselves. The children really embraced the experience.

Everyday, we would pick a subject to give the children a prompt. We also showed them different techniques to use. The idea is that in the future they will be able to keep their own creative journals using mixed media.

Some of the prompts are reflected in the photos and videos:

My favourite person,
Me and my thoughts
My hands, Animals,
Journey mapping

Techniques included:

Collage, frottage, scratch,
mark making, colour resist,
pastel...

In the audio files the children reflect on the experience of the residency, their favourite parts, how did it work, etc.

Ana

The impact of Covid appeared very subtly in "My hopes and dreams". They were reflecting on how they would like to see their grandparents. They don't say why, but they say things like, "I wish my grandfather lived near me".



INSIGHTS

What is the value of the arts in education?

Mary

I think the value of arts practice in the classroom is huge. It has such a huge impact on the children's lives, in our wellbeing journal this time they were given the opportunity to express themselves personally and, as Ana mentioned, things that were subtly there that needed to be expressed wouldn't have come through in other curricular areas, so this gave them the opportunity to express those feelings and thoughts. It was fantastic.

Ana

There are children that don't really thrive in an academic setting. They are maybe not high achievers in their grades and this is a totally a place where they can find a way to thrive. Also for children that are maybe not sporty (County Clare is a really sporty county) ... some children feel a bit left out of the culture of the school. This is a way they can find something that will help them to grow.

What does "child-led" mean to you?

Mary

The children had autonomy over the entire process. While Ana engaged with us at the beginning of the lesson and showed examples, the children really took ownership of their work and went in many different directions and had a unique response to the activity each day.

Ana

They are maybe not realising that they are using language skills or literacy, art literacy, you know. We talk about mark-making and we talk about things like that, which are super important. They take ownership, and I love especially working with young children, because they completely let go and they are so free and so proud of whatever they do. It's amazing, I love that.



Reflections on Mentorship and Documentation

What did you learn about documentation? What were the benefits of mentoring?

Shona

I found doing the workshops, especially the one with Julie Forrester talking about a “living document”, really invaluable. When I was talking to the boys, I started noting down the things they were saying and putting it behind me, and then taking certain stages of the process, for example photocopies that Bríd had sent me, and putting that behind me, so it was built up over the while. That was a huge connection for me to them. Hopefully, they realised that I was really listening to them. And all the things they were saying were part of the process. And it mapped it out really nicely. So it became a way of mapping the project and became part of the project all at the same time. The boys’ journals were also a great way for me to see what they were thinking.

Bríd

It’s a different thing to a product. It’s having a snapshot in time all the way along the timeline of the project. And if you don’t have it at the time, it’s very hard to go back to. I would see documentation as invaluable, really. It keeps you on track as well. It’s lovely to look back on documentation and you can be surprised by what went on. It doesn’t have to be the perfect picture, but one that accurately states what went on at the time. It’s a learning process.

Shona

My advice would be to collect it as you go along. But not too much. Whatever it is that excites you, and use that.

Caroline

For me, the structure of setting up a folder and being very, very quick about both of us putting our images and reflections into it really helped, like, not thinking about documentation at the end. It helped the process on the way, it helped our reflection from that session, and the planning for the next session.

Jenny

[The workshops] gave us confidence to make choices that were quite out there, committing to sometimes quite slender representations of the work and that being enough. I think it’s about putting your money where your mouth is. There is a tension between justifying our work to those who don’t engage in this kind of work but also saying this is enough, and then just being really proud of what you can achieve together.

John Darcy gave us lots of different platforms, lots of different tools that we might use. And then Julie Forester gave one that I found particularly powerful of sketching and drawing while listening and thinking. I thought that was just a wonderful tool for linking your subconscious thoughts with your conscious, while learning at the same time. There were just so many aspects of that initiative that I felt really pushed my own CPD and gave me trust in myself.

A recurring theme in the special initiative was: one photo to distil it down, that tells a story. It doesn’t have to be the most aesthetically pleasing one. As well as the aesthetics and the arts processes there, anybody looking at it from a teacher perspective could find any number of curriculum areas that are covered in one simple image.



Fiona

What Julie Forester said — you carry out your process and then your documentation becomes your product ... that completely changed my perception of what documentation was. That all you’re really trying to do is just mark what you’re doing as you go along and then that’s your documentation. So it’s not something that has to be outside your process. That was a real eye opener for me. It took the work out of the documentation. And memory is a great editor, that was another one I really liked.

Jennie

For me, documentation before I started with TAP and Kids’ Own was rakes and rakes of photographs and videos and ploughing through it all and trying to find the few that I could use. But after this experience and working with the artist, it kind of opened my eyes to the fact that what the kids are doing is as much the documentation as the pictures I have taken. I’ve loads of photographs, but the ones I have taken are taken for a specific reason, so I can look back at the pictures and I can say, “Oh, I took that one because at that moment that boy was doing something that...”

The important thing about documentation is that it doesn’t get in the way for the teacher, it doesn’t become an onerous task. A lot of the photographs and videos that you’ll see are in the moment and natural. They may not be perfect but they’re what happened during the process and they mean something to the boys and to us so it was really a good experience to learn how to do that properly.

Fiona

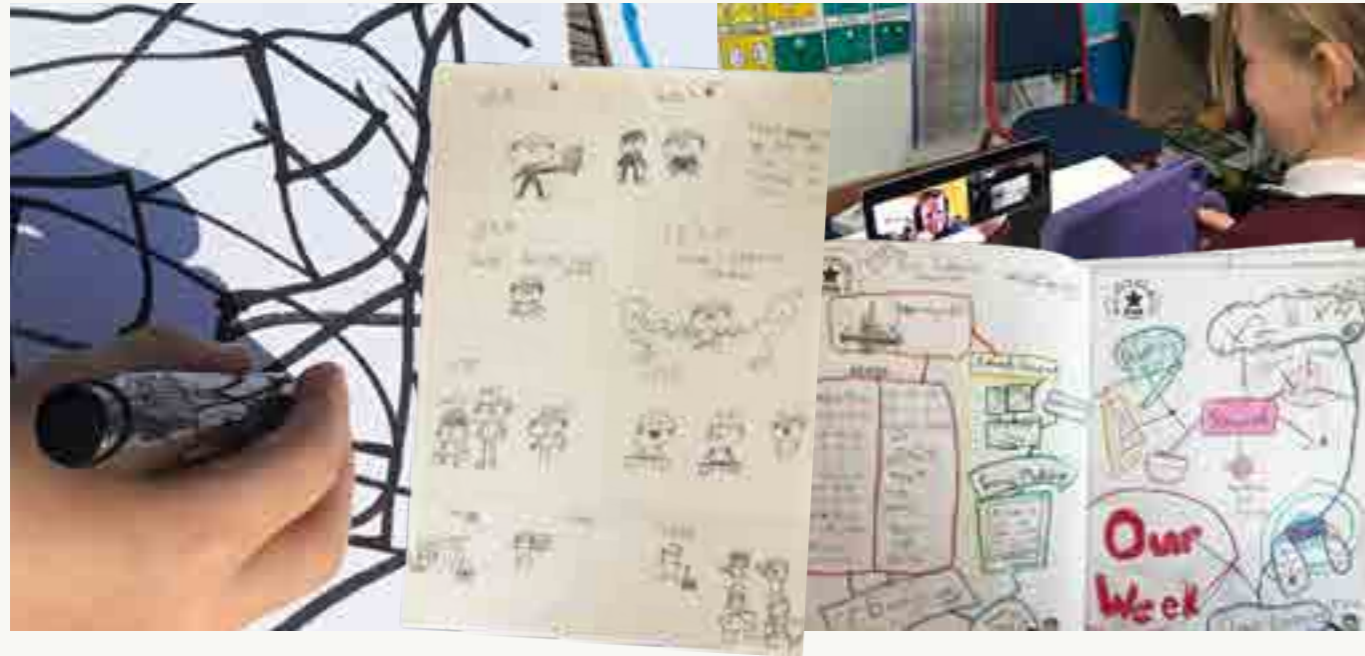
One of the big learning curves that I had, particularly working with Ann Donnelly, was that less is often more. It’s not a question of trying to show everything that you did and the whole process. You can’t capture every single moment. Sometimes it’s just focusing on one little thing, on one little aspect of the project, which gives sort the flavour of the project or the general feeling of the project.

The other thing I picked up on was thinking about who your audience for the documentation is. So are you producing it to show the students or producing it to show potential future collaborators, or are you producing it for your own records? Thinking about that idea of who the audience is for your documentation really influences what you produce.

My perception on the value of documentation has changed a lot. We tried lots of different ideas, and as we were going along we were documenting it through recordings and videos and taking pictures and making little objects. And that became our final product or our final outcome. The process was so ongoing, the documentation kind of tied it all together and made this little extra piece that we had on at the end.

Jacintha

This documentation initiative made me hone those selection skills, especially when it came to the end. We had to condense everything to 5 images which I couldn’t do. I was like, let’s do a collage of like 16 images. I’m getting better. It certainly did make me more selective and you know that whole thing of what is it that I’m trying to say with the image. Why am I selecting this image? Is it just because it’s a nice image or what does the image say about the project? It was good.



Helga

I found the whole process really inspiring. I've always struggled a lot with documentation, especially because dance is such a fleeting art form; it's kind of gone the moment you do it, so often there's nothing tangible left at the end. Even with taking videos, it can be tricky to capture what the dance is, or sometimes you end up with a little video that doesn't really represent the work. So the documentation workshops have really got me thinking about it in a different way. I'm very grateful for the process and the opportunity.

Denise

When we liaised with Ann (mentor), she said we had to try and focus on what elements were we trying to capture. What story do we want that photograph to tell, that video to tell, that still to tell? That really changed how I looked at documentation. You can see the progression from the start of the process to the end and how the documentation is more tailored to the project itself. It's not just capturing moments of the project, it's capturing the essence of the project, its telling the story, it's cataloguing the feeling, the power, the energy, the emotions that the children have. There's some still shots of the children dancing and they're so tangible like you can actually nearly just feel their energy permeating out through the image.

Mary

I really enjoyed learning how to document our project through the Kids' Own initiative this year. I think it was important for teachers to be supported in this role, especially as the teacher was alone in the classroom [due to Covid-19]. Just to be given that extra bit of confidence to know that perhaps the way we would normally document something was in fact perfectly fine. It also broadened my understanding of documentation. Having the session with our mentor was really beneficial. I found that we really dug down into our documentation then. So, just putting that structure on it helped the project.

Ana

It's very easy to get lost and to repeat the same mistakes and it was invaluable to have people bringing back and refreshing things that you should and should not do.

Jenny

Having our date with [our mentor] every Friday kind of gave you something ... you'd start thinking as the day was going on or the week was going on, "I need to start thinking about what this means or why this is important for me".





uplifting



documentation

melody



curiosity



wild
imaginings



old
friends

tree tops



Journey's
End

